

Università degli Studi di Pavia

Dipartimento di Studi Umanistici

Dipartimento di Scienze Politiche e Sociali

Corso di Dottorato in Storia



PhD thesis

Anthropomorphic figurines, statuettes and jewelry from Urkesh

An archaeological and historical study

L-OR/01: Storia del Vicino Oriente Antico

L-OR/05: Archeologia e storia dell'arte del Vicino Oriente antico

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XXXIII ciclo

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Anno Accademico 2020-2021

Acknowledgment

This research would not have been possible without the generous scholarship awarded to me by the GianMaria Buccellati foundation in Milan. The amazing financial and moral support I received from Mrs. Rosa Maria Buccellati is deeply appreciated and I hope that I was successful in bringing ancient and modern jewelry from two different worlds, together through this work. The financial support of AVASA has contributed immensely in the realization of this thesis, to which I am very grateful.

I owe a debt of gratitude to the Buccellati family, my mentors, my advisers and my extended family. I consider you one of the blessings in my life. Professors Giorgio Buccellati and Marilyn Kelly-Buccellati, who believed in me when I was only 19 years old and agreed to take me with them to their excavation in Tell Mozan. Every academic achievement I made and will make, is traced back to that moment. You did not just help me grow on the academic level, but on the personal level as well. Having the privilege to work with you on a daily basis for the past 12 years has been life altering in so many different ways that I cannot even count. The final result of this thesis would not have been possible without your precious comments and advice, guiding me towards the best. You have the biggest hearts and kindest soul and a great eye to see potential in people, even when they do not see it in themselves. A very big thank you to Dr. Federico Buccellati, who I consider as my big brother, for your help, all these years and for pushing me beyond my limits on the excavations, because you knew, before I did, that I can go there. A thank you is also due to Dr. Maria Gabriella Micale, for her precious advice and kindness. And a thank you is due to the Howayek family, and Samer Kabawat, my great friends, who introduced me to the Buccellati family.

Writing a PhD thesis is not an easy task, but it was made easier because I was in the capable hands of Professor Clelia Mora, who's doors were always open and her advice always on point, helping me to develop my ideas further. Our bond over our passion for archaeology and animals, is something that I will always cherish. I also wish to thank Professor Mauro Giorgieri for his help and advice.

I consider myself lucky to have been around many wonderful archaeologist and professors, who were always very generous with their time and advise. I want to thank Professor Francis Pinnock, Professor Nicolo Marchetti and Dr. Tobias Helms for sending me very helpful materials and sources, and Professor Stefania Mazzoni for doing everything she can to help me find a PhD program when I was looking to start my academic career. Dr. Paolo Rondini, who in a moment of doubt, gave me a great boost of moral support and courage. And to my college professors at the University of Damascus, Dr. Maamoun Abdul Karim and Dr. Nael Hannoun, who always cared for their students and taught from their hearts.

A very big thank you is due to my friends and colleagues, my Mozanian family: Dr. Stefania Ermidoro, my amazing friend without whom, my life would be less interesting. Not only you were by my side through thick and thin, but you also helped me so much on the academic level. Knowing you and being your friend all these years, pushed me to be a better person. I am forever grateful for all your help and advice. Dr. Arwa Kharobi who has been a great friend all these years, giving me advice and guidance and making me proud to be of the same young generation of Syrian archaeologists. I wish to thank all the amazing people I met and befriended in Mozan, and from whom I learned so much, Dr. Lorenzo Crescioli, Dr. Laerke Recht, Dr. Hiba Qassar, Dr. Massimo Maiocchi, Dr. Daniele Lampasona, Dr. Caitlyn Chaves Yates, Dr. Yara Moualla, Dr. Samer Abdel Ghafour for all his help and support, and last but not least, the amazing Jim Walker for all his help and his contagious kindness.

I am proud that throughout these years of war in Syria, the Urkesh project continued its endeavors to conserve, protect and develop the archaeological site of Tell Mozan. We would not have our beloved Urkesh if it was not for the massive efforts of our local Staff: Mohammed Omo, Ibrahim Khello, Mohammed Hamza, Kamiran al Bek and Amer Ahmad. Thank you for standing with us in this battle against darkness. And thank you for always making me feel like one of you. Thank you Amer Ahmad for everything you did and for the amazing free hand renderings included in this work.

A big thank you is due to the DGAM team who always facilitated our work in Syria, and were always very helpful whenever I needed anything. And to Mr. Dabbagh, Mr. Midani and Mr. Sarrouf, for their generosity and support.

I want to thank my amazing friends in Pavia who made me feel at home: Marta Doglio, who helped me always with a big smile, Marco De Pietri who is always there to answer my questions and help me navigate the university's system in my first year as a student in Pavia, Martina, Guiseppe, Philip, Carlotta, Martino and Chama with whom I have spent great times.

My friends in Syria with whom I grew up, Marya Khaled, who literally saved my life, and gave me unlimited support, and a ton of wonderful times and memories. Ritta Dayoub who is the definition of a true friend, the one I see myself having a drink with when we are 80 years old, still laughing. A big thank you to Ahmad Hassan for all his help. Rafif Mahmoud, who stood by me and lifted my spirit, and Malek and widad for adding that much joy to my life.

Last but not least, my amazing family. Mom toni, the person I love the most in this world, my home and my strength, the invincible woman that brought me to be this way too. My dad Adel the free-spirited wild man that I resemble so much and who always pushed us to be loyal to who we are, my sister Zein, the most amazing and courageous woman I know. Looking up

to you my whole life pushed me to be better at everything. I know that I will never be alone as long as you are in this life. To Orwa, the love of my life, in the words of Nabu “until the end of time your feet shall not grow slack, your hands not tremble, I will lift your head and straighten your body”, and to Simba who found me when I needed to be found, and introduced me to a new kind of love that I had never experienced before.

My final thank you is dedicated to places. Places that left their eternal mark on me. Italy, this amazing country where I never felt, not for a moment, as a stranger, and to Pavia, this beautiful small city with amazing spirit. To Tell Mozan, remote, wild and whimsical that stole a piece of my heart, and to Syria, who’s soil is kneaded with glory and pain, I am forever proud to be one of it grains.

To those who left....

To Oudai, who despite his short life, managed to spread enough joy to last us many life times.

And to my soul's companion

I carry you with me, always and forever.

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*Why is the north such a sad direction? There is no sunrise or sunset in the north
It is a land inhabited by shadows.
We are going there, to the past, with no banner or medals. We are going home!*

Adel Mahmoud

1. Introduction

1.1 Figurines and jewelry as a window onto a “dead” society

A rich world is that of the anthropomorphic figurines. Small yet enigmatic, and despite being made from non-precious material, many precious meanings have been attributed and integrated with their clay. Their journey from large featureless representations, into a more slender and mythical ones is a journey that narrates a chapter of the human history, the evolution of perception and how each small detail was meant to capture within it, a meaning of great significance to the ancients.

Human figurines have constituted a significant part of people’s lives since the paleolithic period (Ucko 1968; Voigt 1983; Garfinckel and Miller 2002) and continued to be produced and used for thousands of years. But what can we really learn about a “dead” society from studying material culture in general, and anthropomorphic figurines in particular? Although we might not always arrive at conclusive conclusions, they do open a window into the mind, taste and spiritual needs of the ancients, which drove them to adopting this type of artistic representations.

In addition to presenting and analyzing the anthropomorphic representations found in Tell Mozan’s excavations, this research opens another window into Urkesh society, by presenting and analyzing the jewelry items found on the site itself and the ones represented on the anthropomorphic clay figurines, as they indicated and emphasized furthermore the importance of these representation, and the great significance that jewelry held for the ancients.

This research is an archaeological and a historical study, as it departs from the study, analysis and classification of the artifacts in question, to arrive at the historical implications of the interpretation that I offer.

My intention in this research goes beyond adding new information in terms of the archaeological record and the field of material culture studies. My intentions were to investigate these artifacts in relationship to the Hurrian culture as a whole. And while the study and analysis of the artifacts was done based on observations detached from the wide frame of context (meaning the Hurrian cultural sphere) in order to be objective, but this cultural frame was greatly considered in the interpretation of these finds. The geographical, political and cultural aspects of Hurrian Urkesh are intertwined elements that shaped the city and helped in shaping the perception behind the production of artifacts. This cohesiveness gave rise to a distinct civilization, a distinctiveness that is reflected in much of the material culture previously studied. So, the main aspect I try to shed the light on relates to these considerations and the effect of ethnicity and identity on the artifacts in question here and the restraint and freedoms attached to the ethnic affiliation and how clearly it is reflected in the art of anthropomorphic representation and jewelry making.

1.2 History of research on figurines

This research was possible to realize due to the great scholarly efforts of many scholars who took an interest in the subject of anthropomorphic figurine and their interpretation, beginning at the end of the 19th century (Heuzey 1882).

Different scholars approached this subject differently, focusing on various aspects and different geographical frames as well. One of the pioneers in this field is Van Buren (1930) who categorized the Mesopotamian anthropomorphic figurines based on their physical attributes.

Her work dealt with the anthropomorphic figurines as a separate artifact type, and in that regard, she is considered a pioneer.

Dales doctoral dissertation in 1960 entitled *Mesopotamian and Related Female Figurines: Their Chronology, Diffusion and Cultural Functions*, covered a wide geographical area in terms of finds, allowing for a comparative analysis between different sites, but less focus was placed on the interpretation of the representations.

Barrelet's 1968 book took a different direction as it only focuses on figurines from Mesopotamia starting however from the fifth millennium BC. This approach allowed for a clearer chronological sequencing of the artifacts and their morphology and a better tracing of the changes in "smaller area" over time.

One of the most known sources for anyone studying the subject of anthropomorphic figurine in Syria, is *Les figurines anthropomorphes en terre cuite a l'Age du Bronze in Syrie* by Badre, published in 1980. Badre's work is very beneficial because it focuses on an even smaller geographical area, Syria, and catalogs the figurines based on a regional typological classification that relies on morphological similarities and physical attributes of the anthropomorphic figurines in one region, thus helping in tracing the origin of provenance of a figurine based on its typology. The chronological frame for the figurines was omitted in Badre's work.

Other more specific studies that concentrated on the anthropomorphic figurine's collections from a single site, played an important role in this field of studies. Liebowitz's comprehensive and thorough categorization and analysis of the anthropomorphic figurines (as well as zoomorphic and model vehicles) of Selenkahiye in his 1988 book, is important because it focuses on one site only and classifies the figurines based on posture and morphological features. The archaeological context was taken into consideration in this work with attention to discard and deposition. Another publication dealing with the figurines from Selenkahiye is the

doctoral thesis by Keßeler published in 2020, where she also deals with the gender and sexuality aspects of the representation of the human body.

With regards to the literature on the anthropomorphic figurines of Mari, while not published in a single volume dedicated to this subject, collections of anthropomorphic figurines have been published by Parrot 1958, *Mission archeologique de Mari II, Le Palais- L'Architecture* and Margueron 1997, *Mari Annales de Recherches Interdisciplinaires 8, Palais de Mari: Figurines et religion populaire*, where the figurines and plaques, discovered in the palace, have been discussed and classified based on themes, gender and type.

Marchetti's book *La coroplastica Eblaita e Siriana nel Bronzo Medio* (2001), based on a doctoral thesis offers an in-depth study of the anthropomorphic and zoomorphic based on chronological consideration.

Petty's thorough analysis of the anthropomorphic figurine's collection from Umm el Marra offers an in-depth study of the morphological attributes of the collection in addition to a chronological classification that helps in tracing changes in the representation in a steady and concrete manner. The research also included an interpretive aspect of the representation and their function, a comparative analysis and an analysis of the distribution pattern and discard.

Makowski's 2016 book classifies the anthropomorphic and zoomorphic figurines of Tell Arbid based on iconographical and chronological considerations, in addition to including the archaeological context of the finds.

In addition to this scholarly work that focuses mainly on the anthropomorphic representations as archaeological artifacts, other equally significant work was done on the interpretive aspect in a more general frame, such as the work of Assante, Budin, Turfa, Bahrani and Bailey where interpretations were offered based on gender and mythological studies.

1.3 History of research on jewelry

With regards to the scholarly work devoted to ancient jewelry, their sources and manufacturing techniques, the literature is abundant but limited, as no focus was placed on a single “regular” jewelry collection from specific sites. I say regular because treasure collection has been thoroughly studied, such as the treasure of Ur, or the hoard of Larsa.

One of the most important reference on the subject is Maxwell-Hyslop 1971, *Western Asiatic Jewellery c. 3000-612 BC*, an extensive study of personal ornaments from Mesopotamia, Anatolia, Syria-Palestine and Iran that took into consideration typological, Stylistic and textual considerations. And among the most important references with regards to sources and technique is Moorey’s 1999 book entitled *Ancient Mesopotamian Materials and Industries- The Archaeological Evidence*, where all the different materials used in the ancient industries, including jewelry, were studied in terms of their sources and sourcing. Beck’s 2006 *Classification and Nomenclature of Beads and Pendants* and Klein’s 1992 classification of toggle pins in *Untersuchung zur Typologie bronzzeitlicher Nadeln in Mesopotamien und Syrien* are also important resources in this regard. Other scholarly work was dedicated to various individual or small collection of jewelry items from various sites, and the interpretation of jewelry in the archaeological context, especially burial contexts, such as Roßberger’s articles of 2014 and 2015 on the jewelry collection from Qatna’s burials, and Pieniasek and Kozal 2014’s article on west Anatolian beads and pins to name a few.

Despite these limitations, the work on jewelry classification and interpretation offers an insight into the types of jewelry manufactured in different sites in different time periods, hence allowing to form a knowledge of the available material, the skills of the manufacturers, and the spiritual and aesthetic aspects of their use and distribution in the various sites.

2. Urkesh: Historical background

Excavations in Tell Mozan, northeast Syria, began in 1984, where it yielded the ancient city of Urkesh. It was not known from the beginning that the mission was excavating in Urkesh until the name appeared on several seal impressions found in a large building recognized later as a royal building. Further evidence came from the use of the title “endan”, the Hurrian word for king, on other seal impressions, where it referred to the king of Urkesh as: Tupkish the endan of Urkesh (Buccellati and Kelly- Buccellati 2001a:18).¹

Urkesh was an important Hurrian religious center in the area. It controlled the mountains to the north, and it developed into an urban center in the region. In addition to being a significant city in a significant location, an alliance with the Akkadian kingdom might have formed through dynastic marriage. The seal impressions of Tar’am-Agade, the daughter of the Akkadian king Naram-sin, were found in Urkesh, and the assumption here is that she was in Urkesh as the queen (Buccellati and Kelly- Buccellati 2002c: 13-15).

Naram-Sin probably knew that it would be futile to attempt conquering the city, because it controlled the highlands, therefore he chose an alliance as an alternative to conquest. The existence of the royal palace is evidence of the establishment of a political center in the region in a period where the Akkadian empire was at the height of its power (Buccellati and Kelly- Buccellati 2001b: 69). However, there are indications that Urkesh originated in the fourth

¹ According to Giorgieri, the term “endan” translated from the “king” actually has a particular connotation of the type of “priest-king” (Giorgieri 2000: 202-203), and the general term for “king” is “everni” (Campbell 2015: 280-281).

millennium,² and continued until the end of Mittani period, where the site was abandoned with arrival of the Assyrians (Buccellati and Kelly- Buccellati 2009: 55).

3. Major structural components

In this introductory overview of the site and its chronology, I will present individually the major structures found in the site, then I will follow the stratigraphy of the whole site in the different areas, in a comprehensive horizontal approach, in order to illustrate the function of these areas together in each of the time periods present at the site.³

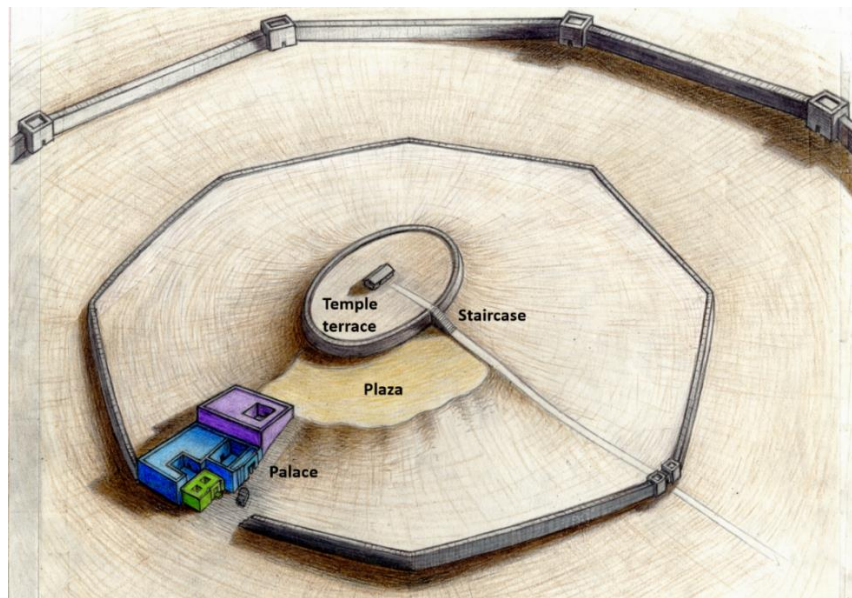


Illustration 1: Reconstruction of the urban complex at Urkesh by Arch. Paola Pesaresi

² For more on this, refer to Kelly-Buccellati 2010a, Mozan in the late chalcolithic.

³ More details on the stratigraphy of the individual excavation units and archaeological context of the artifacts discussed in this research, will be presented in the chapters 6.

3.1 Monumental temple complex

The monumental temple complex in Urkesh, consists of the following structures:

The temple, which was built on the highest point of the mound, by king Tish-Atal, most probably for the worship of Kumarbi, the father of Hurrian gods (Buccellati and Kelly-Buccellati 2005: 29). It stood 10 meters above the plaza level, and 22 meters above the plain level.

The revetment wall, which surrounds the temple terrace and separates the sacred area from the public area. The construction of the revetment wall dates back to about 2800 BC. and in 2400 BC, an escarpment was built against the wall to protect its base and keep a distance between the wall and the walking area (Buccellati 2010b: 104).

The staircase which leads up to the temple, in addition to providing a symbolic monumental access point, and *the apron* that flanks the staircase from the west. Both structures consist of larger stones (Buccellati and Kelly-Buccellati 2009: 66).⁴

The temple stood alone in early third millennium around 2700 BC, and by the mid-third millennium, structures to the north and east were built to serve the temple. The west part was left empty and became linked with the palace (Buccellati and Kelly-Buccellati 2005: 36).

⁴ It is beyond the scope of this dissertation to discuss in details the various components of the site. Ample studies in this regard can be found in the various publications by G. Buccellati, M. Kelly-Buccellati and F. Buccellati.

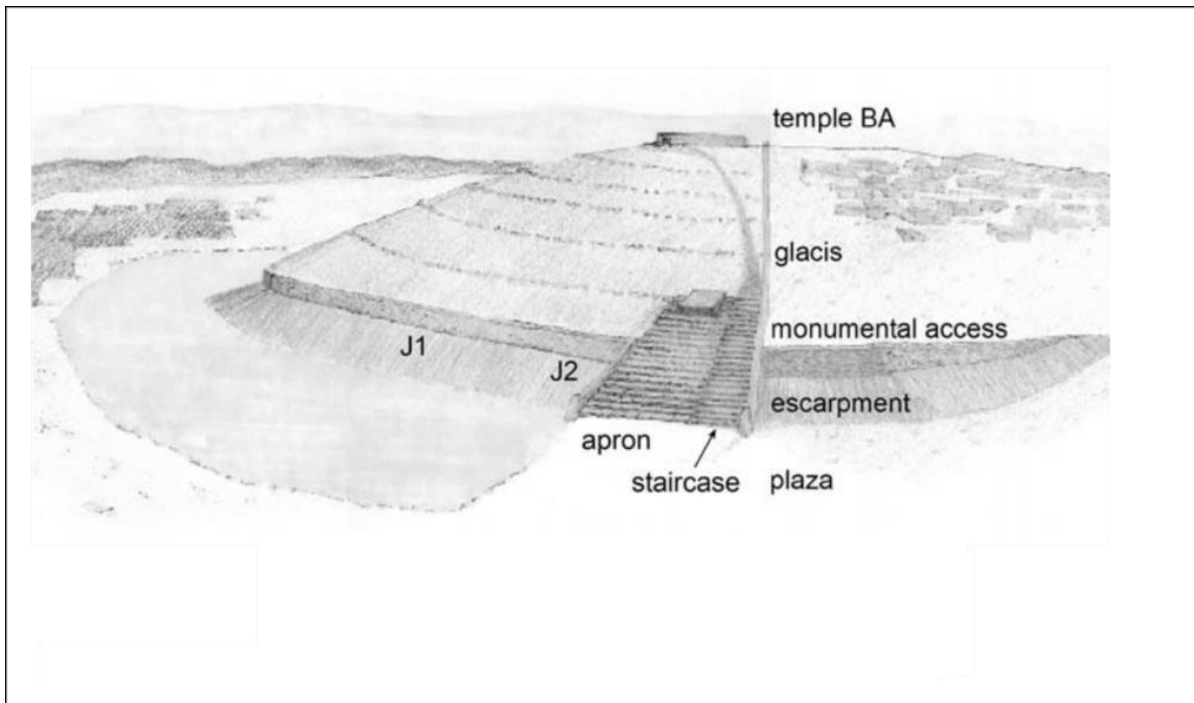


Illustration 2: Reconstruction of Urkesh temple terrace by Arch. Paola Pesaresi

3.2 Plaza

The plaza is an open gathering space, 12 meters above plain level, leading from the royal building to the base of the temple terrace (Buccellati and Kelly-Buccellati 2005: 29). The third millennium plaza floor provides a unifying perspective for the connection between the royal building and the higher sacred area (Buccellati 2010b:90). The palace bounded directly onto the plaza itself (F. Buccellati 2016: 40).

3.3 *Abi*

Built around 2700 BC, the *Abi* is a sacred place in the Hurrian religion as it was used to communicate with the chthonic deities, in a special ritual (Kelly- Buccellati 2016b:102).⁵ It constitutes a stone structure of two chambers. The first and oldest chamber is circular, while the second is square in shape, and was added by removing parts of the first one. The entrance to the first chamber was removed. What we have now is the narrow entrance of the square chamber (Kelly-Buccellati 2005a:61).⁶



Illustration 1: The *Abi*

⁵ For more information on the ritual performed in the *Abi* refer to Kelly-Buccellati 2002 and B.J Collins 2004.

⁶ For more details on the *Abi*, refer to www.urkesh.org. Recommended reading Kelly-Buccellati 2005a, introduction to the archaeozoology of the *Abi* and Kelly-Buccellati 2016b, Morphology of the Hurrian sacred.

3.4 Royal palace

The AP Palace, built around 2300 BC, sits on the western side of the high mound. What have been excavated so far are the service wing of the palace and only a part of the formal wing, which is 2 meters higher than the service wing. The main floor of the service wing is 6 meters higher than the level of the ancient plain, which, implies that there were several layers of pre-existing occupation below the Palace. There is little architectural evidence for activities outside of the Palace during the time of its use (F. Buccellati 2016: 14-16).



Illustration 2: Kite view showing the excavated portion of the royal place by F. Buccellati

The AP Palace consists of 12 sectors, which have been divided into five groups. The first group consists of four sectors, sectors A B C and D, which make up the service wing of the Palace. The second group of sectors, sectors E and F, reflect the access to the north, which remains unexcavated due to later cultural deposits dating to the Khabur and Mittani periods preserved to date. The third group consists of a single sector, sector G, which is the most probable location for a staircase linking the service and formal wings of the palace. The formal wing of the palace with sectors H and I forms the fourth group, while sectors Y, X and W lie

outside the palace but are important to consider in relation to the structure (F. Buccellati 2016: 45).

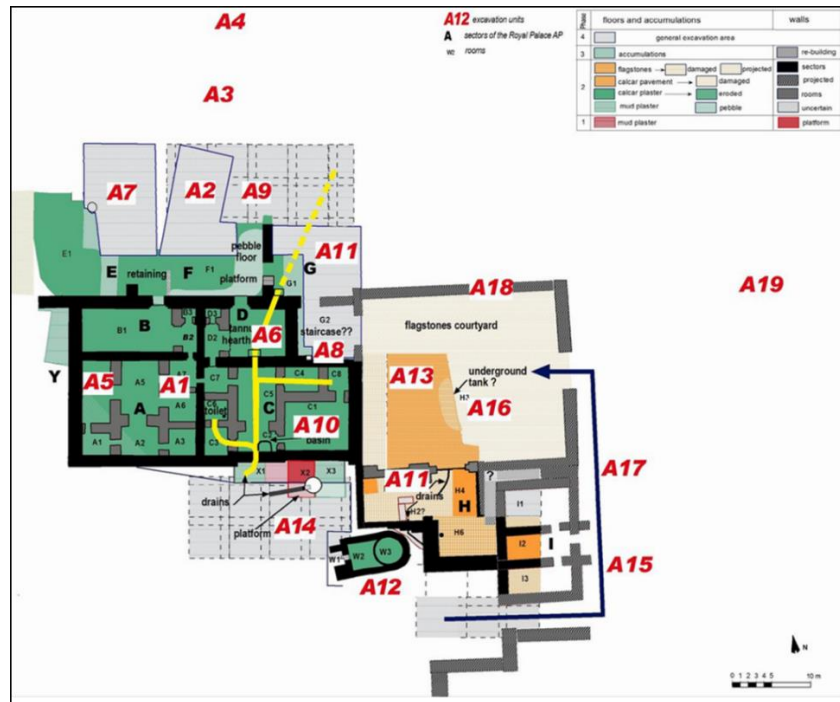


Illustration 3: Map of AP palace showing the various sectors and excavation units

Buccellati and Kelly-Buccellati assume that sector A was a reception suite, where the goods are registered, while sector B is a primary storage area (1994b: 4). As for the consideration of sector H as a part of the formal wing, it is based on the good quality of the floors found in it, and the fact that it is raised by two meters above the level of the service wing (Buccellati and Kelly-Buccellati 2001b: 67).⁷

⁷ F. Buccellati 2016 dissertation thesis entitled *3D volumetric analysis in an archaeological context*, discusses in details all aspects of the palace building, and describes in details all components, stratigraphy and building process.

4. Chronology

It is known by now that there are phases in Urkesh that dates back to the fourth millennium BC, which is evidenced by the Late Chalcolithic ceramic sherds found in the site, and the glacis and corner of a structure in the temple terrace area in excavation unit J3, presumed to be a building and dated to Late Chalcolithic as well (Buccellati and Kelly-Buccellati 2014: 449-450).

As excavated, the temple and *Abi* were built in EDII, predating the other structures like the royal palace and the components of the temple terrace. And they were built with an ideological and spatial separation between them (Buccellati and Kelly-Buccellati 2005: 29).

In EDIII period, the revetment wall, the apron and the staircase were built around 2500 BC, while the royal palace was constructed a little later by king Tupkish in 2300 BC, during the Akkadian period, and it was used for official purposes for about a generation. During this period in excavation unit A14, parts of the central area between the *Abi* and palace were kept clear, to allow circulation leading up to the *Abi* (Buccellati and Kelly-Buccellati 2005: 38).

In the post Akkadian time, the palace was no longer used for its original purpose as a royal palace. But it was still used, probably as an extension of the administration of another palace in the vicinity (F. Buccellati 2016: 16). The evidence of the palace abandonment comes from the damages of the floors, however, the service wing AK continued to be in use, but not for its original function as part of the palace. This is evident by the deposit of regular accumulations from a continuous inhabitant rather than the result of dumping. The period of non-palace use was fairly long because the accumulations reached two meters (Buccellati and Kelly- Buccellati 2001b: 65). In addition to that, we can see the raising of the walls of the previous phase where

the distinction between the old red mudbricks and the new gray mudbricks is very clear (Buccellati and Kelly-Buccellati 2005: 38).

In UrIII/ Isin-Larsa period, the palace was abandoned completely. Although it remained as an open area, but nothing was visible of the palace (F. Buccellati 2016: 22). However, the temple terrace was fully functioning at this point.

During the Khabur period, the *Abi* and the temple were still used (G. Buccellati and Kelly-Buccellati 2005). The remains of the Palace itself, after the collapse of the walls, affected the settlement patterns in the immediate area, and the area became covered with other buildings such as houses and graves (F. Buccellati 2016: 22)

There was a very short transition time period between Khabur and Mittani, evident by the deposition of accumulations directly on the Khabur wall in A18 without any intermediate phase or any natural debris that would occur, had the place been left for a long period (G. Buccellati and Kelly-Buccellati 2005: 35).

In the last stage of the site's history, the Mittani period, a structure to the east of the temple terrace collapsed, thus the area to the southeast of the temple terrace was abandoned. As a consequence, the plaza became a depression and filled rapidly. And within the century, the revetment wall was covered completely and was no longer visible. At this point, a second staircase was built on the western side of the temple terrace, to be used instead of the original EDIII monumental staircase, hence shifting the sacral focus to the west where a new service quarter developed in the area represented by excavation unit A20.

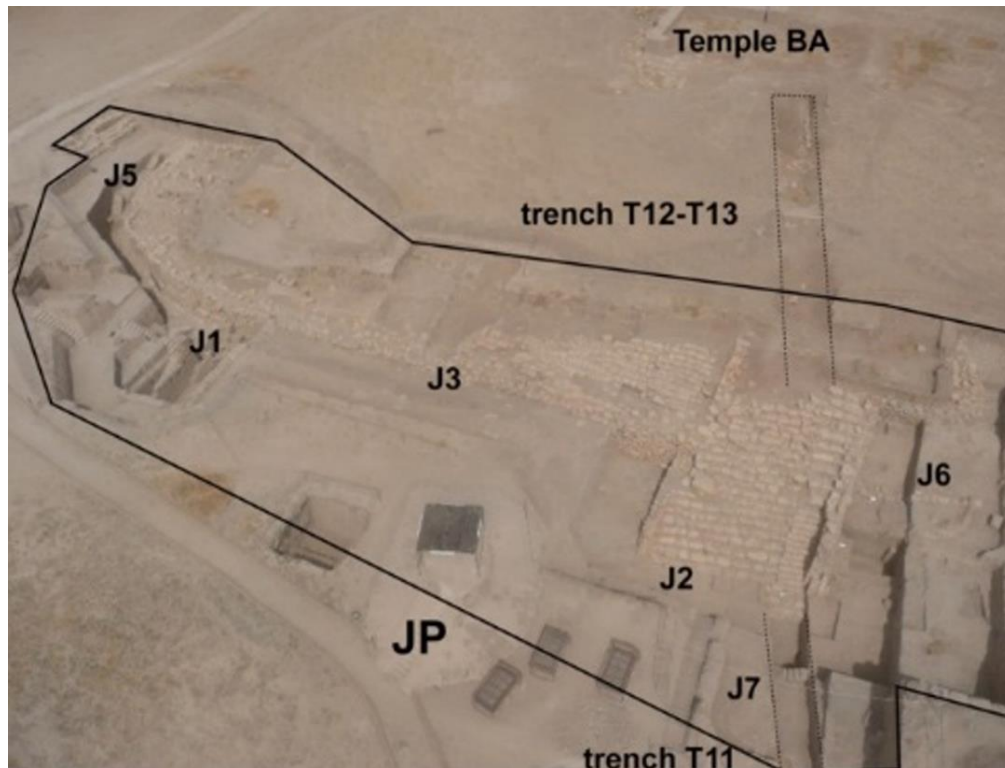


Illustration 4: Kite view of the temple terrace area showing the excavation units and the new staircase in J5

Excavation units J6 and J2 revealed the evidence of this collapse in the form of a massive brick fall as a result of the collapsing building to the east, and possibly to the south. It is known that these building were used in early Mittani, because the brick fall overlays Mittani strata in J6 (Buccellati 2010b: 95).

During the same period in area AA (palace area), The Tell sloped to the south and east and the Mittani structures were placed there.

Urkesk remained a religious center until its end, which is evident by the fact that no quarrying of the temple terrace stones happened, and the continues use of the plaza as an open space. Moreover, there is no new structure of a temple from Mittani, UrIII and Khabur periods

(G. Buccellati and Kelly-Buccellati 2005: 44). The temple complex remained functional until the abandonment of the site with the arrival of the Assyrians, whose political, military and cultural power overpowered the Hurrians (Buccellati and Kelly-Buccellati 2005: 44).

4.1 Chronology chart

The following is a chronology chart and phase sequence based on the main frame chart MZA of the entire site of Tell Mozan. It is important to note that this is a general phase sequence, and if the phase number assigned to an item does not match the number and dating of this chart, it is because some excavation units, especially the older ones, have their own phase sequence. In this case, one can refer to the UGR for that specific sequence. However, I should stress that all strata charts are identical in terms of the middle chronology dating and the stratigraphic sequence, the only difference is in the phase number assigned in each.

MZA chronology sequence chart represents the main sitewide sequence which serves as a broad frame of reference within which actual phases, and especially actual strata are identified and defined. In other words, while the same numbers are used to allow for a correlation across chronological lines, this should not be taken to imply that the depositional processes embodied in the different sequences are the same. While the numbers for phases and especially strata may be the same, the definitions for phases and strata will generally differ from area to area, and even from unit to unit.

In practice, this means that we retain distinct unit and area sequences (e.g., A1A, AAC,...), but assign numbers within the range of the MZ frame (currently MZA). For example, phases 53^{MZA} through 55^{MZA} are richly represented in area AA (where they were labelled as 5a^{AAG} through 5c^{AAG}); they are, however, missing in area JP. Using the MZA sequence simply means

that there will be a gap in the numerical sequence of the JP phases: this will call attention to a depositional phenomenon that requires a particular explanation.⁸

Middle chronology	Mesopotamia	Syria	Urkesh	Phase	
1300 – 1200	Middle Assyrian			8	
1500 – 1300	Middle Babylonian	Mittani		7	
1900 - 1500	Old Babylonian Khabur	OJ II/ OJ III	Terru, Haziran	6	a-b-c
2000 - 1900	Isin-Larsa	OJ I		5b	
2111 - 2004	Ur III	EJ V	Atal-šen,	5a	
2270- 2112	Akkadian ED III b	EJ IV EJ III b	Isar-kīnum Tar'am-Agade Tupkiš Tiš- atal	4	
2900- 2330	ED III a ED II ED I	EJ III a EJ II/ late Nin. V EJ I/ early Nin. V		3	

Table 1: Chronology chart of the stratigraphy sequence in Urkesh.

⁸ Buccellati 2009/ GRAMMAR/ UGR. For more details on the system used for the chronological sequence of the entire site, and subframes for the excavation units, refer to urkesh.org/mainframe.

Part one. Human figurines

5. Introduction

The Tell Mozan corpus of free-standing three dimensional anthropomorphic figurines, statuettes and plaques encompasses 66 figurines discovered to date, pertaining to the second and third millennium levels of the site.⁹ It is the goal of this research to not only deal with these artifacts from the archaeological aspect, but to also analyze their historical dimension in Urkesh and in the Syro-Mesopotamian sphere.

5.1 Approach

This research is based on three major aspects: **Data**, where I present the artifacts studied in this research in details, and their archaeological context in the form of a catalog. Then I move on to the **Theoretical analysis** where I analyze the artifacts in terms of their function, production techniques and how it all fits with other similar finds from sites in the region. The last step is attempting at answering the **historical question** that this research proposes about the social identity of Urkesh within the Syro-Mesopotamian sphere and its reflection through material culture.

My approach to this wide and rich topic is simple. I wanted to organize my research in a way that makes the information easily accessible, giving the reader a chance to choose between a basic knowledge about the figurines and a more in-depth reading. Therefore, I chose to

⁹ Not all the figurines are made from clay. Some of the artifacts in this research are made from lithic or metal. The production material is specified individually in the catalog.

organize the catalogs in the form of a simple data base without going into analytical details.¹⁰ In addition to the catalog of the anthropomorphic figurines, which is divided based on excavation units, a typological classification is suggested for the corpus of choro plastics in Urkesh.

I begin this research with an introductory chapter where I present and the history of research on the topic discussed in this thesis, and I present a historical overview of the archaeological site, its major structural components and its stratigraphic and chronological deposition.

This general introductory chapter serves as a stepping stone to the first part of my research that aims at introducing the collection of anthropomorphic figurines in general, and the method that was followed in dealing with the artifacts in terms of dating, measurements and classification, before discussing their archaeological context, their production method, in addition to figuring out how they would fit within the chronological time frame of the Syro-Mesopotamia corpus of choro plastics and the general regional patterns of distribution, which is done by an extensive comparative analysis.

The same approach was followed in the second part of the research that deals with the jewelry items, where the different types of jewelry were introduced, and presented by count, distribution and production materials and techniques, in addition to a comparative analysis.

This thorough analysis of the artifacts in these two parts and in the catalogues leads to the third part, the theoretical analysis of the artifacts where I analyze the visual morphology of the items and ascribe an assumed function and meaning to them, and where I discuss the artistic

¹⁰ Detailed analysis of the corpus is available in chapters 12 and 13.

vision and perceptions behind these creations, which all culminates in the last chapter that addresses the main question of social identity and how studying these artifacts contributes to what we know of the homogenous Hurrian cultural sphere, and by extension, how this cultural sphere interacted with the larger historical frame in the region.

5.2 General remarks about the collection

The 66 anthropomorphic figurines offer a verity of representations for the human face and body. The following are some general characteristics and features that characterizes the corpus.

Head, face and hairstyle

Heads of the anthropomorphic figurines were often represented in a simple naturalistic way, with a defined neck, proportioned with the head size. The heads of schematic representation are elongated and canonical in shape.

The face is either pinched with no distinct features nor emphasis on any facial attributes in the non-naturalistic representation, or it is represented in a naturalistic way. The eyes in particular were represented in many different ways, A) in the form of two small perforations, B) they were incised on the clay, C) they were depicted by paint, D) they were represented by two applied flattened clay pellets.

The male figures were represented either with a moustache, a beard or without any facial hair. The majority of the naturalistic renditions are depicted with some sort of a headdress. The bare headed representations are all bald.

As for the females, we have three examples showing three different hairstyles in the form of braids, curls with what appears to be two braids on the sides and an elaborate hair coiffe with perforations to attach accessories.

Limbs and torso

Only few figurines have parts of the legs preserved and they show that the legs were made by rolling two pieces of clay separately and attaching them to the body at the buttocks area.

The arms however, are represented in two styles, as regular arms and as short knobs which is the more dominant style. The arms that are represented in a regular way are almost all holding the breasts or placed on the chest except for one example where the figure has its hands on the waist. No preserved examples (if there are any) of arms hanging on the side of the body.

The torso of the human figurines varies in shape between the flat shaped figurines and the cylindrical ones. It also varies in shape within the same group from shapeless robust torso to a leaner, curvier and more naturalistic torso.

One of the interesting features of some representation is the exaggeration in defining the naval. Out of all the representations we have, the naval is represented on only six figurines, and out of the six figurines, four of them were represented with emphasis on the naval by exaggerating its size.

Sexual attributes

Male genitalia are depicted only on two figurines, while female genitals are represented more often. The sexual attributes are illustrated by the representation of breast, which are always depicted small and placed high on the chest, and the pubic area which is defined by an incised

triangle with vertical incisions inside of it as a schematic rendering of the pubic hair. Only one example depicts a vagina.

Headdress, jewelry, garments and markings

The headdress of figurines is portrayed in two styles: a turban that drapes to the sides of the head, or in the form of a hat.¹¹

The representation of jewelry on figurines is strictly on female figures, and it mostly represent a necklace in the form of a band with incisions, or a beaded necklace. Some of these necklaces have counter weights and others do not. Only one figurine is represented wearing bracelets and a ring, but the rarity of the arm accessories is only due to the fact that most of the figurines suffered from a breakage at the arm's level, hence It is impossible to know if there was a representation of bracelets and rings on them.

Two forms of necklaces are depicted on the figurines, the collar style necklace placed high on the neck, and the draping necklace placed closer to the chest. Some figurines are represented with multi layered necklace.

Few figurines have markings on the body in the form of painted stripes. This is characteristic in the Khabur and Mittani level and not attested for in any of the third millennium level figurines. These painted lines are usually in the form of one horizontal line around the body with vertical lines on the front, back and sides, or a cross band on the torso along with

¹¹ According to Buccellati, the headdress shaped like a beret was a typical headdress in Urkesh (Buccellati 2010a: 87).

other vertical and horizontal lines.¹² Other painting lines are attested for on the faces and the headdresses, but they were meant to give depth and texture to the representation, not represent decorative (or meaningful) markings.

5.3 Methods of typological classification

Over the years, many scholars had different approaches to the topic of typological classification of anthropomorphic figurines, based on the style and chronology of the artifacts. Most of these studies focused their classification on the visual properties and regional patterns of the artifacts, and most of them included corpuses from various sites in Mesopotamia like in the work of Van Buren (1930), Dales (1960) and Barrelet (1968).

One of the most renowned approaches is the one by Badre's 1980, *Les figurines anthropomorphes en terre cuite a l'Age du Bronze in Syrie*, which targeted various archaeological sites in Syria covering a wide geographical area and a long span of time as well. Badre divided the corpus of figurines into three main types based on regional considerations as "Orontes," "Euphrates," and "Littoral Mediterranean", which are then divided into two classes of hand molded and mold made figurines, which are then further divided based on the posture of the

¹² The cross band, whether it was depicted by paint or added strips of clay, is a significant body marking that prevailed in the Middle Bronze age female representations. According to Dales 1963, the significance of the cross band comes from the fact that they were used very early on in the Ubaid period and continued to be in use until the Roman period. Their exact function or meaning is unknown. Dale suggested that the cross band might have been associated with the term "AD.TAB" which refers to bridles made of goat hair or a braided gold wire with precious stones (Dales 1963, 8). On the other hand, Makowski mentions that some scholars focus on the cross-band pattern when the figure is interpreted as a deity or a fertility symbol, while mentioning at the same time the opposing opinions of this interpretation as an unfounded one (Makowski 2005, 22).

representation, into categories: standing, seated...etc., where then further division into types and sub-types was made to focus on morphological details and distinctive features.

Other approaches, such as the one followed by Makowski in Tell Arbid, classify the anthropomorphic figurines into five main types, standing figurines, stylized figurines, figurines with geometric torso, seated figurines and plaques.

The typological classification of the anthropomorphic figurines of Umm el-Marra represents another different approach where the artifacts are categorized into three main categories, hand molded head fragments, hand molded body fragments and hand molded column shaped base fragments, which are then further divided based on morphological features and chronological considerations.

The importance of the typological classification of context dated artifacts is that it could serve as a base for dating other artifacts which were not dated in context, in addition to identifying regional patterns and the circulation of material culture between different regions.

5.4 Principles of classification used

My initial approach to the typological classification of the anthropomorphic figurines of Urkesh, was to try and see how this corpus would fit in one of these typological classifications made by other scholars, but it did not. Although Badre's work is remarkable, it was not possible to rely on her classification because the body of anthropomorphic figurines from Urkesh, does not conform with the representations in her catalog, in addition to the fact that the figurines from Urkesh are mostly broken, therefore, the style, on which Badre relies in the classification, is compromised. But the great advantage of Badre's work remains in setting a base for comparative analysis. The valid approach taken in Tell Arbid, was not applicable for the corpus

of Urkesh because there are no variations in posture in the Urkesh corpus, which represents, to some extent, the basis of the classification in Tell Arbid. Therefore, when working with a single corpus of artifacts, every site should be considered and treated as a special case, because it is not possible to fit **all** the artifacts into a pre-set classification, in addition to risking a chronological error, especially in the case of artifacts that were not dated based on the archaeological context.

For these reasons, the body of anthropomorphic figurines and statuettes of Urkesh are classified in their own typological classification divided into three main classes based on morphological features and manufacturing techniques, which in return contain various types and sub types. Several factors were taken into consideration for this classification:

- 1- After carefully studying and assessing the human figurines presented here, I found that the major common denominators were the handmade naturalistic representations, the mold made naturalistic representations and the abstract ones, hence the three main classes.
- 2- Another reason behind choosing these three main classes, the belief (however impossible to prove) that the naturalistic and abstract representation were a deliberate artistic choice on the part of the artists, and most probably related to the purpose behind creating these figurines, and the difference in function between the mold made and handmade anthropomorphic representations.
- 3- The other common denominator is the shape of the body which suggests different manufacturing techniques, hence the different types.
- 4- Given the fact that the excavations in Urkesh are far from over, I tried, as much as possible, to take this fact into consideration, and create a typological classification that could A) accommodate future finds and B) be flexible in terms of adding additional types and sub-types

- 5- This classification was influenced to some extent by the one made by Petty 2006 for Umm el- Marra figurines. It is extremely useful to have separate types for the body fragments that do not necessarily fit within the other types.
- 6- It is important to note that a chronological classification is not feasible because the chronological sequence of the artifacts dates the moment of their discard in most cases, and not the moment of their manufacture. Some of these figurines might be older than the context in which they were found, but continued to be in use. Therefore, the chronological aspect was omitted in the typological classification.

Typological classification

Class A: Naturalistic- hand made

Class A Type 1 Head fragments

Group a with head dress

Group b without head dress

Class A Type 2 Flat bodies

Group a with sexual attributes

Group b without sexual attributes

Class A Type 3 Cylindrical bodies

Group a with sexual attributes

Group b without sexual attributes

Class A Type 4 Body fragments

Group a Torso fragments

Group b Hip fragments

Class B Naturalistic- mold made

Class B Type 1 plaques

Class B Type 2 mold made figurines

Class C: Abstract

Class C Type 1 Round base

Class C Type 2 Pinched face

Class C Type 3 Schematic

The following is a brief description of each of the classification's classes and types, and a listing of the figurines pertaining to each type and group:

Class A: Naturalistic- hand made

The *naturalistic* representations are the anthropomorphic figurines with some correct anatomical features, even if other features are not represented very realistically. This classification omits the distinction between genders.

Class A Type 1 Head fragments

Group a with headdress

Figurines belonging to this group: A14.7- Z1.459- A15.226- C1.1- A9.149

Dating: Khabur, Mittani.

Group b without headdress

Figurines belonging to this group: A7.507- A1.23- Z1.141

Dating: Akkadian/ Late Naram-sin, unknown.

Class A Type 2 Flat bodies

The flat bodies were worked differently from the cylindrical ones, by flattening the clay with hands or on a flat surface.

Group a with sexual attributes

Figurines belonging to this group: Z1.398- Z1.528- A10q317.1- A9.145- A16.27- Z1.231- A11q201.1- A10.118- A9.61- A1q239.1- J5.8.

Dating: Akkadian, Akkadian/ UrIII, Khabur, unknown.

Group b without sexual attributes

Figurines belonging to this group: A16.129- A2.114- J6.24- A10.262- J6q210.1

Dating: Akkadian/ Late Naram-Sin, Mittani, unknown.

Class A Type 3 Cylindrical bodies

The cylindrical bodies were hand molded by manipulating the clay between the hands, or by fixing the clay figurine on its base vertically and shaping it.

Group a with sexual attributes

Figurines belonging to this group: A10q680.3- A6.156- A10q680.2- A6.107- A6q593.1- A14.135- A12.30- Z1.1000- J1.26- A12.108¹³- A9.91

Dating: Akkadian/ Late Naram-Sin, Post imperial Akkadian, UrIII/ Isin-Larsa, Khabur, Mittani, Middle Assyrian, unknown.

Group b without sexual attributes

Figurines belonging to this group: A10q316.3- A13.118- A6q594.1- A6.109- A10q296.1- A2.110- J6q94.1

Dating: Akkadian, Post imperial Akkadian, UrIII/ Isin- Larsa, Middle Assyrian, unknown.

Class A Type 4 Body fragments

Group a Torso

Figurines belonging to this group: A16.116- J5.22- J1q1150.2

Dating: Isin-Larsa, Mittani.

Group b Hip fragments

Figurines belonging to this group: A10q823.1- A12q19.1- A5q140.2

¹³It is very important to mention that item A12.108 was categorized with the cylindrical bodies with sexual attributes, despite not being cylindrical, because the round body is meant to serve the function of a container, hence the assumption that it was not an artistic choice but rather a functional one.

Dating: Khabur, unknown.

Class B: Naturalistic- mold made

Plaques and mold made figurines represent a special type because not only they had a different function from the figurines,¹⁴ but they were mass produced using a different technique (mold technique) as oppose to the other hand molded figurines.¹⁵

Class B Type 1 plaques

Figurines belonging to this group: A16q625.3- A15.228- A16q638.3- A7.356

Dating: Isin-Larsa, Khabur, unknown.

Class B Type 2 mold made figurines

Figurines belonging to this group: Z1.91- Z1.295- A9.86

Dating: Akkadian/ Ur III, unknown.

Class C: Abstract

The *abstract* figurines are represented with anthropomorphic silhouette easily distinguished, but bear no accurate human anatomical features.

Type 1 Round base

¹⁴ For the discussion of the plaque's function, refer to chapter 12.

¹⁵ Following Badre 1980 who stressed the importance of considering the production techniques when dealing with typological classification.

Figurines belonging to this group: Z1.515- A13.134- A8.24- A17q223.1- A9q382.1

Dating: Khabur, Middle Assyrian, unknown.

Type 2 Pinched face

Figurines belonging to this group: A7.350- A9.52- A10.225

Dating: Akkadian, unknown.

Type 3 Schematic

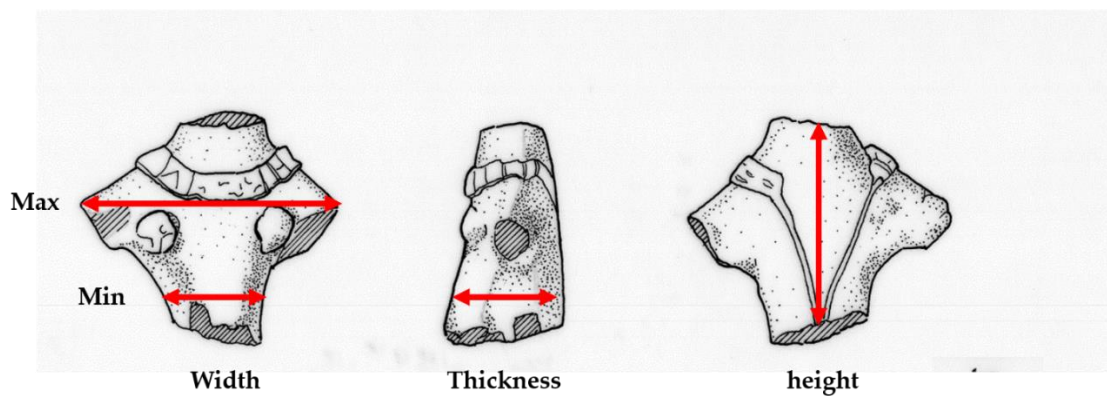
Figurines belonging to this group: A12.48- Z1.350- B4.129

Dating: Unknown.

5.5 Measurement method and size

The measurements of each artifact were recorded by members of the expedition, both in the field and then in the laboratory. The measurements included in this research are the ones recorded in the laboratory.

Measurements were recorded as follows:



However, not all items have recorded measurements, and this is due to the difficulty in retrieving this information from the older excavation units that are not yet included in the digital record. In this case the measurements were recoded based on the scale of the drawing where the **centimeter** scale mark served as a guide to extract the measurements of the figurine, which is made clear with a note for each item that was measured in this way. It was important to extract the measurements because the size of the artifacts can help in revealing information about the organization of the industry and the function of the figurines. The figurines were then classified in size-based groups, where the original height was concluded from the fragment we have.¹⁶ The “*original*” size of the anthropomorphic figurines will fit into one of the following categories:

Miniature (MIN) up to 4 cm

Small (S) 4-5 cm

Medium (M) 5-9 cm

Large (L) 9-12 cm

Extra-large (XL) above 12 cm

Class A		
Type 1	Height / width in cm	Size
Group a		
A14.7	2.4 / 2.9	XL

¹⁶ Following in the footsteps of Makowski 2016.

Z1.459	3 / 1.8	XL
A15.226	3.5 / 2.5	XL
C1.1	–	–
A9.149	4.7 / 3.9	XL
Class A		
Type 1		
Group b		
A7.507	–	–
A1.23	4.4 / 2.8	XL
Z1.141	–	–

Table 2. Table illustrating the size of figurines in Class A Type 1

Class A		
Type 2	Height / width in cm	Size
Group a		
Z1.398	4.5 / 4.1	L
Z1.528	4.5 / 4.5	L
A10q317.1	8.3 / 6	XL
A9.145	6.8 / 3.5	XL
A16.27	5.5 / 3.4	L
Z1.231	4.5 / 4.9	L

A11q201.1	5.5 / 6.7	XL
A10.118	4.5 / 4.1	L
A9.61	4.6 / 4.1	L
A1q239.1	5.6 / 3.8	XL
J5.8	7 / 4.5	L
Class A		
Type 2		
Group b		
A16.129	2.7 / 1.5	M
A2.114	4 / 3.8	L
J6.24	5.5 / 5	L
A10.262	6 / 3.4	L-XL
J6q210.1	4.2/4	M

Table 3. Table illustrating the size of figurines in Class A Type 2

Class A		
Type 3	Height / width in cm	Size
Group a		
A10q680.3	4.3 / 4	L
A6.156	4.8/ 4.5	L
A10q680.2	7 / 4.1	M

A6.107	4.2 / 3.5	M
A6q593.1	4.5 / 5.1	L
A14.135	3.9 / 2.4	S
A12.30	29	XL
Z1.1000	4/ 2	S
J1.26	11/ 7.5	XL
A12.108	7.3/ 5.9	M
A9.91	3.1 / 4.6	L-XL
Class A Type 3 Group b		
A10q316.3	–	–
A13.118	2.7 / 2.5	M
A6q594.1	–	–
A6.109	2.8 / 2.5	MIN
A10q296.1	4.6 / 2.8	M
A2.110	6.4 / 4.1	XL
J6q94.1	6 / 5.2	L

Table 4. Table illustrating the size of figurines in Class A Type 3

Class A		
Type 4	Height / width in cm	Size
Group a		
A16.116	3.5 / 3.9	L
J5.22	3.7 / 1.8	L-XL
J1 q1150.2	1.9/ 4	M
Class A		
Type 4		
Group b		
A10 q823.1	4.5 / 3	XL
A12 q19.1	3.9 / 1.9	XL
A5 q140.2	3.3 / 3.2	L-XL

Table 5. Table illustrating the size of figurines in Class A Type 4

Class B		
Type 1	Height / width in cm	Size
A16 q625.3	5.1 / 4.2	XL
A15.228	13 / 4.8	XL
A16 q638.3	6.7 / 4.4	XL
A7.356	5.8 / 3.5	XL

Class B		
Type 2		
A9.86	7	L
Z1.91	5 / 4	XL
Z1.295	3.6 / 2.4	XL

Table 6. Table illustrating the size of figurines in Class B type 1 and 2

Class C	Height / width in cm	Size
Type 1		
Z1.515	–	–
A13.134	7.3 / 3.5	M
A8.24	–	–
A17 q223.1	4.8 / 1.6	S
A9 q382.1	4.6 / 3	S
Class C		
Type 2		
A7.350	3 / 3.7	M-L
A9.52	4.4 / 2.9	XL
A10.225	4.1 / 3.3	M-L

Class C Type 3		
A12.48	9 / 4.2	L
Z1.350	2 / 1	M-L
B4.129	–	–

Table 7. Table illustrating the size of figurines in Class C Types 1, 2 and 3

This analysis of anthropomorphic figurine size reveals that the dominant size of figurine in the corpus of Urkesh is the extra-large, followed by large, Medium then small. Only one miniature representation in the entire collection.

In terms of size's correlation with chronology, it is very difficult, and not wise, to draw conclusions from a small group of artifacts like it is the case here.¹⁷ What can be considered from the tables above are some general remarks and observation regarding the size of the figurines in each of the time periods present at the site, until further evidence is available. The Middle Assyrian level is the only level that yielded Small, and a miniature figurine. The rest of the levels in the second millennium period include figurines of various sizes. The third millennium level contains figurines of only extra-large and medium sizes.

¹⁷ Note that the artifacts that were taken into consideration are the ones with confirmed dating.

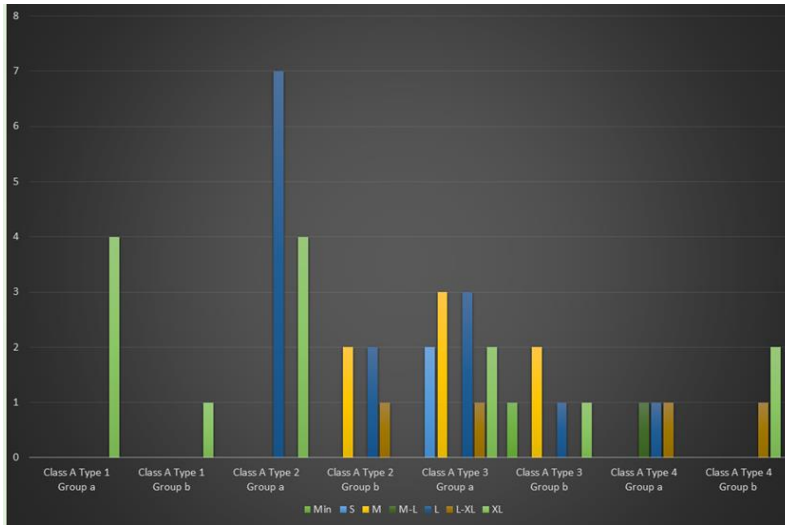


Illustration 7: Chart demonstrating the sizes of figurines of the different types of class A

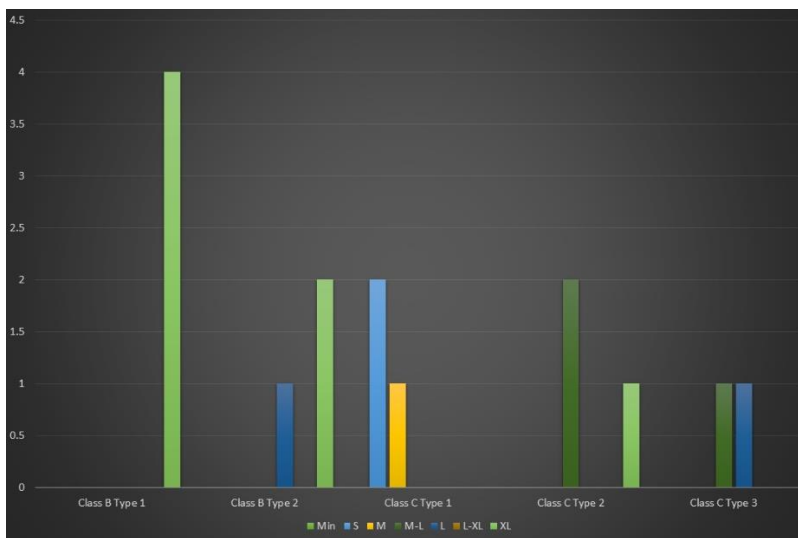


Illustration 8: Chart demonstrating the sizes of figurines of the different types of classes B and C.

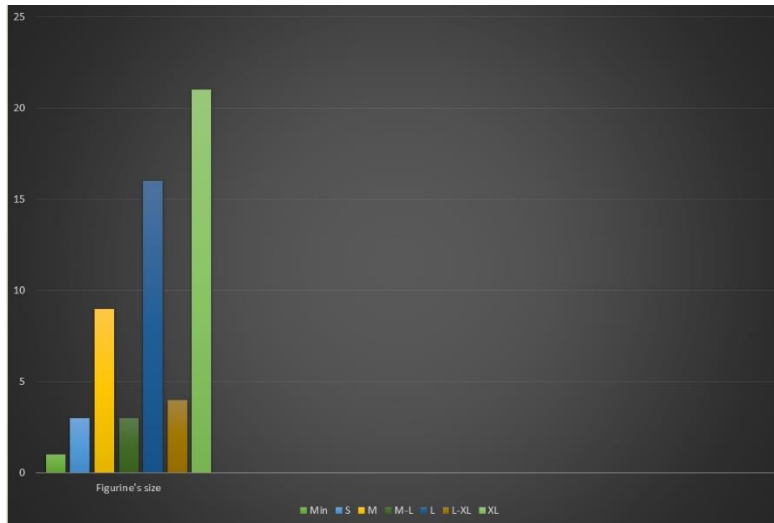


Illustration 9: Chart demonstrating the sizes of figurines in general.

5.6 Dating criteria

The dating of the artifacts was accomplished using several criteria because not all items have a confirmed dating that resulted from the analysis of the pottery sherds associated with the layer and stratum to which the artifacts pertain, hence resulting to alternative methods in some of the cases to obtain an approximate dating as follows:¹⁸

Criterion 1: context, meaning that the artifact was dated in its context based on the ceramic analysis. This criterion is divided into two criteria. Criterion 1/a, where the dating of the archaeological context is confirmed through the analysis of ceramic sherds, hence data was available for the context and the artifact itself. Criterion 1/b, is when there is no data available on

¹⁸ It is important to note that, when an artifact is dated using Criterion (1/b, 2, 3, 4), a note shall state so within the catalog.

the artifact or the specific feature to which it pertains, but there is other information about the excavation unit that can put the artifact in a general chronological context, like the fact that the excavations in one unit did not go beyond a certain chronological level, or by comparing elevations of artifacts that pertain to the same unit where one of them has a confirmed dating.

Criterion 2: Typological and morphological similarities with other figurines from Urkesh with confirmed dating.

Criterion 3: Comparative analysis of the similarities with artifacts from other sites in the region with confirmed dating.

Criterion 4: Dating based on chronologically distinctive features in Urkesh and / or other sites.

Out of the 66 anthropomorphic figurines that constitute the corpus of three-dimensional human representation of Urkesh so far, 30 figurines are without confirmed dating. The majority of these figurines pertain to excavation units A9 and A10 where the record is not published yet in its digital form. Moreover, some of these figurines, and others from other excavation units, were found in a context that cannot be dated properly (baulks, topsoil...etc.). For this reason, these figurines were dated relying on criterion 2, 3 and 4, in addition to the general stratigraphical sequence of the excavation unit, to which they pertain.

Dating based on criterion 1/b

For some of the figurines, it was essential to rely on the general information available about the excavation unit, features and elevations to arrive to an approximate dating. The elevation method is only valid for dating artifacts from the same excavation unit. For example, all the human figurines from excavation unit A9 are dated based on the ceramic analysis of each

stratum, except for one (A9.61) where no data is available at the moment regarding the context dating. What is available is the elevation of the item when discovered. Comparing this elevation with the elevation of other confirmedly dated item, placed the item in the second millennium group of items.¹⁹ The elevation of A9.61 is 8761. The elevation of A9.52 is 8305 and it dates to the Akkadian period, while the elevation of A9q382.1 is 8941 and it is dated to the Khabur period. Hence the elevation of A9.61 puts its dating around Khabur or late Isin-Larsa period. A closer look at the feature sequence in the locus to which A9.61 pertains, we see that the feature 144 (the layer is which the figurine is found) is a powdery soil underneath housing area, a trademark of the Khabur period. In addition to that, features with a close sequential number from the same locus like f34 are approximately at the same elevation as houses excavated in units A7 and A2 which are dated to the Khabur period.

Dating based on criterion 2

A7.356 is the bottom half of a plaque representing a female figure. The remaining part indicated that the pubic triangle was represented in a schematic rendering by incised lines. The other three plaques from Urkesh are from the second millennium, two of which date back to the Khabur period (A16q6383.3 and A15.228), hence we already know that we are in the second millennium time frame for this item. Another evidence to support the assumption of the Khabur dating in particular is that the techniques of incising the lines of the pubic hair in terms of technique not shape, is very similar to the one used in A12q19.1 dating back to the Khabur period. Therefore, item A7.356 is dated to the Khabur level.

¹⁹ One should be extremely cautious with this method of dating especially when comparing artifacts that despite pertaining to the same excavation unit, they belong to different loci.

Dating based on criterion 3

The similarities of artifacts from two different sites, especially in the same region is considered a valid method of dating to some extent. Looking at the body of anthropomorphic representations from Tell Arbid in the Khabur region, there are many similar human figurines to the ones from Urkesh. A10q823.1 is very similar to A15 (007 ARB'01 SA 37/54) (Makowski 2016: 177, pl. XXIV). Both are fragments of a female hip where the buttocks are rendered in a slightly prominent way and the pubic hair is represented in small dots. The artifact from Tell Arbid is dated back to the Khabur period.

5.7 Terminology and code chart

The data presented in this research are all retrieved from the UGR (Urkesh Global Record) which is the structured archive of the excavations of Urkesh. By using the official labels of the expedition in the (UGR) that were assigned to walls, aggregates and distinctive layers, it allows one to go back to the complete stratigraphic information, including also the name of the person who made this entry and the date in which it was made, hence serving as a reference to the person who made the entry or the observation that I am using.

The following are the codes used in Tell Mozan, with an explanation of the terminology and division of excavation areas presented here.²⁰

²⁰ For more information, refer to Urksh.org/ Mozan sitewide/ Intrasite frame.

The main areas in Tell Mozan

Area	Code
Mozan sitewide	MZ
The general Tupkish palace area	AA
The palace it self	AP
The <i>Abi</i> which is included in AA area	AB
The Plaza	JP
The Temple Terrace area	J
Plaza and edge of Temple Terrace	J1-J7
Temple BA	B1-B5
Ground truthing sounding	C1
Palace AA and strata above it, lower sacral area	A1-A2, A5-A20
Surface find	Z1

Table 8. The main areas in Tell Mozan

Within these large areas, there are various excavation units. The ones pertaining to the AA area are referred to with the letter **A**, and the ones pertaining to the temple terrace area are referred to with the letter **J**. excavation units with the labels **C** and **B** belong to the temple terrace as well.

Tell Mozan abbreviations codes²¹

Term	Code
Item	i
pottery q lot	q
Feature	f
Locus	k
Aggregate	a
Phase	h
Stratum	s

Table 9. Abbreviation codes used in the excavation data base

5.8 The UGR publication system²²

The Urkesh Global Record (UGR) constitutes an essential part of the Urkesh website, and includes a documentary data section integrated with the narrative section. The documentary data section is an integrated archival system, where the excavation entries are processed through a program and turned into a digital intertwined set of data. Each excavation unit has its own digital book that includes all the excavation data in the form of a structured order of entries. By clicking on one of constituents of the excavation unit, a large array of information becomes instantly available where each data entry is connected, through hyperlinks, with all the other

²¹ For more information, refer to Urkesh.org/ Mozan sitewide/ Grammer/ Shortcuts

²² Refer to Urkesh.org/ record.

relevant data. The data are so structured as to build a digital argument, which is further supported by a narrative section where each individual unit build its own wider argument based on the data from formerly mentioned section.

In other words, the UGR consists of two main sections, *the left-hand side* (as displayed in the browser edition), which includes general introductions about the unit and the excavations, and individual introductions, overviews and various content about each aspect of the excavation unit (stratigraphy, typology, etc.), and the *right-hand side*, where the main constituents of each excavation unit are presented individually, with comprehensive hyperlink correlations. This integrated system of data allows for two levels of exploration, a basic one and an in depth one with ease and precision.²³

This approach is extremely significant, because it not only gives instant access to data, but because it generates an understanding of the stratigraphy and chronology of the individual unit that forms the stepping stone to the “regular” publication process. One the most significant aspects of the UGR lies with its structure. This form of digital publishing is an unprecedented paradigm shifting not only because of the amount of information that will available for scholars, but also because it will present a new approach and criteria for digital publishing where there is no room for selective publishing at all. The information available, will truly be ALL the information available, and when there is a piece of missing information, it is because it was not recorded at the field, not because of selective publishing.

²³ Refer to Urkesh.org/ the system. For a more in depth reading on the role of digital data in shaping meaning in archaeological excavations, refer to Buccellati 2017, Critique of archaeological reason.

6. Context

6.1 Introduction

The archaeological context of the find is one of its most important assets in terms of attributing function, significance, and understanding its cultural role. And while this is important when dealing with individual artifacts as a first step, it becomes even more indispensable when dealing with a collection of artifacts that constitute a corpus. Looking at the entire context of a body of artifacts is key in understanding the social, cultural and economic attitude towards them.

The anthropomorphic figurines of Urkesh were retrieved from various areas of the site in different concentrations of course. The majority of the figurine were found in the palace area in different stratigraphical levels, and the majority of all the figurines were found in accumulation layers in secondary context which makes drawing conclusions regarding the spatial distribution more difficult.

In this chapter, I will describe the context in which the figurines were found. The following general remarks should be kept in mind.

- It is very important to note that the context and dating of the artifacts is that of the moment of discard or disposal and not of manufacture or use.
- The majority of the anthropomorphic figurines were found in secondary context.
- The context of Khabur yielded the highest number of figurine due to its characterization with housing areas, and scattered occupation.
- No human figurines were found in the palace use period.

- The majority of figurines were retrieved from surface layers and accumulation layers without being associated with any structures, with the exception of A12.30, A12.108 and A16q638.3.

6.2 Detailed overview of the excavation units²⁴

In order to place the human figurines of Urkesh in a chronological frame of context that would lead to a better understanding of their distribution and what it means, a general overview of the excavation units, to which the artifacts pertain, is in order, before discussing the context of the finds in more details.²⁵

Temple area

Number of Figurines retrieved from the area: 9

Figurines retrieved from this area pertain to units J1, J5, J6 and B4.

Unit J1- Location: JP- **Unit identification:** Temple plaza

Unit overview: J1 corresponds to the area of the plaza that is immediately adjacent to the large Temple Terrace, near its western bend. Excavations in this area reached the base of the revetment wall and uncovered its face, which allowed for an insight to the old phases in Urkesh like the few Late chalcolithic materials and the few Ninevite 5 accumulation layers.

²⁴ Some information regarding some excavation units is currently unavailable because work on the record is still in progress.

²⁵ This overview is based on the overview of excavation units in the UGR, written by various members of the expedition and unit directors. For further information refer to the record section of urkesh.org.

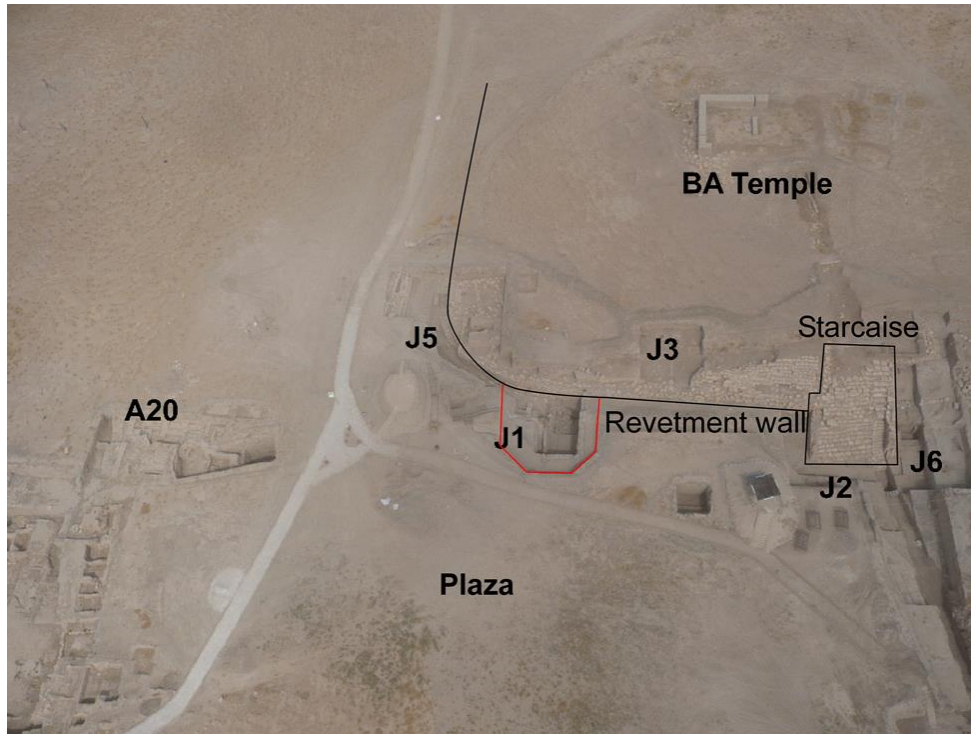


Illustration 10: Kite view showing the location of unit J1

J1 also offers an insight into the construction process of some components, such as the construction of the revetment wall and its first escarpment, the water damage to the escarpment, the construction of a second large escarpment, erosions to the surface of the second escarpment. There are no evidences from the following phase because of the constant cleaning of the area, due to its sacral importance. In the following periods, there are evidences of the first Mittani use of the EDIII pavements and the accumulations covering the EDIII levels, then the Mittani accumulations covered the revetment wall until it was completely covered. The fact that the Mittani accumulations abuts directly the EDIII structures and Ninevite 5 materials, and the lack of Akkadian and Khabur deposits in this unit, despite being well attested elsewhere in the high mound, shows that the plaza was kept clean for about 1300 years, from Ninevite 5 to Mittani period, when it started to fill up, after probably being blocked to the south by some buildings.

The escarpments

Two successive escarpments were built to protect the EDIII structure from the flowing water coming from the west, which would have had an effect on the base of the wall, hence compromising its integrity, in addition to acting as a barrier between the open space and the wall.

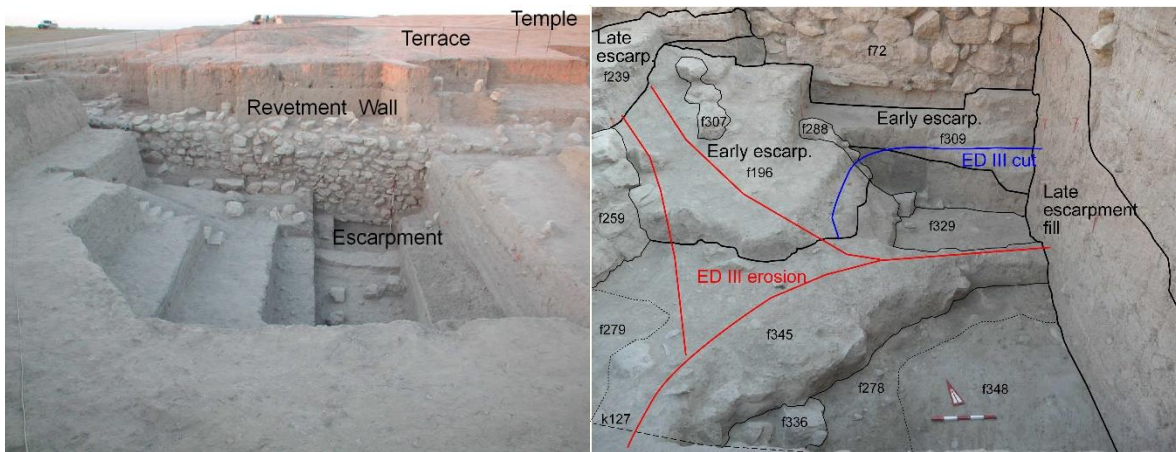


Illustration 11: View of the revetment wall with escarpments in unit J1

Unit J5- Location: JP- Unit identification: Wall bend

Unit overview: J5 was excavated to explore the western end of the revetment wall and the north western end of the plaza. The assumption was that the surface of the plaza sloped up in this direction to a narrow passage between the Palace or buildings flanking its eastern end.

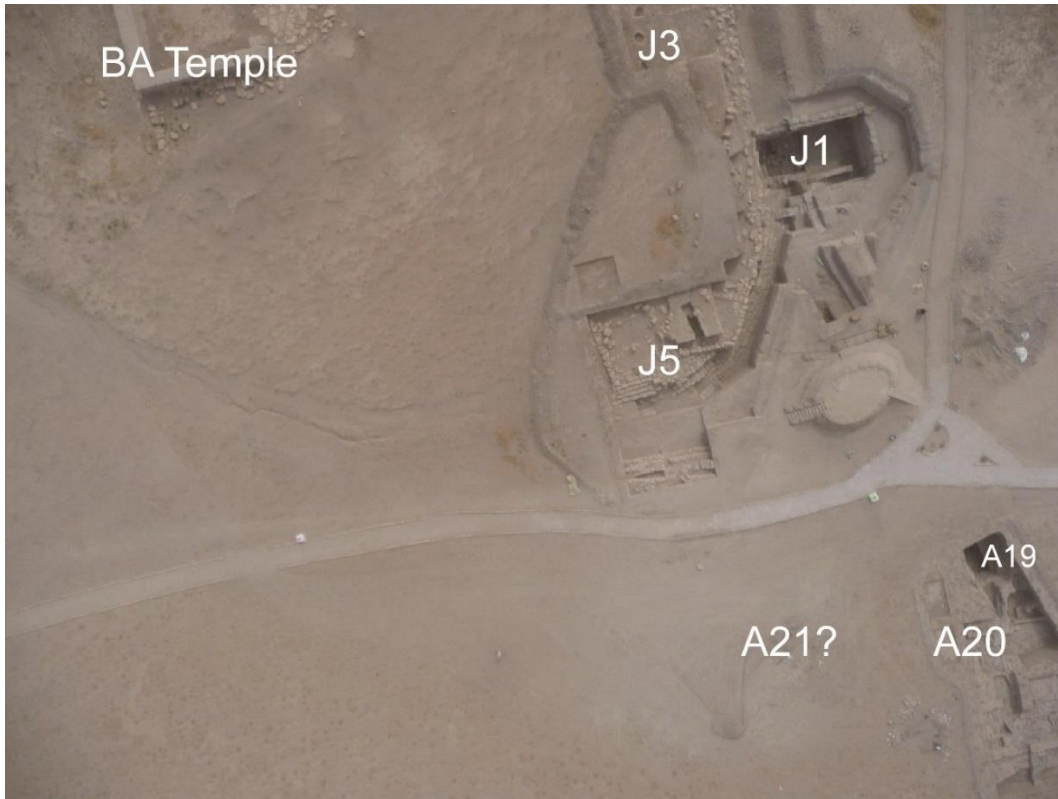


Illustration 12: Kite view showing the location of unit J5

The main discovery so far has been a six steps secondary staircase dating back to the Mittani period. This staircase was set in place when the general reorganization of the urban space took place after the abandonment of the settlement to the east of the Temple where the large staircase, apron and wall became covered by successive layers of accumulations. The intention was to prolong the use of the sacred space as long as possible.



Illustration 13: View showing the Mittani staircase in J5

Unit J6- Location: JP- Unit identification: Temple plaza- North-eastern end



Illustration 14: Kite view showing the location of excavation unit J6

Unit overview: J6 is located east of the monumental staircase and south of excavation unit J4, and it represents the eastern limits of the temple terrace, east of the wall flanking the monumental staircase. It started as an expansion of J4 and subsumed it. J6 belongs fully to the plaza. The excavations in this unit exposed the wall flanking the monumental staircase from the east, where the western face of this wall was revealed in the excavations of unit J2. The excavations moved further north attempting to find the terrace wall, which was found indeed as ^wall 12.



Illustration 15: view showing the revetment wall and the other walls in J6

One of the most important finds in J6, is the great brick fall that covered all of J6, continued to J7 and to the southern lower portion of J2. The two meters thick brick fall layer was probably generated from the collapse of a large structure to the east. This could mean that the shift of the

monumental access from J2 to J5 in the Mittani period was a result of this major brick fall, where building a new access is more convenient than clearing the brick fall. There is a continuous use of J6 area from the Early EDIII to the Late Third Millennium, then there is a gap of two centuries: the Khabur period is not attested in this area, even if it is largely present to the south.

Unit J6 has a complicated deposition, since there is five meters height difference between the northern part and the southern part within a length of about 10 meters. This causes the presence of the earliest strata and structures to the north at a high elevation. The wall was built at the same time as the staircase and the rest of the Temple Terrace Complex, to enclose the mound and give access to it in function of the temple.

In EDIIIA the revetment wall that encloses the eastern side of the temple terrace ^wall 12, was built along with the flanking ^wall 6 and the staircase. At this point, the accumulation came from south the screen wall F227. The plaza, which is to the south of the staircase was used heavily at this point, and this is attested to by the floors found in J2 and J6. In the next stage, a glasis was dumped to the east of the flanking ^wall 6 causing the screen wall to be completely covered (late Akkadian).

In early Mittani, there is a thick layer of wet organic accumulations, pottery and charcoal. This layer is directly over third millennium layers. This heavy growth of accumulation indicates that there were probably structures to the south and east of the plaza.

During the middle Mittani period, there was a collapse of a mudbrick building. The brick fall covered the area and the plaza. This brick fall cause the blocking of the eastern side of the plaza, and it was no longer an open space Infront of the temple terrace which was kept clean from third millennium until mid Mittani. From mid Mittani to modern days, there are natural

accumulations with no human presence, except in some areas where the Middle Assyrian period is attested for, for instance in J5. The site is abandoned.

Unit B4- Location: JP- **Unit identification:** Temple plaza

B4 is an extension of unit B1, and covers the northern portion of the Temple BA. Palace area.

Unit C1- Location: JP-**Unit identification:** Temple Terrace

Area C1 was opened to the east of the Temple Terrace, with two aims: (1) to provide ground truthing for a magnetic survey; (2) to begin an investigation in the area southeast of the Temple Terrace, where third millennium was found near the surface. As it turned out, the latest occupation dates to the Mittani period with evidence of small structures and burials containing very few small finds.

Palace area

Number of Figurines retrieved from area: 47

Figurines retrieved from this area pertain to units A1, A2, A5, A6, A7, A8, A9, A10, A11, A12, A13, A14, A15, A16 and A17.

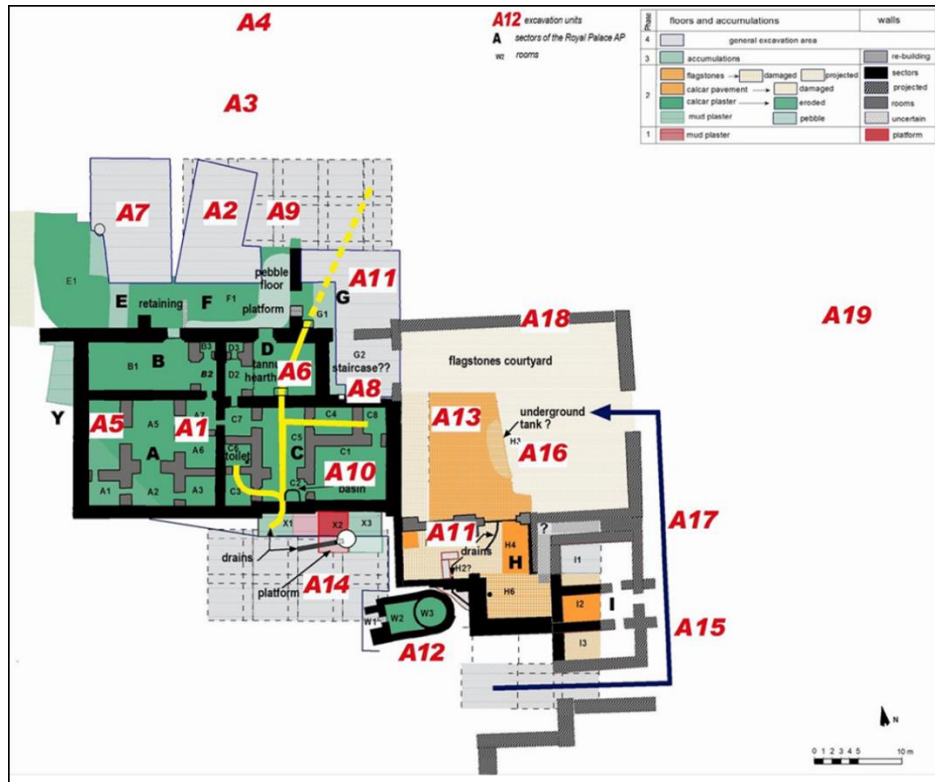


Illustration 16: Map of the royal palace showing the various sectors and excavation units

Unit A1- Location: AK - **Unit identification:** part of the step trench – service wing of the royal palace

Unit overview: A1 is a unit that was excavated in the early years of excavations in Tell Mozan. The idea was to open a step trenches to gain an understanding of the depositional history of the tell in an area where the slope the most extensive and the most gradual A1, as seen on the map, was located where now sector A of the service wing of the palace is located.

Unit A2- Location: AU- **Unit identification:** part of the step trench – service area for domestic structures

Unit overview: After the Palace was abandoned, in phase 4, the area above AK was used as an open area characterized by scattered occupation (pits, graves and tannurs) serving domestic structures that have been partly excavated.

Unit A5- Location: AK- **Unit identification:** expansion to the west – service wing of the royal palace

Unit overview: A5 is the expansion of unit A1 to the west, therefore, it is located above the western part of sector A of the royal service wing.

Unit A6- Location: AK- **Unit identification:** expansion to the east – service wing of the royal palace.

Unit overview: Unit A6 constitute a part of the service wing of the Royal Palace where most of the unit is sector D which was interpreted as the kitchen. Further information regarding this excavation unit is currently unavailable because work on the record is still in progress.

Unit A7- Location: AK- **Unit identification:** expansion to the northwest – service wing of the royal palace

Unit overview: Unit A7 constitute the northwest part of the service wing of the Royal Palace, including a part of the northern service courtyard. This unit mainly consists of houses and graves dating to the phase of post palace abandonment in the first half of the second millennium. Further information regarding this excavation unit is currently unavailable because work on the record is still in progress.

Unit A8- Location: AK - **Unit identification:** a small operation to probe the higher levels – Service wing in royal palace.

information regarding this excavation unit is currently unavailable because work on the record is still in progress.

Unit A9- Location: AK- **Unit identification:** the northern courtyard- Service wing of the royal palace.

Unit overview: This unit was excavated to explore that part of a palace that extended north of the north boundary of a substantial service wing (AK) containing A9, and it grew to include most of an exploratory step-trench and the region which lay between excavated houses to the west (A7) and to the southeast (A11). A9 had substantial building and occupational activity in the Isin- Larsa and Ur III periods (Walker 2003: 4-6).

Unit A10- Location: AK- **Unit identification:** the southeast corner of the palace building - Service wing of the royal palace

Unit overview: This unit contains a portion of the formal wing of the royal palace. the excavations in A10 showed that this building was bonded with a larger and better built construction to the east. It was only then that it became clear that this was a single building that could properly be called a Palace.

Unit A11- Location: AH- **Unit identification:** lateral exposure of the settlements to the northeast.

Unit overview: In the Khabur period, the open area (AH, H standing for "Khabur") was used first for large storage pits and as an industrial area with several pottery kilns. Subsequently in the following phase, AH consists of graves in the form of small houses, and of a wide-open area to the south. The heavy brick fall which covers these small structures presumably comes from houses to the north some of which have been partly excavated in A11.

Unit A12- Location: AS- Unit identification: Portion of the formal wing of the royal palace- *Abi*.

Unit overview: This unit represents the lower sacral area, partly excavated (A12, A14). It includes the underground necromantic structure (the *âbi*), the platform against the southern wall of the palace, and the open area to the west of the *âbi* that provided access to it. The lower sacral area remained in use for seemingly the same purpose even after the palace was abandoned, until the Khabur and possibly the Mittani period.

Unit A13- Location: AF- AU- Unit identification: the southwestern portion of the formal wing.

Unit overview: This unit is part of the formal wing of the Palace, of which, only a small portion has been excavated. It extends to the east under the higher strata of the later settlements. It is not known how far north the formal wing extends. After the palace was abandoned, in phase 4, the area above AK was used as an open area characterized by scattered occupation (pits, graves and tannurs) which were excavated in A13 and other units.

Unit A14- Location: AS- Unit identification: access to the *âbi*

Unit overview: This unit is part of the lower sacral area, partly excavated in A12 and A14. A14 is an open area bounded on the north by the southwestern portion of the exterior wall of the palace, which included the large mud-brick platform abutting this wall with a large drain embedded in it. This installation has been tentatively identified as a KASKAL.KUR mentioned in Hittite texts and interpreted as a “water road to the Netherworld” (Kelly-Buccellati 2002: 143).

Unit A15- Location: AF- Unit identification: expansion to the east

Unit overview: Unit A15 is characterized by the settlement and residential area that formed following the abandonment of the royal palace. It is also characterized by the Khabur level burials and the kiln area dating to the Khabur period as.

Unit A16- Location: AF- AU- **Unit identification:** expansion to the east.

Unit overview: A16 is the area that includes the southwestern portion of the paved courtyard H3 of the formal wing of the Royal Palace, and a substantial number of later accumulations corresponding to the settlements of the late third and early second millennium. A16's significance comes from the fact that it provided an in-depth insight to the graves setting in the Khabur period, where the mortuary structures appear like a city of dead and each grave resembles a small house.

This unit was excavated to descend to the level of the stone paved courtyard of the palace discovered in A13, which was accomplished. A16 contains the largest exposure of the courtyard which is presumed to cover the entire unit, but was not fully exposed due to the important finds in the Khabur level.

The courtyard in A16 dates back to early Naram-Sin period, and it was kept clean which is attested for by the lack of layers pertaining to the subsequent phase. In UrIII period, the palace collapsed, and in Isin-Larsa phase scattered occupations emerged, and Tannurs, pits and burials were found, paving the way to the Khabur above ground graves. Another significant aspect to A16 is the fact that it sheds the light on the abandonment of the palace in a clear, stratigraphically coherent way.

Unit A17- Location: AF- AU- AM- **Unit identification:** further expansion to the east.

Unit overview: Part of the formal wing of the Palace where only a small portion has been excavated. It extends to the east under the higher strata of the later settlements. It is not known how far north the formal wing extends. After the Palace was abandoned, in phase 4, the area above AK was used as an open area characterized by scattered occupation (pits, graves, tannurs).

In the Mittani period, the main remains of area AM are storerooms in A17-A18, with a paved surface bordering the plaza which still existed between the settlement and what was left of the Temple Terrace. In A17 only the upper strata have been excavated so far, which belongs to the second millennium. Installations of the Temple service area from the Mittani period were found, and burials of the Khabur period, flanking an open area that borders what may be a public building.

6.3 Chronological sequence and the archaeological context of the artifacts

The course of depositional history is obviously very different between the Temple area, the Plaza, and the Palace. And this explains why the very low number of human figurines in the temple terrace area and the larger number in the palace area.

The temple terrace only yielded second millennium figurines, which is very logical considering that the area there was kept clean in the third millennium because of its sacred nature, and only started to fill up in Mittani time, due to the collapse of a building to the south east of the temple terrace which resulted in shifting the monumental access to the west.

The only two human figurine that were retrieved from J1, are from a Mittani level where the monumental access to the temple had shifted to the west to excavation unit J5. Although other artifacts were retrieved from this unit, the overall number is not that high considering the

volume excavated. In addition to that, the figurines were found in a natural accumulation layer, not associated with any structures in particular.

Although all sherds excavated in unit J5 were Mittani and the whole area is dated to Mittani with few Middle Assyrian sherds, figurine J5.8 which dates back to the Khabur level was collected from a topsoil context with some back-dirt layer hence it is not strange that its dating does not coincide with the general dating of the area.

While everything was kept clean in the temple terrace in the third millennium, different events were happening in the palace area, and artifacts from all levels were collected. For now, no human figurines (with confirmed dating) were retrieved from a level when the palace was fully functioning. All the anthropomorphic figures, even the ones dating to the Akkadian period, are from the level of Late Naram-Sin or Post-Imperial Akkadian where the palace was no longer used for its original function but still retained its structural integrity. This is attested for in excavation unit A16 where the depositions of non-palace related activities are directly over the palace courtyard, which is the layer in which figurine A16.129 was found.

A6q593.1 however, presents another case from the same level of Akkadian / Late Naram-Sin, because although the palace was no longer used as a royal building, the service wing continued to be in use. Therefore, this item is found in a very peculiar place (sector D) which was the kitchen in palace use period. The same goes for A6q594.1 from the post-Imperial level at the same sector. As for the Late Naram-Sin level figurines A1.23 and A1q239.1, they come from above the reception suite of goods in Sector A.

Figurines from the same level but pertaining to different excavation units such as units A12 and A9 were not found in a stratigraphically well-defined context. The vessel type A12.108,

that was used in *Abi* rituals are expected to be found in the *Abi*, or somewhere around the palace area as in the case of A9.91, due to the correlation between the *Abi* and the palace.

One figurine that comes from a transitioning layer between Akkadian and UrIII level is A9.86. The layer contained alternating thin bands of red and black soil. Many sherds from this feature have contributed to dating this stratum. This feature is likely the result of accumulation during post-palace occupation. But giving the nature of the artifact, it is more probably closer to UrIII level in dating. The fact that it was found in unit A9, i.e. not quite in the service wing of the palace where there are kitchens and storage spaces, but rather close by in a non-housing area, could give validity to Canby's assumption that this type of lead trinkets had currency value.²⁶

As for UrIII/ Isin-Larsa level, the palace was completely abandoned, nothing was visible from it, and it became an open area. One of the figurines from this level comes from A13, which is part of the formal of wing, but suffered from a brick fall in this period.

The only statuette from this level where the context is compatible with the proposed function is A12.30, because the *Abi* was still in use during that time, and the statuette exhibits ritualistic features that were probably related to the *Abi* somehow, or a religious or a healing practitioner, especially giving that the statuette was found in the fill contained within a pit where a number of broken vessels dating to the fourth quarter of the third millennium were

²⁶ See the figurine catalog for details on this artifact

found. The pit fill has certain aspects of a favissa; a pit dug so that ritual objects could be discarded in it,²⁷ which suggests an intentional discard of a ritualistic item after breakings it.²⁸

Even though not all anthropomorphic figurines have confirmed dating, and any assumption or conclusion is drawn from the small yet dated sample, it makes perfect sense not to have (or at least that is what the dated figurines confirm) any anthropomorphic figurines in the levels of palace occupation, but only from phases that followed when the palace was used for different function or abandoned. These types of artifacts could be expected in the formal wing of the palace (further excavation will confirm or deny) but not a service wing or an open courtyard.

During the second millennium, in the Khabur period, the palace had collapsed and it was covered by then with other structures such as houses and graves. That is where most of the human figurines are found, pertaining to units A8 and A9 in surface layers, or in A12 where the *Abi* was still used during the Khabur period as was the platform A14 where two figurines were retrieved from this level.

A15 and A16 represent scattered residential occupations and graves, formed in the Khabur period where many of the artifacts discussed are retrieved from, especially plaques representing nude females.

²⁷ A number of these pits were excavated in Ebla near the area sacred to Ishtar (Marchetti and Nigro 1997: 5)

²⁸ This idea is further discussed in chapter 13.

More middle Assyrian figurines are attested for in A6 and A13 than Mittani level figurines where only one Mittani figurine with confirmed dating is in the collection from the palace area, even though Mittani structures are attested for to the south and east of the palace area.

It is very unfortunate that 29 anthropomorphic figurines did not join in the discussion here (due to dating issues), which is based on stratigraphic context of the artifacts, not typological considerations. However, some context can be included here even without confirmed dating.²⁹

The only human figurine without confirmed dating in unit A9 is A9.61, which comes from light powdery soil layer under surface soil and housing area. And since the housing area in unit A9 is dated to the Khabur period, figurine A9.61 can be dated to the same period.³⁰

In A17 only the upper strata, belonging to the second millennium was excavated. There were installations of the Temple service area from the Mittani period, and burials of the Khabur period, flanking an open area that borders what may be a public building.

Excavation unit A10 is the only unit of which there are no records of context. But there is no reason to assume that it is any different from the other units that were excavated to the palace level, where human figurines would pertain to levels of post palace occupation and not the occupational period itself.

The following is a table that links each figurine with the definition of the layer in which it was found:

²⁹ For the typological classification refer to chapter 5. for the dating of some figurines based on typological considerations, refer to the catalog.

³⁰ For further information on dating this item, refer to dating criteria section in chapter 5.

Figurine number	Context feature
J1.26	Accumulation D ³¹
J1q1150.2	Accumulation C
J5.8	Topsoil with backfill
J5.22	Floor type B ³² compact lamination
J6.24	Lens type B ³³ with sherds and pebbles
J6q210.1	Accumulation A
J6q94.1	Topsoil
A2.110	Accumulation connected with burial A2a3
A2.114	Accumulation connected with burial A2a3
A6.107	Accumulation inside vault
A6.109	Accumulation
A6.156	Accumulation
A6q593.1	Baulk
A6q594.1	Accumulation in doorway

³¹Accumulations are of different types and have different abbreviation codes as the following: Accumulation- Gradual build up bounded by a wall or abutting at least one wall, Accumulation A- Accumulation above floor surface “living floor”, Accumulation B- Accumulation above accumulation, Accumulation C- abandonment, Accumulation D- Natural accumulation.

³²Floors are of different types and have different abbreviation codes as the following: Floor A- Plastered or lined, Floor B- highly compacted, Floor C- medium compacted, Floor D- compacted naturally.

³³Lenses follow the same criteria as the accumulations in terms of abbreviation codes.

A8.24	Accumulation
A9.52	Accumulation C
A9.61	Accumulation C in housing area
A9.86	Accumulation C
A9.91	Accumulation C
A9.145	Topsoil under backfill
A9.149	Topsoil with backfill
A9q382.1	Topsoil
A11q201.1	Accumulation
A12.30	Accumulation
A12.48	Layer
A12q19.1	Topsoil
A13.118	Brick fall
A13.134	Pit fill of a cut in stone pavement full of animal bones and some sherds
A14.7	Accumulation D
A14.135	Topsoil
A15.226	Accumulation, kiln with many other sherds and zoomorphic figurines
A15.228	Ash layer
A16.27	Backfill

A16.116	Layer
A16.129	Layer
A16q625.2	Mixed accumulations
A16q638.3	Fill inside square tomb

Table 10: The archaeological context of each anthropomorphic figurine

6.3.1 Associated material culture

The artifacts associated with the human figurines which will be presented below, are the artifacts that were found within the same layer, but not necessarily associated directly with the human figurine which is clarified in the table below.³⁴ Looking at the associated material culture in the same feature, helps in having a better idea about the context feature of the find, and in some cases, attributes more value to it.³⁵

A16.116 comes from a feature where a child jar burial was recovered. And although both finds are from the same layer, the figurine is not connected to the burial. The same goes for the plaque A16q625.3, where also a jar burial was found within the same feature, but the finds might not be connected as they belong to two different q-lots.

³⁴ The artifact pertaining to the same q-lot as the figurine, are underlined in the table.

³⁵ For example, nearly a third of the Umm el-Marra Bronze Age corpus derive from domestic features such as wall foundations, floors, or domestic trash and/or debris. And much of the material culture recovered in association with the figurines, such as grinding stones, pestles, spindle whorls and bone tools, suggest an association with domestic activities (Petty 2006: 65).

Plaque A16q638.3 was recovered from a feature that yielded many artifacts and a burial, but only two of these artifacts (a bead and a stone artifact) are from the same q-lot as the figurine. The rest of the artifacts are from a different q-lot along with the human remains. However, in this case, the plaque could be associated with the burial because the entire layer to which all these artifacts belong is a burial fill, even if the plaque was not found with the cluster of the other artifacts.

The following is a table that presents the associated material culture for each of the figurines:

Human figurine	Material culture within the same layer
J1.26	No associated material culture
J1q1150.2	Animal bone (J1.50)
J5.8	<u>Two grinding stones (J5q19.1, J5q19.3), Obsidian blade (J5q19.2)</u>
J5.22	<u>Lithic blade (J5q108.1), fragment of a lead pin (J5.24),</u>
J6.24	No associated material culture
J6q210.1	No associated material culture ³⁶
J6q94.1	No associated material culture
A2.110	<u>Seal impression (A2.108), obsidian blade (A2.109), animal figurine (A2.111), ceramic vessel A2.116</u>

³⁶ Despite not being associated with any artifacts, this figurine was found in what was assumed to be a pit due to the presence of so many ceramic sherds.

A2.114	<u>Seal impression (A2.108), obsidian blade (A2.109), animal figurine (A2.111), ceramic vessel A2.116</u>
A9.52	<u>Bead (A9.54)</u> , three fragments of a seal impression (A9.69,70,73), fragment of a bronze pin (A9.75), animal figurine? (A9.80)
A9.61	Clay wheel (A9.85), bead (A9.81), pierced metal piece (A9.63), animal figurine (A9 i55)
A9.91	Fragments of a seal (A9.69,70,73), bronze pin (A9.72), clay lump (A9.78)
A9.145	No associated material culture
A9.149	<u>Basalt stone tool (A9.145)</u>
A9q382.1	No associated material culture
A14.7	Metal pin (A14.8)
A14.135	No associated material culture
A16.27	Kiln waste (A16.26)
A16.116	Bronze artifact (A16.111), ceramic vessel (A16.114), <u>seal impression (A16.117), fragment of a metal piece (A16.120)</u>
A16.129	Lithic tool (A16.132), fragment of a bronze pin (A16.133)
A16q625.3	Human bones (A16.52), ceramic vessel (A16.51), <u>two different fragments of animal figurine (A16q625.1 and A16q625.2)</u>
A16q638.3	<u>Bead (A16q638.1), stone artifact (A16q368.2)</u> , human bones (A16.54 and A16.60), bead (A16.55), spear head (A16.56), nail (A16.57), two ceramic bowls (A16.58 and A16.59), three beads (A16.61, A16.65, A16.66), piece of jewelry (A16.64)

Table 11: Associated material culture with the human figurines where the ones pertaining to the same q-lot are underlined.

6.4 Distribution pattern and discard

6.4.1 Distribution pattern

The idea behind creating a map for the distribution patterns of the anthropomorphic figurines, was to deconstruct this distribution in the different areas of the site and in different time periods.

The map below reveals the difference in concentration density of anthropomorphic figurines between the temple area and the palace area on one hand, and the difference in concentration density between the Khabur level and all the other levels attested at the site. However, this is not surprising, giving the fact that some excavation units did not reach beyond the Khabur level because of the importance of the Khabur structures in some of these areas, which was deemed worthy of preservation, in addition to the fact that the Khabur period was characterized by a settlement context, where mundane activities took place, which is an environment suitable for these types of artifacts, on the contrary of the third millennium level that has been excavated in a royal service quarters only, where not many human figurines are expected to be found.

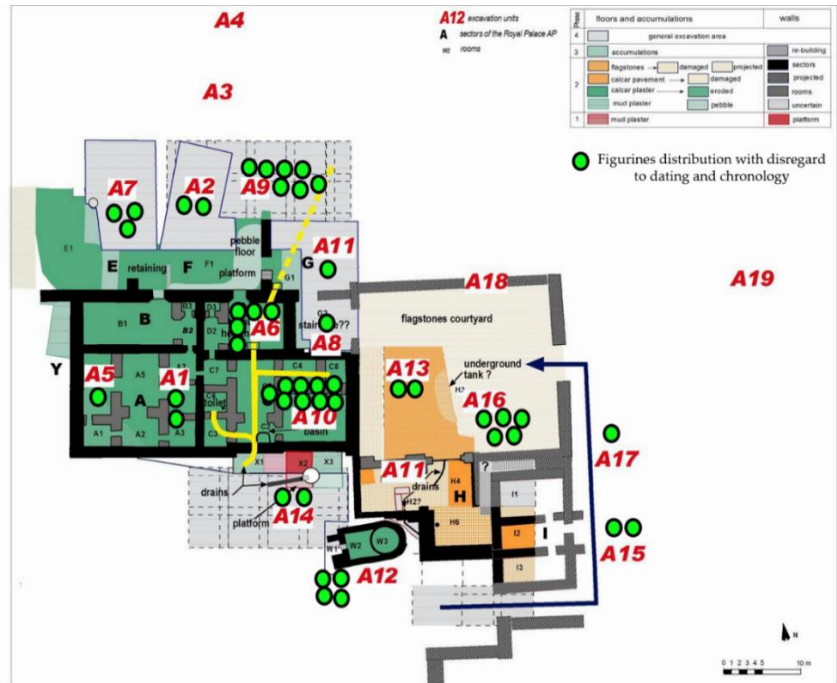


Illustration 17: Distribution of anthropomorphic figurines without any chronological division in palace area

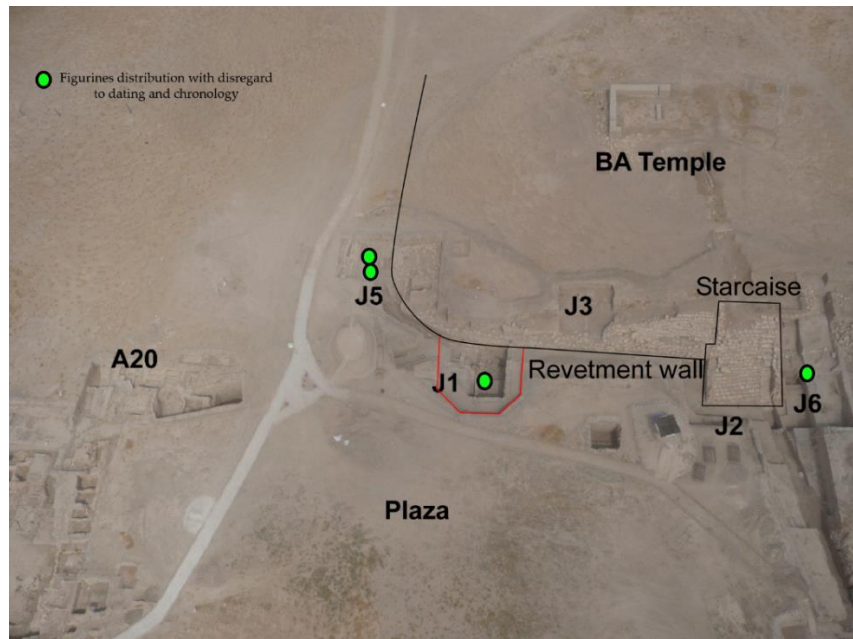


Illustration 18: Distribution of anthropomorphic figurines without any chronological division in Temple terrace area.

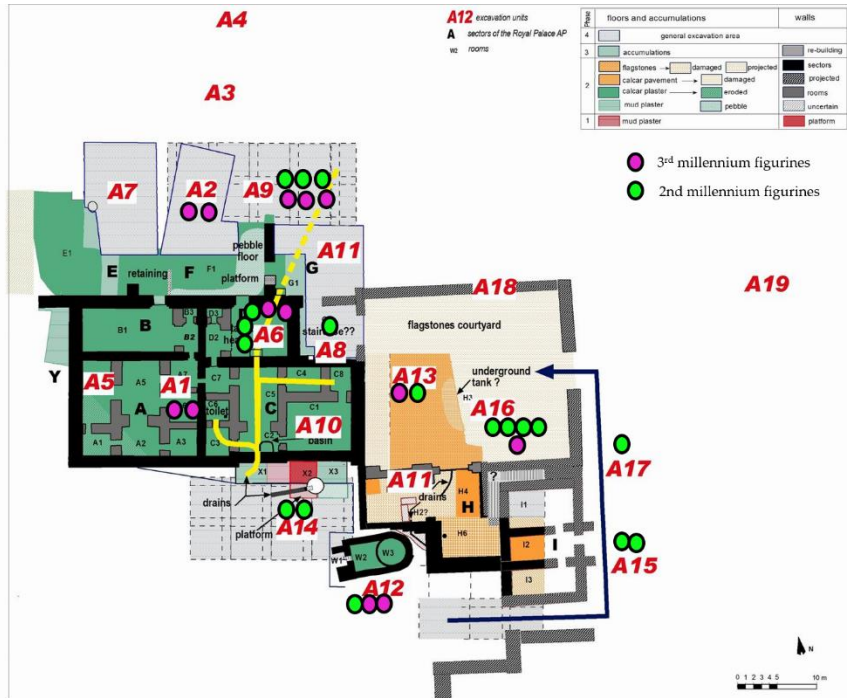


Illustration 19: Distribution of anthropomorphic figurines with chronological division in palace area

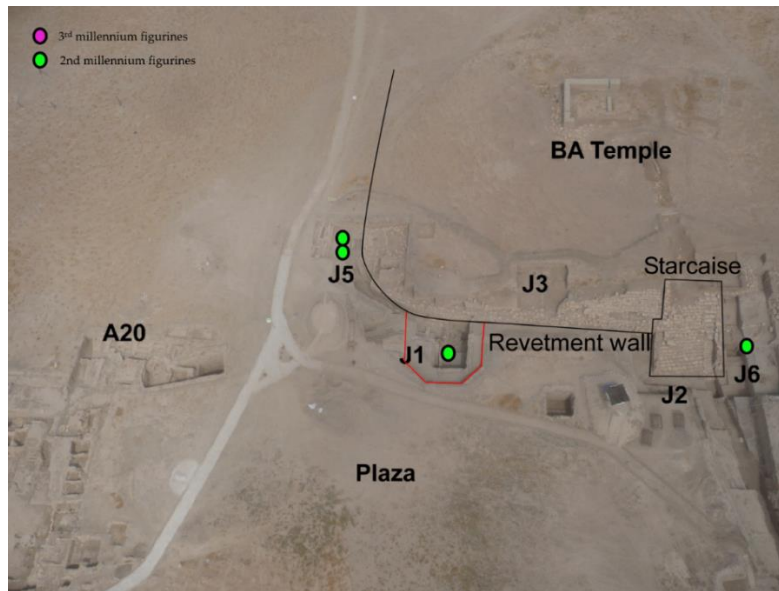


Illustration 20: Distribution of anthropomorphic figurines with chronological division in Temple palace area.

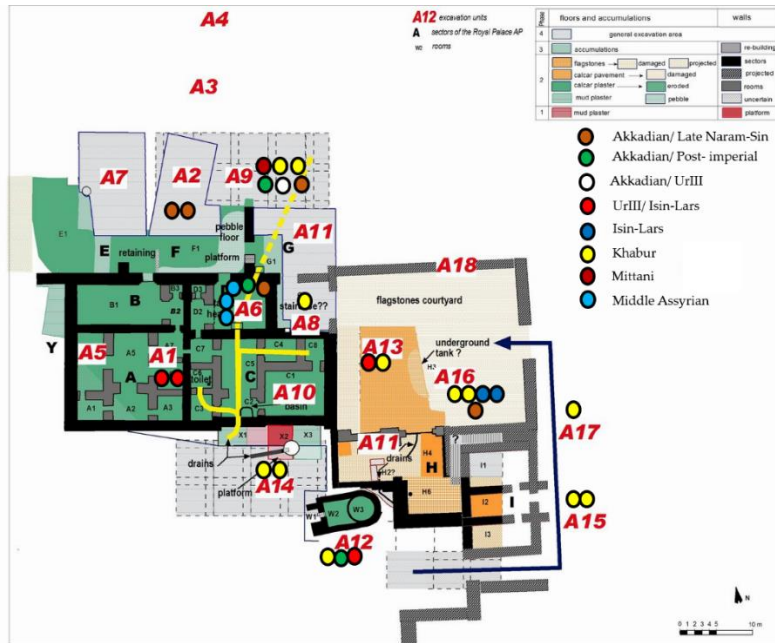


Illustration 21: Distribution of anthropomorphic figurines with detailed chronological division in palace area

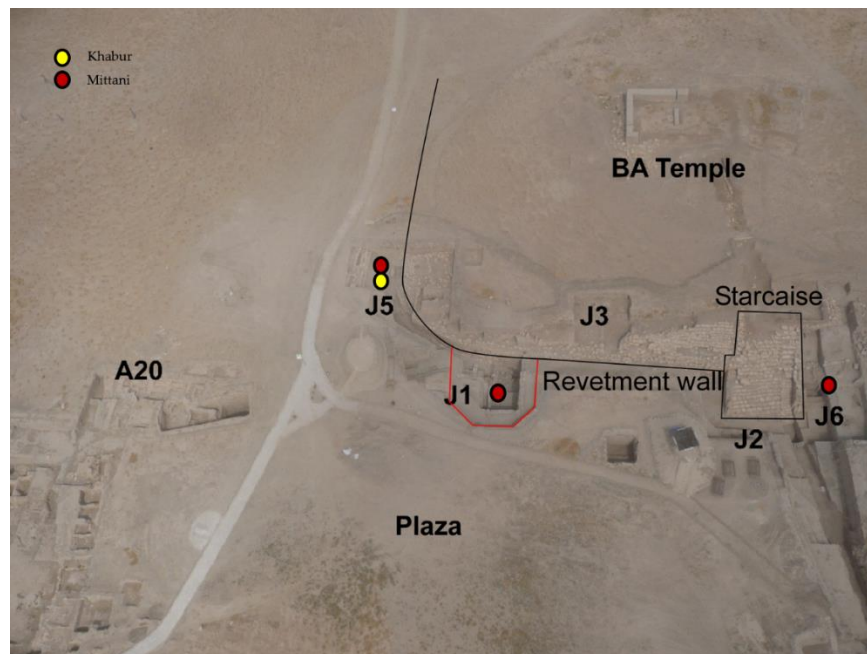


Illustration 22: Distribution of anthropomorphic figurines with detailed chronological division in palace area

6.4.2 Discard

By isolating the figurines on the map by chronological dating, it became clearer the unintentionality of their deposition, with only minor few exceptions. This would also explain the very low number of human figurines recovered from the temple terrace area, an area that was used for a very long time, and had a sacral nature, which in itself, prevented the discard of such items.

The archaeological context, which dates the moment of discard or deposition, can reveal, in some cases, if the figurine was intentionally discarded or if it just fell there for whatever reason without any pre-meditated intention of discarding it. This can be determined by the context and in some cases, by the breakage pattern on the figurine itself. The intentional breaking of a figurine would imply a magical or apotropaic use where the figurine would be broken after it has fulfilled its purpose,³⁷ and this is evident on only one figurine from Urkesh (A12.30) as I presume, where the figurine was dumped in a pit filled with broken vessels.³⁸ The rest of the figurines in the corpus of Urkesh exhibit signs of normal breakage as a result of being dropped and broken at some point, or as a result of sustaining damages over the years of use.

What the archaeological context of most of the figurine suggest is that the discard of the figurine was not intentional, meaning that they were discarded when they were broken or damaged or no longer needed, but not in dumping pits and special discard places, and when discarded, they were never disposed of in ritual contexts, but were treated like any other kind

³⁷ See chapter 13.

³⁸ The author is well aware of the possibility that the breakage might have been accidental.

of domestic trash, and would be associated with ordinary refuse such as bones, sherds or other kinds of broken artifacts (Petty 2006: 49). It is also very important to keep in mind the different views and perceptions between the person who conceived the figurine, the person who used it, and/or discarded it. These views might not be unified.

6.5 Figurine's count and percentage

The following tables are designated to figurine's count based on general dating, phase, general areas in the site, excavation units, and gender.

Unit	Number of human figurines
A1	2
A2	2
A5	1
A6	5
A7	3
A8	1
A9	7
A10	9
A11	1
A12	4
A13	2
A14	2

A15	2
A16	5
A17	1
B4	1
C1	1
J1	2
J5	2
J6	3
Z1	10

Table 12. Table indicating the number of figurines discovered in each excavation unit

Total number of figurines	66
Number of surface finds Z1	10
Total number of figurines in Temple terrace area	9
Total number of figurines in palace area	47
Number of figurines with confirmed dating	38
Number of figurines belonging to the 2 nd millennium	25
Number of figurines belonging to the 3 rd millennium	13
Number of figurines belonging to the 2 nd millennium in Temple terrace area	7
Number of figurines belonging to the 2 nd millennium palace area	18
Number of figurines belonging to the 3 rd millennium in Temple terrace area	0

Number of figurines belonging to the 3 rd millennium palace area	13
---	----

Table 13. Table indicating the number of figurines in different areas and time periods

2nd millennium figurines area J	Number
J1	2
J5	2
J6	1
C1	2
B1	1
2nd millennium figurines palace area	
A6	3
A8	1
A9	3
A12	1
A13	1
A14	2
A15	2
A16	4
A17	1
3rd millennium figurines area J	
	0

3rd millennium figurines palace area	
A1	2
A2	2
A5	1
A6	2
A9	3
A12	2
A13	1
A16	1

Table 14. Table indicating the number of figurines in each excavation unit in different time periods

3 rd millennium figurines	19.7 %
2 nd millennium figurines	37.8 %
Figurines without confirmed dating	42.5 %

Table 15. Table indicating the percentage of human figurines in each time period

Figurines found at AA area	84 %
Figurines found at J area	16 %

Table 16. Table indicating the percentage of human figurines in each of the main areas at the site

- Excavation unit with the highest number of figurines: A10
- Time period with the highest number of figurines: Khabur

The number of female figurines is higher than those representing male. There are many figurines of undetermined gender. These figurines do not possess any sexual attributes that could reveal the gender, or what we have left of the item is not sufficient to determine the gender. In the description of each figurine in the catalog, an assumption about the gender based on some masculine or feminine attribute is provided, but for the count of male and female figurines and the percentages, it would be inaccurate to include these figurines.

Gender	Percentage	Number
Female figurines	48.5 %	32
Male figurines	13.7 %	9
Figurines of undetermined gender	37.8 %	25

Table 17. Table indicating the percentage of human figurines based on the figure's gender

Time period	Figurines pertaining to time period
Akkadian/ Late Naram-Sin	A2.110- A2.114- A6q593.1- A9.52- A16.129
Akkadian/ Post-imperial	A6q594.1- A9.91- A12.108
Akkadian/ UrIII	A9.86
UrIII/ Isin-Larsa	A12.30- A13.118- A1.23- A1 q239.1
Isin-Larsa	A16.116- A16q625.3
Khabur	J5.8- A8.24- A9.145- A9 q382.1- A12 q19.1- A14.7- A14.135- A15.226- A15.228- A16.27- A16q638.3- A17q223.1- C1.1
Mittani	J1.26- J1q1150.2- J5.22- J6.24- J6q210.1- A9.149

Middle Assyrian	A6.107- A6.109- A6.156- A13.134
Dating not confirmed	J6q94.1-A5q140.2- A7.350- A7.356- A7.507- A9.61- A10q316.3- A10q217.1- A10.262- A10q680.3- A10q680.2- A10.118- A10q823.1- A10.225- A10q296.1- A11q201.1- A12.48- B4.129- Z1.91- Z1.141- Z1.231- Z1.295- Z1.350- Z1.398- Z1.459- Z1.515- Z1.528- Z1.1000

Table 18. Table indicating the dating of each figurine

6.6 Burial offerings

Many tombs and burials in many archaeological sites have yielded figurines buried with the deceased.³⁹ So far, the evidence from Urkesh is very minimum as there is only one plaque that could be associated with a burial, and two figurines from unit A2 pertaining to a layer that might be associated with burial A2a3, despite having strong evidence of funerary practices in Urkesh,⁴⁰ in the form of jewelry and pottery offerings, and infant's jar burials.⁴¹ And although

³⁹ For examples of anthropomorphic figurines in burials see:

Tell Atchana: a03-r1385, a03-r1648 from burial fill, head of a female figurine (a03-r1948) from burial 03-3057, burial 03-3045/03-3054 contained a vessel (a03-r1837) and a clay figurine fragment (a03-r1815), figure 2.24. female figurine, a03-r1284, area 3, phase 3, mixed deposit with inhumation burials. (Yener and G. Bike Yazıcıoğlu 2010: 26).

Tell Afis: four human figurines with burial. (Angelo di Michele 2010: 146).

Tell Halawa: tomb w 054, chamber c: four individuals were buried. Funerary objects included a bronze dagger, two lance heads, two blades of bronze and 76 vessels that were found near skeletons II and IV with six limestone figurines (Al Khabur 2018: 175).

Terqa: A torso of an anthropomorphic figurine TPR 2 3 was found with TPR 3 3 near an overturned jar used as burial. (Kelly-Buccellati and Mount -williams 1977: 3).

Other examples come from Hama, Murek and Ebla where the human figurines are attested only in a minority of the burials (Marchetti 2000).

⁴⁰ Recommended reading: Kharobi and Buccellati 2017, Kharobi, Courtaud and Duday 2014, Kharobi, Buccellati, Courtaud and Duday 2014.

⁴¹ The jar or pot burial might have been a symbol of the womb, a ritualized mortuary practice for a deity (Yener 2015: 207).

the evidence from Urkesh is not conclusive, the notion itself is interesting, and it is worth it to mention some of the hypothesis regarding human figurines in burials.

Many interpretations to the existence of an anthropomorphic figurines in burial were offered. Some proposed a gender related theory like Woolley who mentioned the figurine found in the tombs of iron age in Carchemish, and associated the feminine figurines with girls and the rider figurines with boys (Woolley 1939: 57; Badre 1980; 156).

Others proposed a fertility related use like the hypothesis of H. May mentioned by Badre in her 1980 book, where she states that this was a part of a funerary cult associated with that of fertility, where the figurines would be the protector of the deceased. Badre proceeds to say that these figurines acted like the protector images or saint images (Badre 1980: 156)

In northern Syria and south-eastern Turkey, some anthropomorphic sculpture, referred to as “guardian spirits” by Carter, are believed to have an ancestry stretching back to the early third millennium BC and they have been related to a cult of the dead (Carter 1970). Examples have been found in Tuttul (Hemker 1994) and within a house at Tell Halawa (Meyer and Pruß 1994), and more recent examples from the Middle Bronze age in Oylum Höyük, Mumbaqa, Tell Amarna, Tell Sabi Abiad and Tell Afis where Mazzoni 1992 described them as having an apotropaic character (Yener 2015: 207).

Another aspect of human figurine burial is of a magical nature for the figurines that were used to manipulate a subject or to in medicinal magical ritual. These figurines were magically buried and sometimes even bounded to ensure they remain buried. In some cases, the figurine could be placed in a tomb or family burial place (Scurlock 1988: 60-64).

Another possible interpretation of the buried anthropomorphic figurine is related to sorcery. The figurine that was used by the sorcerer for his witch craft, might have been buried with him when he passes, to avoid being used by a non-expert. Ucko talks about this practice in the Yoruba tribes, who have a great fear of witches and sorcerers, and who would rarely willingly admit the presence of either in their own family, and at the death of a father who happened to be a sorcerer, the son either secretly threw away the small clay human figurine or buries it with his father's other more personal goods in his father's grave (Ucko 1962: 46).

Many of the graves where limestone figurines have been found, might be considered to symbolize the “etemmu” (spirit) of the deceased, as they were placed in grave as part of a ritual related to the ancestor’s cult (Van Loon 2001: 218-221).

one plaque A16q638.3, was recovered from a burial context in Urkesh so far. It was recovered from the fill of a tomb but not placed with other funerary offerings, making the assumption that it was placed there intentionally, a questionable interpretation.⁴²

6.7 Special case: Lead figurine

Metal figurines were common in Anatolia, the Levant and Mesopotamia by the end of the third millennium and the beginning of the second (Makowski 2016: 40), and they often represented nude female holding breasts, in addition to representing a male and a female with an animal, or a female with a child. Such figurines were attested for in numerous sites in Syria

⁴² The context and interpretation of this plaque is discussed in chapter 12.2.

and Iraq in Ebla, Umm el Marra, Shagar Bazar and Tell Rimah. However, some of these representations appear to have an Anatolian origin (Marchetti 2003: 395, 402).

The excavations in Urkesh yielded one lead figurine representing a nude female with the hands almost holding the small breasts (Canby 2003: 171).⁴³ This figurine represents a special case in Urkesh, for being the only one discovered to date, and for having what could be termed as foreign features.

6.7.1 Function and interpretation

Mold made metal figurines were interpreted in numerous ways. Some were interpreted as personal adornment like pendants, dress pins or hair ornaments, while others might have been stamp seals (Canby 1965).

In the case of the lead figurine from Urkesh, no perforation to wear as adornments is present, and the decoration assumption is to be treated very carefully as the archaeological context is not of a specific domestic nature, but it is very important to take all the functions and interpretations offered by scholars into consideration, in order to better understand the meaning of this find from Urkesh.

The majority of Anatolian lead figurines were found in a domestic or private sphere rather than public domains (Heffron 2017: 282) which already helps in establishing them as a popular item not related to the elite culture.⁴⁴

⁴³ For the full description and related data, refer to the catalog.

⁴⁴ A link between lead figurines and non-elite popular culture has been suggested by many scholars, based on the production material and the context of the find. Only one plaque has been found in a burial but it was considered

Canby asserts that “the figurines were found only in the houses of Assyrian merchants” (Canby 2003: 173), in addition to recognizing the potential currency value for lead trinkets by suggesting that these items might have been used as currency where they are “more negotiable if shaped into trinkets” (Canby 1965: 53). “A person with such a mold, wherever he happened to be on his journey, could produce a locally popular item almost instantly. All he needed was an open fire and a pinch of lead, perhaps even some lead the villagers kept for mending pots. A figurine, seal or trinket, could then be traded for food, water, shelter, labor, or whatever small thing he needed. The locations of the sites where the figurines have been found, Urkesh, Brak and Troy, make it likely that the travelers were involved in trade between metal-rich Anatolia and metal-poor Mesopotamia” (Canby 2003: 172).

Opposing the assumption that the led figurine was used as currency by Canby, is the function proposed by Ünsal Yalçın and H. Gönül Yalçın, that these figurines, made from these durable materials which required a long and difficult process, are made for display (Yalçın and G. Yalçın 2013: 47). There are merits for both assumptions, and for a currency item, handled all the time by many people, it should be made from durable material.

Building on the display function assumption, a protective function related to domestic cult for those led figurines have been suggested (Emre 1971: 82). Marchetti notes that the bronze Levantine figurines might have represented a divinized royal ancestor and that the Anatolian lead couple figurines could be comparable to that. He also notes that the female figure might have been a symbolic figure connected with the cult of the Great Goddess (Marchetti 2003: 410).

as a stray find, and very few were found in palatial complexes but from secondary contexts (Makowski 2016: 40). For more on this refer to Marchetti 2003 and Makowski 2016.

The magical power of these lead figurines is attested in Hittite texts for lead is mentioned as an effective material to trap evil spirits. The text mentions that the evil spirit *tarpiš* was placed in a bronze cauldron with a lead lid of which nothing can escape (Hoffner 1968: 65-66).⁴⁵ Interestingly, this is still believed in modern Syria today, where many people would melt the lead, then drip it in a bowl of water placed on a person's head, until the lead cracks shaping an eye in the water which is supposedly effective in protecting against the evil eye and malicious forces.⁴⁶

⁴⁵ For the translation of the incantation that lists the evils that can be trapped by lead, refer to Hoffner 1968: 65, KUB 33.66 obv ii 9 ff.

⁴⁶ It is believed that the eye shape would appear only if the person, for whom the ritual is performed, is envied by an evil eye.

*The clay is in front of you. All you have to do, is look into its eyes
through the depth of the first water
and sculpt, again... this life.*

Adel Mahmoud

7. Production techniques

Studying production techniques of the anthropomorphic figurines can reveal many similarities with other sites in the region and how some techniques and skills required to forge these artifacts travelled to the area which created an almost unified method of production.

In my study of these various techniques that were used to create the anthropomorphic corpus of Urkesh, I did rely on the literature written on the subject, but I also wanted to take a different approach. Therefore, I contacted a local potter, Mrs. Emilie Farah, in Damascus who agreed to recreate some of the figurines from Urkesh corpus so I can see 1) which techniques they could have used, 2) how challenging it was to create these artifacts, and 3) what type and amount of skills were required to do so. But before discussing these techniques, it is very important to discuss the material used to make the artifacts and its meaning to the ancients.

7.1 Sources and materials

There are two sources of clay close to the region of Urkesh, one of red clay and the other of white (Hauser 2007: 37). Unfortunately, the study of the anthropomorphic figurines was done based on photographs and computer renderings of drawings, due to the difficult situation in Syria which did not allow for a direct study of the artifacts, hence, a thorough examination of the clay material was impossible.

However, we have no reason to believe that the source of clay was not local, just as in the case of the clay used in the production of seal impressions which corresponds also to the fabric

type used in the production of animal figurines (Hauser 2007: 37). It is important to note that Urkesh is situated close to water sources from the Khanzir and Jakhjakh rivers, both tributaries of the Khabur river.

7.1.1 The clay

Although the use of clay is very common in antiquity for being available, durable, easy to manipulate and inexpensive, we cannot ignore the idea that its use held a deeper meaning which made it valuable from the moral point of view as it relates to the act of creation, especially if we consider that the making of an item (especially anthropomorphic and zoomorphic figurines) is in itself a creation. And when this creation act is combined with the creation material, then that process and the resulting items becomes much more symbolically valuable.

There are many instances in the ancient texts that testify to the great meaning of clay, one being the Akkadian poem *Atramhasis*, where the birth goddess Belet-ili is given instructions by Ea to mix the flesh and blood of a god with clay to produce mankind “Nintu shall mix clay- With his flesh and his blood-Then a god and a man- Will be mixed together in clay” (Dalley 1989: 15; Lambert and Millard 1999). Or in *the Curse of Akkad* where the clay is cursed as a reference to being a lifeless clay “May your clay be returned to its abzu, may it be clay cursed by Enki”.⁴⁷ Another example is from the Sumerian poem *Enki and Ninmah*, where Nammu, kneads the clay pulled from water to create life: “You should knead clay from the top of the

⁴⁷ For transliteration and translation of “The Curse of Akkad”, see ETCSL text no. 2.1.5. see also cooper 1983.

abzu; the birth-goddesses (?) will nip off the clay and you shall bring the form into existence”⁴⁸ (Kikawada 1983: 45).⁴⁹

7.1.2 Preparation of the clay

The preparation of the clay can be done in numerous ways according to the local potter consulted for this research. But the most common way, is washing the clay after collecting it to get rid of any sizable inclusions (the inclusions depend largely on the source of the clay), then the clay would be mixed with Silica, Micas, sand and Calcite to decrease shrinking while drying or heating which reduces the risk of deformation (Badre 1980: 16). The next step would be to kneed the clay very well to push all the air bubbles out and end up with a soft homogenous clay dough.

7.1.3 Color of the clay

Out of the 66 anthropomorphic figurines excavated so far from Urkesh, Munsell color is available for 12 figurines.⁵⁰ This small sample does not allow for a realistic comparison of color shades with the corpuses of zoomorphic figurines, the ceramics and seal impressions.⁵¹ All we can say at this point is that the chroma range for anthropomorphic figurines coincides with the hue registered for the ceramics.⁵²

⁴⁸ For transliteration and translation of “Enki and Ninmah”, see ETCSL text no. 1.1.2

⁴⁹ See also Kramer 1970: 106; Kramer and Maier 1989: 3-10; Black and Green 1992: 75–76; Espak 2006.

⁵⁰ It is extremely important to keep in mind that these readings were registered by numerous people in different lighting conditions.

⁵¹ It is not feasible at this point to discuss the relation between the color and the firing techniques used in baking the figurines due to the difficulty in studying the figurines directly.

⁵² Refer to the book on ceramics in urkesh.org.

Figurine	Munsell reading	Color reading
J1.26	5YR 8/2	Pink
J1q1150.2	10YR 7/3	Very pale brown
J5.8	10YR 8/2	Very pale brown
J5.22	7.5YR 6/4	Light brown
A9.52	5YR 7/6	Reddish yellow
A14.7	2.5YR 7/6	Light red
A14.135	10YR 7/2	Light gray
A16.116	7.5YR 7/3	Pink
Z1.91	5YR 6/6	Reddish yellow
Z1.141	2.5YR 5/6	Red

Table 19: Table showing the different colors registered on the Munsell chart for the human figurines of Urkesh.

7.2 Techniques

Two different manufacturing techniques are attested in Urkesh so far, free hand molding and mold made plaques.⁵³

7.2.1 The body: Freehand molding⁵⁴

There are two recognized diverging technical and cognitive approaches in the construction of clay and terracotta figurines, which are core forming and dual forming techniques. In core forming, the sequence started from an inner core on which other plastic elements (legs, arms, head) were gradually added. In this process the basic cognitive model is radial symmetry, the limbs being applied as radial appendages to the solid core. For dual forming, the torso and more generally the body is made by joining two elongated slabs or lumps along a central axis of symmetry, while the rest is applied in bi-lateral or concentric patterns (Vidale *et al* 2015). This is the general approach which then takes a more specific form by shaping the body in the envisioned manner.

⁵³ This section of the research was written based on a pottery class I took with a local potter in Syria. For more about this experience refer to the appendix.

⁵⁴ Peyronel spoke of similar techniques used in Ebla where all the figurines were hand-made, freely molded as revealed by the head, the base and the back, although a preliminary work on a flat surface was adopted in some cases. Decoration consists in applied elements and incisions of different kinds. Painting is not attested during EB IVA, and it is very rare only at the end of EB IVB (Peyronel 2008: 790).

7.2.1.1 Flattened bodies

The flattened body shape is achieved by roughly shaping the clay in between the hands to the desired shape before placing the clay on a flat surface, applying even pressure on the piece to give it the required thickness, then finishing the shaping and smoothing the clay.

7.2.1.2 Cylindrical bodies

The cylindrical bodies are shaped in between the hands where the clay is worked to the desired shape, then, in some cases, the clay is placed on its round base to give the artists two free hands to add the details of the arms and face and any other features.

7.2.1.3 Wheel turned bodies

The only example from Urkesh where the wheel turned base might have been implemented is statuette A12.30. It is difficult to judge with certainty if the technique was used because the bottom part of the base is missing, but the potter suggested that it is a possibility, because using this technique allows the creator to achieve an even thickness and smoothness that is much easier to get this way than by hand molding.

7.2.1.4 Hollowed figurines

The reason for making hollowed figurines is quite unclear when the hollowed inside was not being used to store a liquid or a substance as in the case of statuette A12.30. The potter suggested that the way to achieve this was by shaping the clay in the regular manner then carving the inside to hollow it and then smoothing it to an even thickness before attaching the supposedly wheel turned bottom part. Another possibility was molding the figurine on to a

wooden slab for example, and removing it after acquiring the desired shape, hence leaving an empty space inside.

7.2.1.5 Vessels

The vessel statuettes A12.108 and A9.91 are the ones that the potter pondered upon the most. The first suggestion for the production technique used to make them is the wheel, then the potter tried shaping the body with her hands, and she was able to achieve an even thickness and a smooth surface without ever using the wheel. The ancient potter must have been even more skillful than she is because it was his or her specialty to make figurines. More than a production method was suggested by the local potter to replicate the vessel type figurines including carving the inside.⁵⁵

7.2.2 The body: Mold made plaques

7.2.2.1 Lead figurines

Producing led figurines requires two different sets of skills and knowledge, and the two different steps were probably carried out by two different people.

The first step is carving the stone mold in which the figurine will be cast. This step not only requires a knowledge of the best stone types that are easy to carve and can endure the heat from the melted metal but also a significant amount of artistic skill to carve the detailed motif.

⁵⁵ The replication process of this item is further discussed in section 7.2.4.

Limestone and sandstone were locally available in Mesopotamia, and gypsum alabaster, particularly well-suited for carving in fine detail, was common in Assyria (Moorey 1999: 21,336).

After carving the stone mold with relief motif on the front,⁵⁶ the metal is melted and poured into the mold. At this point, the other set of skills is required. A knowledge of metal types, how to mix them, their fusing and melting temperature and cooling techniques (Heffron 2017: 289).

7.2.2.2 Clay plaques

Clay plaques are very common all over Mesopotamia. the use of a one-piece mold appeared in Babylonia in the late third millennium⁵⁷ and migrated into Syria in the second quarter of the second millennium (Badre 1980: 22-23, Barrelet 1968: 86-90).

A possible exchange of techniques and ideas between terracotta plaque figurines and metal figurines is strongly suggested, although “lead figurines belong principally to a Syro-Anatolian milieu and Old Babylonian plaques are very much a southern specialty” (Heffron 2017: 292).

To make terracotta plaques, two sets of skills are required just as in the case of metal figurines. The first set of skills is carving the stone mold. This step requires a knowledge of popular motifs, an artistic skill and a knowledge of the best stone for the job. The second set of skills is one that a potter or figurine maker has. It requires knowing how and from where to source the clay, how to prepare it and how to bake it. This meant two different workshops, one

⁵⁶ Some stone molds were formed from two parts where they have corresponding holes for dowels that closes the mold and the metal would be poured through a channel (Canby 1965: 43)

⁵⁷ The earliest plaques to date were recovered from the Akkadian levels at Tell al-Wilayah and the Late Akkadian/Ur III transitional levels at Khafajeh and Tell Asmar (Moorey 2001: 92). The lead figurine from Urkesh belongs to the early levels (Late Akkadian/ Ur III), predating the clay plaques.

for the mold and the other is the potter's workshop.⁵⁸ In some cases, further applied details were added after the plaque was extracted from the mold as it was the case for some terracotta from Tell Brak (D. Oates, J. Oates, McDonald 1997: 132).

7.2.3 Decorations

Several different techniques and instruments were used to decorate the anthropomorphic figurines and add details. In some examples, numerous techniques are used on the same figurine to achieve the final look. The following are the decoration techniques used in making the anthropomorphic figurines of Urkesh.

7.2.3.1 Application

The application of extra pieces of clay is used to add body parts, such as breasts, navels, eyes, male genitalia or decorative features such as head dresses and necklaces. This technique is used very often in Urkesh for breasts and necklaces and less often for the eyes.

7.2.3.2 Incising

Probably the most popular technique of all. It is used to add decorative lines, facial features like a smile or eyebrows, and to schematically render pubic hair or beard hair. The application is very simple by using a sharp pointy tool (metal or wood) that can vary in thickness, and

⁵⁸ For studies of the technique used for making plaque and other figurines see Glanzman and Fleming 1993a: 95; 1993b: fig.12; Badre 1995; Kletter 1996: 50–52.

applying it to the wet clay before baking. In some cases, it is possible to make the incisions on the air-dried clay before baking.⁵⁹

7.2.3.3 Combing

Combing is rarely used on the anthropomorphic figurines of Urkesh. Only one figurine A1q239.1 exhibits traces of combing as a technique to represent the hair, but at the same time, this representation of hair strands might have achieved using the incising technique.

7.2.3.4 Dotting

Dotting is only used for decorative purposes where the surface of the wet clay would be dotted by using a pointed tool or a hollowed reed (or any other plant that gives the same pattern) to give a concentric circle pattern.

7.2.3.5 Perforation

Perforation using pointed tools is a common technique in clay working for decorative and functional reasons. In Urkesh, it is used for the representation of eyes as two small deep perforations (examples are A1.23 and A7.507). the only exception is statuette A12.30 where the sides of the head are perforated most probably to insert jewelry items in them. A9.91 has a small perforation at the bottom of the pubic triangle to drain the liquid.

⁵⁹ In my experience, I found it easier to create clean incised lines on the air-dried clay rather than the wet one because the latter required more skill and precision in applying even pressure for each line and trying to move the instrument in way that does not create excess clay to remove and uneven edges to polish.

7.2.3.6 Smoothing and polishing

It is almost impossible to determine which smoothing or polishing techniques the ancients used, especially when the smoothing takes place while the clay is wet before baking which leaves no traces of smoothing. Several techniques might have been implemented to smooth the surface of the clay. Scraping is a technique that is applied on the air-dried clay before baking where a sharp flat tool (wood or metal) is used on the surface to even the irregularities and smooth the surface before wetting the clay again and smoothing the traces that the previous device left. However, it is extremely difficult to know whether this technique was used on an artifact or not because of the smoothing process that follows. The simplest of the smoothing techniques is wetting the hands and smoothing the surface with the fingers. Another method is by smoothing the surface with a piece of wet cloth.

As for polishing, I observed the potter polishing the ceramic cups she had made and baked with a very fine type of sand paper to eliminate any irregularities and give the vessel a very smooth and shiny surface. Since there was no such paper in antiquity, we tried to achieve this result by scraping the surface of the baked clay with a very smooth stone and the results were very good.

7.2.3.7 Painting

Applying paint to the figurines was done post the initial baking process, where the paint would be applied on the entire body or in specific areas, before firing the piece again to make the paint permanent. Shades of grey, green and red are the most common colors, and they were applied either as decorative line, or to give depth and texture, or to depict a certain feature like the cross band, or highlight a specific area such as the pubic triangle.

7.2.4 Remarks about the production of the replicated figurines

Despite the fact that the potter and I were working with pre prepared clay dough, hence eliminating the hassle of actually preparing the clay from scratch, it was still not easy for a non-professional like me, to kneed the clay to soften it and prepare it for shaping, without allowing the air to enter the dough. The kneading of the dough should be done with a special hand motion that does not allow for air bubbles to form, which is something that takes practice.

I selected a few figurines ranging in difficulty and complexity to replicate. Some of these examples were easy enough to make even for me, and some were extremely difficult, and the results that we had were not very satisfactory. The following is a commentary on the production of each replicated figurine.⁶⁰

J6.24: This figurine was not difficult to make because the shape is simple. This item was replicated by me, and I found it easier to shape the torso first, then add the two knobs for arms. The main difficulty is achieving an even surface which I was not able to accomplish.

J1.26: The entire figurine was shaped from the same piece of clay, even though it would have been easier to add the arms separately, but I wanted to try and see if it was possible for me to sculpt it from the same piece of clay. The main difficulty was again, achieving an even surface and hiding the smoothing traces which I was not able to do.

A6q593.1: This figurine that appears easy to make, was in fact very challenging. The shape is simple enough, but when I started working on it, I found that it was very hard to achieve the

⁶⁰ It is important to note that the local potter is not a sculptor nor an artist. She usually makes ceramic table and cooking ware and small decorative items.

same shapes as the ancient craftsman. The back is flat, the upper part is thin and the lower part is thicker and round in front which gives the figurine a round section in the bottom half. Creating these same shapes was very time consuming and difficult, and it took much effort on my part, and the results, while good, are not identical to the original piece.

A9.51: this figurine was not very difficult to make. The shape is simple enough. The eyes were achieved by scraping the eye socket and then applying a thin rolled stripe in the middle. The nose is pinched from the same piece of clay.

A10q317.1: This figurine was made by the potter and it was challenging. Shaping the torso was not very hard. The difficulty was with the lower half. The section shows that the legs and buttocks area were shaped by rolling two pieces of clay and joining them together at the buttocks area, which may sound easier than it really is, because making the buttocks area look realistic using this technique requires an amount of skill that we (the potter and I) do not possess. The schematic hair in the pubic triangle were achieved by using a flat tool with a pointed head that was pressed into the clay in a zig zag pattern.

A2.114: This figurine was easy to make as the shape is very simple, but again, achieving the even surface was the main challenge.

A11q201.1: This figurine was easily made by the potter where the arms were shaped from the same piece of clay as the rest of the body. the breasts and neck accessories were applied.

A10q823.1: I wanted to try making this figurine because I wanted to experience this rolling technique first hand. I started by rolling two pieces of clay to shape the legs. I joined the two pieces together and started smoothing the upper part but the shape was wrong. I had to add a flattened piece of clay to the front and incorporate it with the two rolls to make the front of the

pelvis area. As for the buttocks, no amount of manipulating the clay managed to achieve the look. I had to add a piece of clay on top of the two rolls to give the buttocks that fuller shape, but now I was facing another problem which is sculpting the buttocks to make it realistic, which requires a level of skill I do not possess. The pubic triangle and the dots inside it were achieved using a single pointed wooden tool.

Z1.459: This figurine's head was not very difficult to make. The hat was achieved by adding a clay band around the head and incorporating it with the rest of the head. The most challenging part in making such a small item was carving a small concavity to place the applied eyes. As for the nose, I tried pinching it from the same piece of clay but I failed, so I added it and incorporated the edges.

A12.108: For this statuette, the potter was not sure what method the ancients used to produce it. Therefore, she suggested many methods of production that we can try and see if we will be able to recreate this vessel figurine. The first method was hand sculpting. The potter started shaping the round vessel body by hand, which was achievable and the shape was round and even. The arms were added from a different piece of clay and incorporated with the body. When we got to the head part, we started facing many difficulties. We sculpted the face from one piece, which did not resemble the original face accurately, the small vessel from another and the rest of the head and hair style from another piece. When we tried to combine them together, the proportions were always off. No matter how we moved them, we were not able to achieve the same proportions as the original piece, and we were not able to make the top flat part of the head hold on its own because there is nothing underneath it, let alone place the small vessel. After several failed attempts, we abandoned this technique, and tried another.

We tried shaping the entire figurine from one piece of clay, then carving the inside to hollow the figurine. After arriving at the desired shape and thickness, another piece of clay is added to the bottom to close the vessel. This technique, while also difficult, made more sense and was less time consuming. But again, we were having trouble duplicating the face. Up until that point, I was always under the impression that the face was achieved by sculpting the clay, adding a little bit more in some places and sculpting it using a wooden tool until achieving the desired look, which of course, required artistic skills. Then I saw another technique that might have been used on the face, which is a mold technique referred to by Klengel-Brandt and Cholidis, 2006, where the face is carved in a small stone mold. This made sense because it was easier to make, and because this vessel type figurine was used in the *Abi* ritual, and it is safe to assume that more than one vessel was made to perform the ritual, in case one broke. And because the lady of the *Abi* was an important representation that was depicted in a certain manner, it is plausible that all the vessels that were made for this ritual were identical, hence it would be logical if the face was mold made. However, the molding technique was not attested for at that time period and this is a fact that should be considered along with this assumption, until further evidence is provided.

The third technique we explored was a wheel turned body and attaching the rest of the figurine. The top part had to be hollowed separately then attached. Unfortunately, the attempt to produce the statuette using this technique was not very successful, because our main problem was not producing the body, but rather producing a proportioned upper part, which was not achieved.

When I began this experiment with the potter, I knew that we will be able to create some similar figurines because some are simple enough, but the main goal was to see if we can create accurate duplicates or not. The techniques we used might have been identical and might have

been different, but that was not an issue for me because what I was interested in, is to see the level of skill required to make these figurines. And what I found is that though some were easy to make, other were extremely challenging. It took several tries and many different approaches to duplicated some of the figurines, and they were all failed attempts. The other aspect that I never thought about before the experiment, is that making figurines is not just about sculpting the figurine into a desired shaped and adding details, there is also the baking step. If the figurines are not worked properly during the sculpting and shaping process, air bubbles form and the figurine breaks and cracks while baking. We also have to consider that the oven used in this experiment is an industrial oven with adjustable thermostat that makes the baking process easier and more controlled, while the ancients had to have a greater knowledge of this process in order not to have cracked products, hence wasting time and resources.

The final results (see appendix) were relatively good, but there are a few irregularities that I noticed after the items were baked.

- Some small cracks appeared on the surface, which were not visible when the clay was wet.
- Finger prints and smoothing motion were visible on the surface after backing.
- The items are heavier than I thought they would be.

All the challenges we faced discouraged us from proceeding to produce statuette A12.30 as I had planned at the beginning. It would have been time consuming without any satisfying results because the statuette is extremely elaborate in addition to being hollowed on the inside with a wheel turned base and a sculpted upper body, all of which required skills we did not possess.

7.3 Origin and local workshops

The main reason for consulting a local potter on the production techniques, and actually attempting to make some figurines myself under the potter's guidance and instruction, was to try and come a step closer in determining whether there was a specialized workshop for the anthropomorphic figurines in Urkesh or not. What I found is that making these figurines definitely requires a specialist. Making them looks easier than it actually is. The whole process is by no means arbitrary even for the simplest figurines, especially when it comes to the preparation of the clay and baking the figurines. This is not a job for an amateur!

My experience with the potter gave me an insight into this type of production even though I could not fully replicate all aspects of the production process.⁶¹ And what I found is that the skills required to make anthropomorphic figurines, is not actually in shaping the figurine because this was not extremely difficult and I did try to make a few and succeeded to some extent in making resembling figurines. The difficulty lies in giving various shapes and thicknesses in the same figurines, such as the case in A6q593.1 where the top part of the body is flat but the waist section is round in section. This was extremely challenging for a non-professional like me, and it took many attempts and still the finished results are not as good as the original piece.⁶² The other difficulty was in making the surface even on all sides. When I first started working, I did not even consider this, but when I attempted to even the surface and

⁶¹ It is important to note that the figurines made by the local potter are much larger in size than the original ones, as we were not attempting to make replicas but rather understand better the techniques. It is also that making small artifacts requires more skill than we possess.

⁶² For a photographic documentation of the production process, I attempted with the local potter and the result, refer to appendix.

eliminate the uneven parts that result from manipulating the clay, it was extremely difficult. Even the final smoothing process was not easy because even with adding water, one can still see the smoothing marks on the clay no matter what tools we used (by hand or by cloth). And finally, the major factor that consolidated my opinion about having professional figurine makers in Urkesh is the baking process. Of course, at the potter's shop, we used an industrial oven which made the process far easier, but still, some of the figurines (especially the ones I made) cracked because of the air bubbles that formed while I was manipulating the clay into shape. Keeping the clay dough smooth and air free requires a great amount of skill and experience. Therefore, and in conclusion, the production of anthropomorphic figurines from Urkesh was not the result of an amateur apprentice learning his or her craft, much less the result of unskilled individual making the object as a hobby, but the result of a well thought out pattern of artistic style and a professional artist at work. Furthermore, the homogeneity of the collection in term of the naturalistic feel, makes the assumption of a workshop more plausible. The anthropomorphic figurines held a meaning, served a function and hence had to look a certain way and follow certain rules related to style and their vision and perception of these small sculptures. And in order to achieve that, the production process should have been controlled in specialized workshop.

My finds are further corroborated by four factors: 1) The existence of a seal workshop for the king and the queen and her courtier forging distinctive seals, and focused on the dynastic program (Kelly-Buccellati 1998: 42-49) in addition to illustrating one of the most important crafts in Urkesh which is the production of ceramics. One of the Urkesh seals contains a detailed scene of a potter working in a workshop (Buccellati and Kelly-Buccellati 1996a; Kelly-Buccellati 2012; Kelly-Buccellati 2015: 125-126; Kelly-Buccellati 2019a: 415), so we already know that specialized workshops did exist in Urkesh. 2) The existence of a workshop for the zoomorphic figurines,

according to Hauser's hypothesis, where workers gathered to make figurines following certain specifications (Hauser 2007: 46).⁶³ 3) The existence of many different workshops in other sites, specializing in all different types of produce, like the pottery workshop attested in Chuera for example (Moortgat 1962: 16; Moortgat- Correns 2001: 369; Helms and Tamm 2018: 16) and the royal workshops in Ebla, supported or counterbalanced by temple milieus, which were asked to elaborate concepts in images, which had to be immediately understood and assimilated by those who could see them (Pinnock 2014b). 4) The distinct style for some Urkesh figurines where no parallels in the area were found suggesting that a specialized workshop was making custom figurines that meets the cultural and artistic trends of Urkesh.⁶⁴

In the chapter on the comparative analysis between the anthropomorphic representations and those of seal impressions and zoomorphic representations, the hypothesis of the specialized workshop will be strengthened further.⁶⁵

Given the fact that no specialized workshop for anthropomorphic figurines was found so far in Urkesh, one might ask if maybe some of the figurines were imported and not locally produced. And while this is a valid question, the only way to answer it conclusively is by a thorough analysis in a laboratory to determine the source of clay hence the origin. Until then, we have no reason to assume the imported figurines theory because of the homogeneity of the

⁶³ The harmony and coherence between the seals and animal figurines is remarkable, they both presumably had workshops manufacturing them, both made from similar local materials by local artists and craftsmen, and for both, the level of accuracy and realism served very well their function. In the case of the seals, the identification of the portrayed people for who they really are and giving us a glimpse of their lives. For further details on Hauser's assumption about the existence of a workshop for zoomorphic figurines in Urkesh, and references to similar workshops in other sites, refer to Hauser 2007.

⁶⁴ No parallels were found for A12.30 or A15.226 or C1.1 for example.

⁶⁵ Refer to chapter 8 for this discussion.

cultural and artistic sphere in Urkesh. Furthermore, evidence to support the local production theory comes from the Khabur levels in Urkesh, where a kiln area had developed to the south of the residential area that formed after the abandonment of the palace (Buccellati and Kelly-Buccellati 2002a: 125), and the surveys conducted in the Outer City of Urkesh,⁶⁶ revealed interesting results regarding the local production hypothesis. According to Chaves Yates 2014, several areas can be noted with multiple indicators of ceramic production by-products. Kiln waste and misfired ceramics (kiln wasters) may be associated with pottery production. Since production and habitation are often found to be integrated when households are excavated it is difficult to identify any purely “industrial” areas, suggesting household level production.⁶⁷ In the northern transect, the quantities of kiln waste and the presence of kiln wasters also suggests a pottery production area, or a discard area (Chaves Yates 2014: 144). The fact that the outer city area proved to be an area of numerous activities, helps in consolidating the assumption of the existence of an “industrial” area, specializing in making various artifacts, on a household level or an actual industrial level or both.

⁶⁶ The outer city is less intensively occupied beginning by the end of the Akkadian period. There are limited ceramic finds dating to the post-Akkadian period and even fewer dating to the second millennium. It is clear that settlement after the Akkadian period retracts to the central mound (Chaves Yates 2014: 198).

⁶⁷ This coincides with Margueron’s denial of the presence of smoky and noisy production areas within the palatial area stating that the place was not a place of work (Margueron 1979, 25; Luciani 2006).

8. Comparative analysis

8.1 Third millennium

I opted to discuss the comparative analysis of the anthropomorphic figurines from Urkesh based on typological and morphological considerations, rather than chronological ones because a) the chronological dating of the artifacts dates in most cases, the moment of disposal and not necessarily the moment of production or use and b) by approaching the topic from the typological aspect, a larger assemblage of artifacts can be considered for comparison.⁶⁸

The third millennium levels in Urkesh are the only ones that yielded anthropomorphic figurines that can be securely attributed to ritualistic use (A12.30, A12.108 and A9.91). And while the items belonging to these levels are fewer in number than those belonging to the second millennium, the collection exhibits fewer schematic characteristics and a more naturalistic style.

Two figurines should be mentioned in particular, as they are the only two in the entire collection that exhibit foreign attributes. The first is the lead female figurine A9.86 which is most probably imported from Anatolia, and the bird head shaped anthropomorphic representation A9.52 which is a very popular and common style found all over Syria.⁶⁹ The reason for singling out these two representations is because these are the only ones that reflect a foreign import and a foreign influence. This is, of course, not enough evidence to say that the third millennium was

⁶⁸ It is unfortunate that a thorough study of the clay wear in both time periods was not feasible. It would have been interesting to see if there was a change in the wear and its treatment or not.

⁶⁹ For details about these figurines refer to the catalog and to chapter 16 for the origin of the lead figurine.

a period of high foreign influence, but it is enough to suggest the idea that Urkesh had some outside influence during that period.⁷⁰

8.2 Second millennium

The second millennium levels are richer in the number of figurines⁷¹ and the diverse representations, and we are presented with trends that were not previously present in the third millennium levels, such as the painted figurines, where the paint was used to define feature, or as body decorations or to give depth and texture. This painting trend that characterized some Khabur and Mittani figurines is not attested for in the third millennium horizon figurines.

Another characteristic feature of this level is the diversity of style between very naturalistic representation and abstract ones. This quality and the higher number can be explained by the historical events that took place in Urkesh at that time period.⁷²

One of the most important aspects of the second millennium collection is the introduction of plaques representing a nude female. The beginning of the second millennium marks the first use of molds in Urkesh.

⁷⁰ This is not to say that there was no influence in the second millennium period. But what is observed, is that if there was an influence, it was restricted to a trend but not a style, like in the case of plaques for example.

⁷¹ Please note that the figurines involved in this discussion are the ones that were securely dated based on archaeological context and ceramic analysis of their features. This means that the true number of artifacts is not reflected here because there are many figurines that were not considered for this comparison due to their insecure dating.

⁷² Refer to chapter 3 and 4 for more details on the historical events.

8.3 Figurines and seal iconography

The seal impressions from Urkesh have been thoroughly studied and analyzed by Kelly-Buccellati. The human representations on these seal impressions were described in detail from the artistic and iconographical point of view. The similarities between the seal iconography of Urkesh and the human figurines are related to realism.⁷³

The humans represented on the king Tupkish and his wife Uqnitum's seals are in fact King Tupkish and his wife Uqnitum. Putting aside the fact their names can be read on the legends of the seals, the artist portrayed the royal family as they wanted to be seen in terms of their position of power (Buccellati and Kelly-Buccellati 1998). We cannot know for sure how accurate these representations are, or how much attention the artist gave to the realistic rendering of their features, but we can assume that it was accurate to some degree, due to the stylistic similarities of all seals dating to that time period, whether the protagonists were depicted as they actually looked or if these were modified images of them. When looking at queen Uqnitum's seal impressions, the one depicting the queen, her daughter and the women attendance listening to a lyre playing, we see that only the queen and her daughter are depicted with long braids and braid ornaments, while the other female attendants all wear their hair in bun (Kelly-Buccellati

⁷³The aspect of realism is not just related to the realistic representations, but to the depiction of everyday activities and important aspects. Ceramics for example are shown in ritual scenes, as in the Akkadian seal of animal sacrifice where the content of a tall cylindrical jar is being stirred and in the same scene a necked jar is placed on top of a palm shaped column. Here the glyptic were used to communicate specific messages, thus the representation of even the simplest of crafts and services, as we have seen, emerges as an important tessera in the complex mosaic of social institutions and artistic experimentation in this earliest of Hurrian cities, says Kelly-Buccellati (Kelly-Buccellati 2019b: 418).

2010b: 187). This image is seen again in the seal impression of Zamena, the queen's nurse. The scene depicts the seated queen with a child on her lap, and the nurse Zamena holding the child's hand. And again, in this scene, queen Uqnitum is depicted with a long braid and a braid ornament (Buccellati and Kelly-Buccellati 1998: 197-199). This reoccurrence of this hair style for the royal family is an indicator of a certain accuracy, it conveys to some extent the actual appearances of the people depicted on the seals. Therefore, it is probably safe to assume that this is how the royal women wore their hair, and that they were depicted as they actually looked like.

The statuette A12.108 could back the hypothesis of the accuracy in these representations. The woman is represented with braids which is a style that was probably reserved for the elites, since only Uqnitum and her daughter are depicted with braids. Giving the importance of the *Abi* rituals and the connection suggested between the royal figures and the person who performs this ritual, it becomes safe to assume that the lady of the *Abi*, the medium in this ritual, was considered an important figure, or she was in fact an elite figure, hence can wear the elite hairstyle.

An interesting fact worth mentioning is the assertion of power and role by queen Uqnitum through her depiction as the queen mother. This emphasis on her role as a mother to the crown prince was prominent, which leads to believing that motherhood was a celebrated role.⁷⁴ However, no three-dimensional representation of motherhood has been found yet in Urkesh.

⁷⁴ In the text TM.75.G.10074, the sons of the royal couple are named as "sons of the queen". It has been suggested that such a definition implies that they are properly sons of the king and queen of Ebla. It seems that only the "sons

The second example that I would like to bring here is the seal of Ishar-Beli, owned by a person with an Akkadian name. The iconography depicts an equid in a position of prominence with a frame work of a divine presentation scene. The style is Akkadian from the time of Naram-Sin, but the subject is unknown in the south (Buccellati and Kelly- Buccellati 2002c: 17). This example shows the dynamism of the two animals that contrasts the lack of movement of the god (Buccellati and Kelly-Buccellati 2002c: 22). It also conveys the skills of the artist who was able to convey movement that provokes an emotional response. Even though the representations on seals differ from the figurine, they reflect an artistic style that is not arbitrary and is well defined in the mind of the artist. They show that there was a strong independent new glyptic tradition that helps identify Urkesh as autonomous center of cultural innovation. The same can be said about the three-dimensional anthropomorphic representation especially if we consider that there was an Akkadian influence in these seals, and at the same time there was also an innovation in terms of the interest to project visually their self-image (Buccellati and Kelly-Buccellati 1998), which is the case in the human figurines as well where we see influences from the region while retaining a certain independence in their stylistic vision.

8.4 Animal and human figurines

The site of Tell Mozan yielded various zoomorphic clay figurines of all shapes and sizes from all the different excavation areas. But the royal store house contained the largest collection which was thoroughly studied and analyzed by R. Hauser. In his 2007 publication, *Reading Figurines*, he determined that a workshop for the production of animal figurines existed, and

of the queen” had the right to become the heir to the throne (Nadali 2014: 232) hence emphasizing the important status of the mother of the heir to the crown.

that these figurines were not manipulated by amateurs because it took a certain level of skills to make them (Hauser2007: 46). Considering the fact that the same conclusion was made by Kelly-Buccellati for the seal impressions and seal carving, the hypothesis of organized industry becomes plausible for anthropomorphic figurines as well.

The comparative analysis of anthropomorphic and zoomorphic figurines is essential as both productions use the same medium (clay) and require the same amount of skills and use similar manufacturing techniques. But the main purpose for such comparison is to help in shedding more light on the anthropomorphic figurines through the zoomorphic ones because the latter represent a larger sample which allows for more confirmed conclusions. This comparison will be based on a number of aspects including production techniques and style.

8.4.1 Count and archaeological context

An accurate count of the entire zoomorphic figurine collection is not available at the moment, because several figurines were recovered from excavation units pertaining to the temple terrace area which are not thoroughly analyzed yet. But the figurines coming from the royal store house count for 355 zoomorphic figurines. This number is much higher than the number of anthropomorphic finds which coincides with the tradition of the area to the east of the Euphrates where the number of zoomorphic representations is much higher than that of anthropomorphic, unlike the sites to the west.

For this particular collection of animal figurines studied by Hauser, the archaeological context is somewhat uniform, because they all pertain to the royal store house and the phase

where the palace was no longer used as an administrative building.⁷⁵ Where in the case of anthropomorphic figurines, the collection pertains to the various time periods attested at the site, and to different archaeological contexts, mostly secondary. Nonetheless, a similar pattern can be seen here in the sense that animal figurines were recovered from all over the site, but the largest density was probably in the palace area for the same reason the concentration of anthropomorphic figurines is higher there.⁷⁶

8.4.2 The ware

As mentioned before, a thorough analysis of the ware type for the anthropomorphic figurine was not feasible, but if we are working under the assumption that there was a workshop forging figurines in Urkesh, just like in the case of the seal impressions and the zoomorphic figurines, then we have to assume that there are similarities in the ware type as the source of clay is one, and the same knowledge of working the clay was circulating in the city. The ware of the zoomorphic figurine was compared to that of the seal type and Hauser noted that the fabric corresponds to that of the royal palace sealings. This would suggest a local source of clay, meaning that they were manufactured in Urkesh (Hauser 2007: 37). the fabric inclusions are fine to medium and the majority of animal figurines are chaff tempered where the temper is fine, seldom gross and gypsum is frequently encountered. The large figurines have heavier chaff temper than the small ones. The ware of the clay is fine to medium fine, and there are four variety of paste type:

⁷⁵ Hauser notes that in the phase when the palace ceased to be an administrative building, the count of the zoomorphic figurines doubled in number (Hauser 2007: 3)

⁷⁶ For further details, refer to chapter 6 and chapter 16.

- Fabric I fine clay
- Fabric II very fine clay rich in Silica and uniform fine inclusions
- Fabric III medium with uniform chaff temper
- Fabric IV medium with heavy but uniform chaff temper

As for the color of the ware in zoomorphic figurines, the range of color is fairly restrained. hue range 2.5YR to 10YR. Unfortunately, the Munsell reading for the anthropomorphic figurines is only registered for 12 figurines, but this small sample of Munsell reading has the same chroma range as the animal figurines, between 2.5YR and 10YR.

8.4.3 Production techniques

Similar production techniques were used to forge both types of figurines. The animal figurines were also free hand molded into the desired shape, using pinching techniques and application techniques to add distinctive features.

Just like the anthropomorphic figurine, the zoomorphic ones were smoothed using the hands or a piece of cloth, or by using the scraping technique where the item is scraped by a hard object after drying and before baking to obtain a uniform surface before smoothing it again by adding some moisture and using the hands or cloth. The decorations were achieved using various methods like dotting by using a sharp pointy tool or a hollowed reed to get the concentric circle effect, and incising to represent features and/ or give dimension.⁷⁷

⁷⁷ Detailed analysis of the production technique for the anthropomorphic figurines is presented in chapter 7.

8.4.4 Style

Hauser describes the style of the zoomorphic figurines as being as organic and irregular rather than geometric and regular. the corpus of zoomorphic figurines from Urkesh “exhibit a high level of control and restraint that can only be deemed as artistic choice guided by a keen sense of observation” (Hauser 2007: 5)

According to Hauser, the animal representations were accurate enough to enable the identification of the genus, even when the technique was not consummate (Hauser 2007: 45). The fact that the range of accuracy and realism in the shape and proportions of the animal representation corresponded to their assumed function is a very interesting factor. Hauser continues to argue that this shared understanding that an animal figurine should be distinguishable by all immediately, accounts for the remarkable consistency with which the animal figurines at Urkesh were fashioned.

This *mental template* that the artisan carried in their mind was a reference point; it inspired a certain style to which the artisan conformed.⁷⁸ The same mental template was present in the mind of the artists who made the anthropomorphic figurines in that the vast majority of human figurines are immediately recognizable as anthropomorphic by adopting a simple and

⁷⁸ Hauser argues that this mental template was broken in the Khabur and OB period where the animal figurines found on the Tell were very different in style and execution from the ones of the royal building, and that this may be due to the fact that their function or the reason for making them has changed hence the change in style (Hauser 2007: 4-5).

naturalistic style. This approach towards a clear perception of the human body is what distinguished the corpus of Urkesh from other corpora in the region.⁷⁹

8.4.5 Function

Just like in the case of anthropomorphic figurine, the function of Zoomorphic figurines can bear many interpretations. Hauser argues that since the figurines from Urkesh demonstrate an interest in the taming and domestication of animals, then they could have been related to animal control procedures. He proposes that they could have been a way of record keeping to control the number and kind of livestock, especially if the assumption is that most of the workers in the store house were illiterate hence a written record would be out of the question (Buccellati in Hauser 2007: xix). Hauser further elaborated on how these figurines would be used: "a sheep figurine would represent so many head of sheep, a bull so many head of cattle. While the stocks were being sheared or harvested or otherwise processed, the figurines "held their place," stood in for the real livestock or animals in the course of domestication. Such usage would offer a possible explanation of the universal breakage - all or most appendages missing. Say that as part of the flock was returned, claimed by its owner, an appendage of the figurine was broken off. This would serve as visible reminder that the owner had claimed part of his stock. Once the transaction was terminated, the head was broken off - crushed or powdered - and the torso was

⁷⁹ It is understandable that this mental template that Hauser discusses is more clearly defined for the zoomorphic figurine than for the anthropomorphic figurines. This is due in the first place to the difference in their role and function. Thus far, the zoomorphic figurines of Urkesh have not been linked to any divine or spiritual activity. They are more related to the everyday practical activities, unlike the anthropomorphic figurine that are, according to most scholars, related to apotropaic functions and the spiritual world.

discarded on the storeroom floor, as were the sealings that secured containers” (Hauser 2007: 47)

This suggested use for this large number of figurines from the storehouse connects the artifact to the daily world hence distinguishing their function immensely from the divine or spiritual atmosphere that envelops the presumed function of the anthropomorphic representations.⁸⁰ However, this does not negate a possible use of animal figurine as offerings in temples or symbols of power or identity marker (Buccellati in Hauser 2007), but the evidence from Urkesh thus far, is not very conclusive as only one zoomorphic sculpture (B1.164) was recovered from the temple (Hauser 2007: 164).

⁸⁰ The idea of these types of objects not having necessarily a divinity related role, but rather a spiritual one, was inspired by Luciani’s interpretation of plaques with nude female representation on them, which she interprets as an item that might have been used in the rite of passage, hence removing the plaques from the protective domestic cult sphere, and placing it in a more spiritual and symbolic realm (Luciani 2013).

8.5 Urkesh and other sites



Illustration 23: Map showing different sites in Syria and Anatolia (Makowski 2016: 42, fig.1)

The major question that the comparison with other sites aims to answer here is related to the Hurrian identity. It is known that the influence of cultural and stylistic trends was circulating in Mesopotamia and the Levant. But to what extent was Urkesh influenced? Were they able to retain some sort of independent view when it came to the perception of anthropomorphic figurines?

To answer these questions in realistic way, one should look at the body of anthropomorphic figurines from other sites in the region but with minimum regard to chronology, because chronology does not offer any concrete beneficial new addition to the

subject on one hand, and on the other, we risk arriving conclusions that lack accuracy, giving the fact that chronology is problematic when it comes to dating the moment of use. Besides, the chronological sequence is often not available for many artifacts in many sites. Therefore, this comparative analysis is based on style, typological and morphological features of the representations.

It is, of course, not surprising that the general body of the Syrian anthropomorphic figurines would share general characteristics, and that the ones from the Khabur basin would have more similarities with each other than with other sites further away, for being situated in a similar environment, having more constant contacts and being on more or less the same trading routes.⁸¹ It is noticeable that the environment of the Khabur basin played a role in the simple naturalistic feel when it comes to three-dimensional representative art. A trend we see less in sites outside the Khabur triangle. Therefore, it is only natural that Urkesh would share more common characteristics with Khabur sites than sites to the south or west. The northern naturalistic traditions are visible in the Urkesh collection even if the general trends and styles that dominated the entire area are present in the collection. For this reason, it is more realistic to present the comparative analysis between Urkesh and other site based on geographical considerations, first with the Khabur region sites, and secondly with other sites to the west, south and north.

⁸¹ According to Pruß, most trades were local or regional, because transport was expensive, therefore, long distance trade was almost exclusively for valuable goods. Even the texts mention only these types of transactions (Pruß 2000: 51).

8.5.1 The Khabur region

8.5.1.1 Tell Brak

Some comparative material come from Tell Brak, about 64 km south of Urkesh. Type 1 Figurine 5 from Tell Brak has general characteristics resembling examples from Urkesh, but only the body and the multi layered necklace resembles that of statuette A12.30. both figurines have close dating where the one from Tell Brak dates to post Akkadian, and the one from Urkesh dates to UrIII/ Isin-Larsa.

Another example is Type 6 figurines 128 and 129, Small schematic figures which resemble in style the abstract representations from Urkesh (McDonald 2001: 270, Figs. 289, 491).⁸²

The most comparable figurine from Tell Brak is the Cappadocian lead figurine⁸³ that was found on the FS surface and a Cappadocian stamp seal on the north ridge, which bears many similarities to the led figurine found in Urkesh A9.86 (D. Oates and J. Oates 1994: 171; Canby 2003).

The similarities between Tell Mozan and Tell Brak exceeded that of anthropomorphic figurines and includes other comparative examples of representative art like the seal of the nurse Zamena of Urkesh where beneath the inscription there is a depiction of a recumbent bison in a position identical with that of the Brak sculpture (Buccellati and Kelly-Buccellati 1995b; Hansen 2001: 261). Certain aspects, such as the way in which the beard is defined with a series of parallel

⁸² The sizes of figurines from both sites are similar. refer to figure 486 in Oates and McDonald 2001.

⁸³ The latest material over the southern half of the mound where the lead figurine was found, includes Isin-Larsa types (FS, SS, CH). (D. Oates and J. Oates 1994: 171)

zig-zag lines, might be a reflection of a southern Mesopotamian feature seen on lithic statuettes, found for example on certain sculptures from the Diyala region (Frankfort 1943; Hansen 2001: 262). Another common feature between Tell Brak and Tell Mozan is the modest number of figurines from the third millennium considering the volume excavated (McDonald 2001: 269).

8.5.1.2 Tell Beydar

The comparison of figurines with Tell Beydar did not reveal any morphological similarities but rather a similarity of general motif at least for one figurine. This figurine in particular was interesting because it could suggest a certain use of the human figurines from Urkesh. It is a gypsum figurine (Early Jezirah IV) of the snow-man type found in one of the rooms of the middle Akkadian temple (Lebeau and Suleiman 2008: 36, Fig. 187). The body is cubic and the arms are simple stubs and stretched to the side. The head is resting immediately on the shoulders. The eyes are the only facial feature represented (Van der Stede 2008: 36). The figurine is similar in its general attributes to A8.24 from Urkesh. Both figurines are very minimalistic. Even though the Urkesh example is slightly thicker and more cylindrical, but the consideration here goes to the function of such primitive almost featureless representations. Could this type of figurines be for domestic use? Or do they hold a deeper meaning? If they do, then why so minimalistic, especially considering how elaborate and detailed the ritualistic figurines from Urkesh are. Knowing that the Urkesh artist had the skills necessary to make beautiful pieces of art, we cannot help but thinking that these types of minimalistic figurines were sculpted this way on purpose and that this minimalism and schematic style served an unknown purpose.

Two more figurines from Tell Beydar helped in the preliminary dating for two of the Urkesh surface figurines. Figurines 205 and 206 from Tell Beydar dating to the Hellenistic

period, hold a resemblance to the mold made figurines from Urkesh Z1.296 and Z1.91. (Lebeau and Suleiman 2008: 48, Fig 205, 206)

8.5.1.3 Tell Khazna

Similarities between Tell Khazan and Tell Mozan can be found in some general silhouettes of body shapes like the stub arms of figurines No. 999 and 786 and the simple torso which can be compared to figurines A6.156 and A6q593.1 From Urkesh, in addition to a similarity in techniques used to depict the eyes by perforation like figurine No. 55 (Munchaev and Amirov 2016: 329, Table 7) and 1028 (Munchaev and Amirov 2016: 330, Table 8) and 105 (Munchaev and Amirov 2016: 325, Table 3) from Khazna, which is a rare feature.

The anthropomorphic figurine count from Tell Khazna so far, is 65 figurines,⁸⁴ which is very close to that of Urkesh, and the collection of figurines from Tell Khazna mainly correlates with female images. The vast majority of statuettes and their clusters are found in constructions interpreted as Living spaces. None of the figurines (with the exception of some fragments) were found in the interior of the massive public buildings of the religious or economic purposes meaning that the use of anthropomorphic figurines of Tell Khazna is more likely to be related to family milieu, rather than with community cult rituals (Munchaev and Amirov 2016: 314; Luciani: 2013).⁸⁵

⁸⁴ All figurines from Tell Khazna date back to the third millennium BC (Munchaev and Amirov 2016: 316)

⁸⁵ According to Munchaev and Amirov, this assumption does not contradict the fact of the discovery of clusters of statuettes in square XIII / 20 at the altar installations with the skull of a bull and the fact that the largest cluster of fragmented anthropomorphic figurines was found in the largest one and, accordingly, one of the most important religious buildings of the plexus Tell Khazna I, namely, near tower-like construction No. 37. In this case, it is very important to mention the fact that all these figurines were found in layers belonging to a time period when the

One example of a cultic use in Tell Khazna are two fragments that belong to figurines No. 738, 740 (Munchaev and Amirov 2016: 325, Table 3), made from unbaked clay. It was purposefully damaged, torn along the body to two parts. Traces of rupture were preserved on both fragments. The figurine has an elongated shape with a schematically modelled head and hands. Legs are not marked. The lower part is somewhat deformed, but has a flattened and slightly expanding base. The statuette depicts a woman, as indicated by a simulated chest. The figurine's face is damaged, eyes (the only case in the collection of Tell Khazna I) are marked with pastel beads. The headgear is not marked, and the hair is not depicted. The figure is wearing a shapeless long dress, and there is a dotted line at the neck level which could symbolize a necklace. Together with this figurine, a rounded cone-shaped base was found in the vessel (No. 739) (Munchaev and Amirov 2016: 315). There is no mention of anthropomorphism of this object. But both objects were placed in a vessel that was later buried in a corner of the room (No.247) below floor level and dating back to the end of the 29th century BC and the beginning of the 28th century BC (Munchaev and Amirov 2016: 315). This fact testifies that both these products are interconnected. Targeted damage to the figure of a woman and placing it afterwards in a closed vessel should indicate the magical character of this action (Munchaev and Amirov 2016: 315-316). The cult of using a woman's figurine for magic rituals is also present in Urkesh, in the form of the lady of the *Abi* (A12.108). The rituals are different, but in both cases a statuette was used, a woman's statuette.

temple tower No. 37 is no longer used for its original purpose and ceases to play an important organizing role in the cult life of the community. (Munchaev and Amirov 2016: 314).

8.5.1.4 Tell Arbid

The number of anthropomorphic figurines discovered in Tell Arbid (67 figurines) is very close to that of Urkesh. The main similarities between the two collections are in the general body shape of many figurines such as the following items: A31 ARB'03 SD 36/64–102A and A033 ARB'01 SR 37/60–29–1 and A050 ARB'02 A 28/19–5A, which all date to the post Akkadian period (Makowski 2016: 81-185, pl. II, pl. III) and are similar to abstract figurines from Urkesh: A10.225 and A9q382.1.

The collection of Tell Arbid is the most similar to the collection of Tell Mozan from the point of view of simple naturalistic attributes. The major difference between the two collections is the ratio of male and female representation where in Tell Arbid, the representations of males is much higher especially at the close of the first half and beginning of the second half of the third millennium BC (Makowski 2007: 481).

In the collection of the second millennium from Tell Arbid, there are representations with red or orange paint pertaining to the Khabur period, a feature found on the figurines from Urkesh at that same time period (Makowski 2013: 618).

8.5.1.5 Tell Bari

Anthropomorphic figurines from Tell Bari are characterized by stylization and minimalism in the depiction of details. The limbs are indicated by slightly pronounced protrusions. Gender is specified, with the exception of one male figurine where the gender markers are not obvious because the image of the body is devoid of relief, which can symbolize a fully dressed figure. The face of one of the figurines is modeled by a pinch. Eyes marked by drawing (Valentini 2008: 345, fig. 5). These characteristics are similar in general to the ones found in the corpus of Urkesh,

especially the drawn eyes which is a similar technique to the one used in figurine A15.226. But overall, the similarities found here are shared on a wide geographical span in the area.

8.5.2 Other sites

8.5.2.1 Selenkahiye

As mentioned before, the Urkesh collection shares general characteristics with sites outside the Khabur region, and it also shares some specific stylistic shapes. The site of Selenkahiye offers some of these similarities in the body shapes like in figurines 6. SLK 67-1011, Type V and 7. SLK 67-1092, Type V (Liebowitz 1988: pl. 15; Keßeler 2020: 53, Fig. IV 30), and the location of breasts very far apart almost on the shoulder in figurines (Z1.1000, A16.27, A6q593.1) from Urkesh and many figurines from Selenkahiye (Keßeler 2020: table IX 9. 200, table IX 15. 304, table IX 28, table IX 32. 552 for example), but there are no elongated bodies in Urkesh like the ones found in Selenkahiye, 1. SLK 67-704, Type V (Liebowitz 1988: pl. 13; Keßeler 2020: 144, Fig. VII 10), nor elaborate hair style like in 2. SLK 67-1 181, Type IF (Liebowitz 1988: pl. 8), or elaborate head dress like in 1. SI 3 92, Type IE (Liebowitz 1988: pl. 7A). These very distinguishable features are not present in Urkesh. The one figurine from Urkesh that has very peculiar style is A9.52 which resembles a bird's head, is also found in Selenkahiye, figurine 6. SI IB 14, Type V (Liebowitz 1988: pl. 16; Keßeler 2020: 148, Fig. VII 14).

One of the statuettes from Urkesh to which I searched for parallels is statuette A12.108, to find similar vessel to the one on her head. For a moment, a similar vessel seemed to be found in Selenkahiye in Badre's catalog number 86/ SLK 72. 630 Niveaux 3 (1901-2000 BC) and 87/ SLK 67.100 Niveaux 2 (2300 BC) (Badre 1980: Fig. 86, 87. pl. XLIV), and in Keßeler 2020 (table IX 31: 542; table IX 32: 549). However, the nature of the object on the head is debated. According to Badre, it could be a vessel, but Liebowitz considered it as part of a head dress. The fact that no

one mentions any specific function for the figurine, makes it very hard to give a concrete judgment (Badre 1980: 327).⁸⁶

8.5.2.2 Tuttul

The site of Tuttul offers one of the most interesting comparisons. Figurines U295.1 and U.295.2 (figs. 6-7, Strommenger *et al.* 1989: 61-63, Miglus and Strommenger 2002: 99, pls. 119-120, Strommenger and Miglus 2010: 4950, pl. 45.7-8) dating back to the Early Bronze Age, are handmade vessels very similar to the anthropomorphic vessels that were found in Urkesh, A12.108 and A9.91. The complete vessel from Urkesh A12.108 is much more elaborate than the examples from Tuttul, where no feminine features were represented. The examples from Tuttul must have been used for a liquid of a sort, but their archaeological context does not offer any information that can be used to determine their function as they were found near surface.

A comparison between female figurines with an indentation from Tuttul (Strommenger and Miglus 2010: e.g. pl. 4.9-12) and the one from Urkesh A12.30, was mentioned by Recht (2014:19), who also stated that the depression on the figurine from Urkesh is much deeper, hence the crown hypothesis suggested by Meyer and Pruß (Meyer and Pruß 1994: 26) is valid for the Tuttul example but not for Urkesh.

⁸⁶ This vessel on top of the head is identical in shape to the ceramic incense burners still used traditionally today in Syria.

8.5.2.3 Mari

The anthropomorphic figurines from Mari bear very few similarities to Urkesh and have a very distinct style of their own, and as Liebowitz phrases it “The Mari figurine assemblage appear to represent an independent tradition” (Liebowitz 1988: 24). One male head figurine from Mari dating to the Pre Sargonic period (IX E 48 SE 13: TH 09.10) is very similar to the male head from Urkesh (A1.23), with one difference in the representation of the eye where in the statue from Mari, the eyes were most probably hollowed with the intention of inlay, while in the case of Urkesh, the eyes were made as two deep perforations with no intention of inlay (Butterlin and Lecompte 2014: 619. Fig. 14)

Other forms of similarities can be found in some of the features adapted in many sites, such as the perforations on both sides of the head (incorporated into the hair style) seen on figurines A12.30 from Urkesh and figurine from Mari found in the north temple site 2 (Margueron 2008: 79, Fig. 8), and figurine found in the palace, in the southern zone which also has the same style of perforations around the head, and coffee bean eyes, similar in technique to figurine Z1.459 (Margueron 1997: 743. Fig. 1560; 747. Fig. 746).⁸⁷ However, it is important to note, that although this popular style of perforation on the side of the head was adopted in Urkesh, it was adapted in functional form to add accessories and not in the over stylized form that we see in Mari. One

⁸⁷ A resemblance in the facial features can be seen between A12.108 from Urkesh, and a figurine from Mari (M2222), dating to the ED III period and recovered near the temple of Shamash close to the temple of Ninhursag (Margueron 1993: Cat. No. 241: 451).

example of the simpler style of perforation does exist in Mari (M 2766), and it is more similar to the example from Urkesh (Badre 1980: Pl. XXVII. Fig.22).⁸⁸

8.5.2.4 Ebla

The number of human figurines retrieved from Ebla is very high, and the ones retrieved from primary context come from the royal palace G primarily (Peyronel 2008: 787).⁸⁹ The Ebla figurines are over stylized with distinctive hair style. The placement of the eyes, so close to each other, gives the anthropomorphic figures a peculiar look (Marchetti 2000). This peculiar look has no resemblance in the collection from Urkesh, and the style of flat highly stylized naked female with short arms and wide hips, a type widespread in inner northern Syria (Matthiae 2020: 253-254) did not reach Urkesh. But never the less, some remote similarities can be found in general body shapes.

An example of similar body shape and a cross band can be found in fig. 3: TM83G361: a fragmentary female clay figurine, from the Early Syrian Period and the holding breast figurine is attested in fig. 4: TM84G72: Fragmentary Female Clay Figurine, Early Syrian (EBIVB) - Old Syrian Period (MBI) (Ramazzotti 2011: 370. Pl. I). Other examples of similarities are in body paint in figs. 4a-b: TM88R416: Fragmentary Female Painted Clay Figurine (EBIVB) (Ramazzotti 2011: 371. Pl. II). Or the shape of some decorative adornments like the similarity between the applied

⁸⁸ Petty mentions a similarity in hair styles between the statue of a goddess holding a flowing vase recovered from Mari, wearing a square shaped bun held in place with a band, and the hairstyle of a figure depicted in the Akkadian period glyptic from Urkesh (Petty 2006: 29-30).

⁸⁹ Five thousand of MB figurines dating from the 20th century BC until the destruction of the town in the middle of the 17th century BC were found, Making the Old Syrian Eblaite choro plastic one of the largest collections from a Syrian site (Peyronel 2008: 787)

neck ornament of J6.24 and figs. 3a-b: TM 85G24: Fragmentary Clay Figurine, Old Syrian Period (Ramazzotti 2011: 372. Pl. III).

The most striking innovations of the end of the EB IVB 2300-2000 BC period is represented by anthropomorphic and animal figurines decorated with black or dark red painted lines which is seen in Urkesh in the Khabur and Mittani periods (Peyronel 2014a: 615).

TM.88. R.35 from Ebla have a very similar representation of necklace as the figurine from Urkesh A6q593.1, and wide shoulders are also attested in many representations in Urkesh such as (A16.27, A10.118, Z1.231) (Marchetti 2001: 273, Fig. 2).

8.5.2.5 Alalakh

Alalakh figurines exhibit the same attributes of over stylized hair style as its neighboring sites. Most baked clay figurines are representations of naked females and the anthropomorphic figurine group represents the largest group of terracotta (Badre 1980; Yener 2010: 99). There are no close similarities with the Urkesh collection. The only exception could be in plaque AT/46/112 where the thighs are very similar in style to Urkesh plaque A16q625.3, but this remains a very generic similarity (Yener 2015: 210, Fig. 8b).

8.5.2.6 Terqa

Terqa and Urkesh share many common features of the choro plastics in Syria. Figurine TPR 8 4 from Terqa uses the same technique for the eyes used also in A9.52 from Urkesh. The plaques of both sites shared similarities in the execution of round thighs (example TPR 8 7 from Terqa) (Mount-Williams 1980: 13-15, Fig. 5 and 6). Another similarity is between TPR 3 3 and A16 q638.3 where the legs and feet are in similar positions but the shape of the Terqa example

is robust, unlike the one from Urkesh where the silhouette is much more feminine and defined (Kelly-Buccellati and Mount William 1977: 9, Fig. 2).

8.5.2.7 Umm el Marra

The site of Umm el Marra yielded some very distinctive elongated figurines which is a style not found in Urkesh. Other types of figurines from Umm el Marra bear similarities to the ones from Urkesh like Type 2 Number 2 UMM.97.H.004 (Petty 2006: 68, Fig 2) which was recovered from early MB II domestic debris in association with an MB I diagnostic pottery sherd, and Type 6 number 15. UMM.02.H.024 (Petty 2006: 70, Fig 15) from early Bronze Age which are both similar to A9.52 from Urkesh.⁹⁰ Other figurines from Umm el Marra have similar general characteristics to the ones from Urkesh, such as Type 8 Number 18 UMM.95.H.007 LB (Petty 2006: 71, Fig 18), which is similar in its minimality to Z1.350 and Number 24 UMM.97.H.027 EB IV A (Petty 2006: 73, Fig 24), which has a similar body shape to A6.156 and to J6.24. Number 26 UMM.97.H.022 EB (Petty 2006: 73, Fig 26), is also similar to A2.110 in the robust body shape and the style of the necklace. Number 31 UMM.00.H.056 EB (Petty 2006: 74, Fig 31), is Similar to A13.188 from the heavy decoration point of view, and Number 36 UMM.00.H.060 EB (Petty 2006: 75, Fig 36), has similarly shaped shoulders to A10.118 and A9q680.3 as well as Number 33 UMM.99.H.034 EB (Petty 2006: 74, Fig 33), which is Similar to Z1.528 in the shape of shoulders, the position of the hand under the breast and the general style. Number 62 UMM.00.H.052 EB (Petty 2006: 79, Fig 62), is Similar to Z1.231 in the representation of hands and necklace.

⁹⁰ Similar bird head figurines were also found in Habuba (Badre 1980: Fig.1 and 2, Pl. XLVIII) and Emar MSK 73.126 (Badre 1980: Fig.1, Pl. XXXVII).

As for the plaques from Umm el Marra, none resembles the plaques from Urkesh. The only similarity is the thigh shape of plaque Number 168 UMM.94.H.013 (Petty 2006: 94, Fig 168), and 169 UMM.97.H.016 LB (Petty 2006: 74, Fig 169), to the plaque A16q625.3 from Urkesh where both plaques represent the thighs in a round concave manner.

The collection of Umm el Marra is over stylized in comparison with Urkesh. Many figurines are depicted with heavy necklaces and incised decorations, and the facial features have more resemblance to the collection from Ebla, with large and elaborate hair style and peculiar eyes.

8.5.3 Wider geographical frame

The comparative analysis was widened to cover sites from a wider geographical area to try and find similarities with even further sites. For example, one similarity was found in the head dress style, with a two-piece mold figurine from Sidon and Z1.91 from Urkesh (Fig. 3 in planche 12 Heuzey 1923).

It is no surprise that figurines from Urkesh, located far to the north, would share similarities with Anatolian figurines. A7.507 is one of the figurines to which a similar representation is interesting to find due to its distinctiveness. A figurine from Çatalhöyük 10500.H2 is similar in the general style and expressiveness of facial features. The eyes, however, are different in terms of execution techniques, where they are applied in the Çatalhöyük example (Nakamura *et al* 2014: 148, Fig. 10.3).

However, central and western Anatolian figurines, do not share many similarities with figurines from Urkesh, and if there are any to be considered, they consist of features, like the

cross band attested on EB I and EB II Anatolian figurines (Makowski 2005: 14) and Akkadian and Khabur figurines from Urkesh.⁹¹

One figurine (3. LAAA 2, 1909. Pl.29) (Makowski 2005: 13) shares a similarity with figurine A13.118 from Urkesh where both figurines have heavily decorated surfaces. The further north we go in Anatolian plateau, the more we see the violin shape figurines dominating, a form that is not attested in Urkesh.

Çatalhöyük shares similarities with Urkesh in the approach towards the anthropomorphic figurines, where they were not deposited in burial and where pregnancy, birth, and childhood do not appear as representational subjects (Nakamura and Meskell 2009: 208)

One distinct aspect of Çatalhöyük figurines is the emphasis on the naval and the interpretation of it as a link between the living and the unborn which might apply to figurine A10.262 from Urkesh, especially that the figurine from Urkesh is of an undetermined gender coinciding with the occurrence of navels on androgynous bodies in Çatalhöyük (Nakamura and Meskell 2009: 219)

Among the most peculiar similarities of anthropomorphic representations between Anatolia and Urkesh are figurines A6q593.1 and one figurine from Aşağı Pınar (Hansen 2014: 279, Fig. 32) and between figurine A6.156 from Urkesh and a figurine from Aktopraklık (Hansen 2014: 278, Fig. 28) which can be linked more likely with Balkan statuettes.

⁹¹ In Ancient Near East, the crossing band was encountered on male and female figurines where it might have represented jewelry, a piece of the clothing, a part of a warrior attire, or body decoration. However, in Anatolia, this feature is only attested on female figurines (Makowski 2005: 21). The same is true in the case of Urkesh where the crossing band is only represented on the bodies of female figurines thus far.

The Anatolian similarities with the collection from Urkesh appear to be closer in terms of style traditions and the naturalistic and schematic properties, unlike the more exotic renditions in the south. And it appears that the northern region had an independent tradition of their own (even independent from each other) such as the EB schematic representation believed to have originated in Anatolia (Makowski 2005: 18), hence the presumption that Urkesh artistic style belonged to the northern tradition.

The figurines of Tell Asmar in Iraq offered some similarities such as the heads of the female figurines that are richly decorated, especially in terms of hairstyles. The heads seem to be covered with a kind of veil (As 31: 329, As 30: 41a, As 30: 1a) with holes on the sides of the head where jewelry could be attached. A feature found in figurine A12.30 from Urkesh (Garcia-Ventura and López-Bertran 2010: 741)

Terracotta plaques with homogeneously rendered depictions of nude females from Tell Asmar Fig. a (early Isin-Larsa; As. 35:32); Fig b, Iščali (late Isin-Larsa; Ish. 35:62); and Fig. c, Isin (IB-1251; © Isin Archive LMU Munich) (Roßberger 2018: 535), all resemble plaques from Urkesh (A16q625.3 and A16q638.3) in the general characteristics of some body features like the naturalistic representation of the thighs, where they show a slight curviness, but in a feminine way, without exaggeration.

8.5.4 Discussion

Working on the comparative analysis between anthropomorphic figurine from Urkesh and other sites yielded interesting results in terms of identifying specific identity markers, and in terms of tracing the origin and the amount of influence found in the collection. We already know about the connections between these sites and the flourishing trade, be it regional or supra-regional, hence similarities of artifacts are expected. At the end, the most important result of this

comparison turned out to be **NOT** finding concrete similarities with the figurines from other sites, especially for the distinctive ones like A15.226, A12.30, A12.108, C1.1, and the plaques A16q625.3, A16q638.3, A15.228. No parallels of these figurines were found anywhere to my knowledge. And the similarities that were found between the Urkesh collection and the collections of other sites are very general in nature.

The implications of this find are the important result here. It contributes to the solidification of the Hurrian identity and its independent nature, and the indigenous artistic perception. By looking at the generic quality of the collections in the Khabur region, it seems that Urkesh had a more serious approach on the production of anthropomorphic figurines with identity markers.

In conclusion we see that Urkesh shares general characteristics and common feature with other sites, like short outstretched arms which was a widespread feature of Syrian Bronze Age figurines (Badre 1980, region d'Oronte type MAI 2, region de l'Euphrate type MAV 3). The general morphological facial features we see in other site like the coffee bean eyes, the elaborate hair style is not present in Urkesh. The style remains naturalistic. It is of course more difficult to judge because most figurines are missing their heads, but we have head examples from all the time periods in the site and none of them exhibit these characteristics. The dominant style of over wide hips, extremely narrow waist, elaborate high hair style, applied eyes and exaggerated pubic triangle with extremely narrow legs we see in Murek 8M1 and T. Afis TA.91. E.136 Scandone Matthiae 1998: fig. 3.2 or T. Atchana AT/48/25 MB IIA; lev. VIII Woolley 1955: pl. LV; and T. Halawa A 78Q110 MB IIA; sq. Q2d, "lev. 2b, House 2-2, court A" Meyer, Pruß 1994b: fig. 12: 128; Marchetti 2001: pl. 286: 3, is not attested in Urkesh (Marchetti 2007). Even the tradition that spread in the Euphrates region in the second half of the third millennium, characterized by pillar-shaped standing anthropomorphic figurines with large shoulder and arms bent to the

chest (Cooper 2006: 117-121; Peyronel 2013; Peyronel 2014a: 616) was not present in Urkesh which apparently remained immune to foreign trends to some degree. Perhaps the influence that can be traced in the three-dimensional art of Urkesh is more of a Northern origin, in terms of general characteristic and style.⁹² The Jezirah was frequented by trade caravans moving from the north Mesopotamian city of Assur to Central Anatolia. These merchants undoubtedly acted as mediators in the transfer of cultural patterns between distant regions. This can be seen reflected in the presence of lead figurines and plaques. According to Marchetti (2000: 840), in the Middle Bronze Age, all figurines were free hand molded except for one example. No evidence of mold made in northern inner Syria Middle bronze age. This means that the mold influence in Urkesh was probably a result of the northern influences because it dates to a slightly older phase.

If we take a look at the collection of anthropomorphic figurines that Marchetti included in his 2007 article, we see a sort of homogeneity in the collection of MBA⁹³ figurines from all the sites that he mentioned: Ebla, Meshرفة, Nebi Mend, Kamid al Loz, Hamah, Murek, Khan Sheikhoun, Tell Afis, Tell Qarqur, Aleppo, Tell Joudaidah, Chatal Hoyuk, Tell Atchana, Tell Halawa, Tell Mumbaqa and Tell Hadidi. The general style and morphological features are very similar and coherent. The trend is very visible. When comparing the anthropomorphic figurines belonging to the MBA levels from Urkesh, we see a completely different story. No figurines from Urkesh are similar to the ones mentioned above. The styles are completely different and it seems that the artistic trend in Urkesh was going in a different direction. We see no over stylized

⁹² For further details on Urkesh's relationship with the northern region, refer to chapter 16.

⁹³ For the chronological sequence see Marchetti 2009: 285, Table. 1.

figurines, no elaborate hair style and facial features, no thin bodies with exaggerated hips and navels. The Hurrian artistic identity is preserved and conserved over a long period of time.

8.5.5 Rider figurines as a study case of comparative analysis leading to function attribution

Four figurines in Tell Mozan can bear to be interpreted as rider figurine based on comparative analysis with figurines from other sites, two of a horse riders and the other two of chariot riders.

8.5.5.1 The horse rider

Figurine A10q680.2 is a male figurine. The legs are broken off just below the pelvis area, but the figure appears to be seated, and the small preserved portion of the legs suggest that they were extending in a forward motion leaving an empty space in between them. The other example from Urkesh is figurine J6q210.1 which represents a male torso where the legs are broken off, but the remainder part of the legs suggest that there was a gap between the legs consistent with the rider shape. This shape coincides with the rider shape seen in Tell Arbid for example (Anthr/F/4a) (Makowski 2016: 36-37).

This hypothesis of a rider representation in clay is based on iconographical and morphological considerations (the shape of the figurine and the position of the body), but another piece of evidence is provided by the corpus of animal clay figurines of Urkesh studied by R. Hauser (Hauser 2007).

Amongst the many animal representation of different types where many of them could have been representations of mounted animal, I would like to mention the Equids. The representation of this genus in Urkesh is rich in variety. Many of these representations were depicted with halters perforations, harnesses, perforated mane and yoke such as figurines

A5q815.1, A7.407, A10q148.1, A1q7732.1, A7q899.1 (Hauser 2007). The representation of such equipment on a horse, not only reflects a reality of domestication of the genus in real life and using it for riding purposes, it could also mean that even the representative form of equids was ridden by these clay riders.

Of course, having a rider representation in Urkesh is not strange or peculiar in anyway, because this motif is attested in other sites in the region like Tell Arbid for example in four figurines portraying riders (group Anthr/F/4a) which in Makowski's opinion, suggests that some of the equid representations originally constituted an element of another type of set, portraying a ridden animal and the rider (Makowski 2016: 64).

Images of equids mounted by riders using a wide girth, are well-attested in the iconography of southern Mesopotamia in the third millennium BC, primarily on terracotta plaques.

Unfortunately, the written sources do not provide information about riders to make a full assessment, but some assumptions regarding the identity of these riders are possible, like message carriers, administration representatives, or common people for the purpose of traveling, or soldier rider. However, the prevailing image suggests that the riders were commonly males (Makowski 2015b: 131, 137).

With regards to the representations of riders in terra-cotta, no possible concrete interpretation is feasible in general, and these specimen from Urkesh discussed here are certainly not enough to make any assumption regarding the function of such artifacts, nor does the information on the archaeological context.

8.5.5.2 The chariot rider

While studying the anthropomorphic figurines of Urkesh, none of the representations appeared to be a chariot rider until studying a very similar figurine from Tell Arbid that belonged to a set of clay objects (CG 003/Ass 004) that included a wheel model, an anthropomorphic figurine and an equid figurine (A 026, Z 084) (Makowski 2016: 33, Fig. 6). The anthropomorphic figurine from Arbid is very similar in shape to figurine A6.109 dating back to the middle Assyrian period from Urkesh. The figurine has a cylindrical body shape with a circular base that appears to be undamaged, which makes it perfect for standing on its wide base that provides stability.⁹⁴

Certainly, the assumption of a chariot rider would be slightly unrealistic if Urkesh excavations did not yield any chariot model. Raccidi recognized four fragments of four-wheeled covered vehicles, corresponding to type VI (*Chariot model of type IV four wheeled platform body*), J3q901.1, J02q616-p1 and J02q608-p13, dating back to EDIII period and A10.46 (Raccidi 2014: 10).

Another anthropomorphic figurine that could be interpreted as a charioteer based on comparative analysis is figurine A14.135 dating to the Khabur period. This figurine is very similar to seated terracotta 'charioteer' TB 5021, from FS 211 from Tell Brak (D. Oates and J. Oates 2001: 285). It is of course obvious that the dating of the figurine and the chariot from Urkesh do not coincide, and that the model of the figurine is not the ideal model for the anthropomorphic figurine to fit in, where an open wheeled vehicle would be more appropriate for that type of charioteers. The suggestion here, in the light of the find types, is that a chariot rider

⁹⁴ Figurine A10q296.1 could be a charioteer as well.

representation is a possibility in the Urkesh collection, keeping in mind the great volume still unexcavated in Urkesh with very promising prospective.

The type of model vehicles found in Urkesh is common in Northern Mesopotamia and Southern Anatolia. Strommenger suggest an interpretation of the wagons as long-distance vehicles used for travel between Southern Anatolia and Syrian steppe (Raccidi 2014: 8). Another use that comes to mind is the use in war, as illustrated on a seal impression from Tell Beydar, or a cultic procession as illustrated on seal impression from the (Raccidi 2014: 9),⁹⁵ while Leibowitz suggested that it is unlikely that the figurines and model chariots were produced as works of pure art. It is also unlikely that they are toys. They are almost certainly associated with the cultic-magical realm. Rider motif is attested in Selenkahiye, where the riders are interpreted as driving figures like SLK 67-592 (Leibowitz 1988: 19).

The size of the samples from Urkesh is not sufficient to offer further interpretations or to make any assumptions regarding the function of chariots in real life and regarding the function and symbolic meaning of their clay miniature representations.

⁹⁵ It is beyond the scope of this dissertation to discuss the function and meaning of chariots and wheeled vehicles. For further information on this, and the connection with Southern Caucasus during the mid-third millennium BC and mid-second millennium BC involving wheeled chariots, refer to Raccidi 2014.

Part two. Jewelry

The schoolmaster's pupil is like carnelian whose side has been pierced: he is indeed a scribe.
After its side has been pierced it is (truly) lapis lazuli (Sumerian proverb) ⁹⁶

9. The jewelry items of Urkesh: detailed analysis

9.1 Introduction

From ancient times to our present days, jewelry has always been a mean of self-expression for humans, whether for expressing one's perception of aesthetic appeal, reflecting a certain social status and wealth, or being an amulet or charm. From the beginning of time, people had the desire to express beauty in this medium, starting with simple items made from natural materials such as bones and shells and moving to a more elaborate form of jewelry made with different types of metal and gem stones.

In the case of Tell Mozan, the jewelry items found on the excavations narrates a chapter of the story. And the representation of jewelry on the human figure shows the emphasis that the people of ancient Urkesh placed on jewelry and what they represent. The material from the excavations, comes from the third and early second millennium BC. We are at the beginning of urban life, and this opens an excellent window onto the formative periods of jewelry making.

⁹⁶ Alster 1997.

The corpus of jewelry discovered at Urkesh, presents a variety of types and styles, suggesting a knowledge of metal and stone working techniques.

9.2 Finger rings

The only example from Urkesh with the certain definition of a finger ring is J1.1. For the other metal rings that were found in the excavation, I do not have precise measurements, hence making it difficult to identify them as finger rings, or very generic in shape which poses a problem in terms of their function as finger rings. The measurements of this ring are compatible with the size of a woman's fingers.

9.3 Earrings

Earrings recovered from Urkesh are hoop shaped or oval. One earring (A16.103) suggests that it was worn on a pierced ear. The others must have been attached on the ear by the small adjustable opening or they actually constitute a part of a more elaborate design of intertwined hoops like in the case of the earrings A16.33 and A16.36, found associated with burial A16 a9. The style of all the earrings is very simple with no elaborate designs.

9.4 Bracelets

The bracelets found in Urkesh are all circular in shape, and some specimens have an opening presumably to adjust the size. All the bracelets are very simple with no traces of stone inlay or any elaborate design or carving. Only one bracelet, A15.53, has a different design from the rest of the collection, where one of the end tips is shaped like a hook to clasp on the opposing tip.

9.5 Metal rings

Metal rings have been found in Urkesh in secondary contexts and in association with burials. This category of artifacts includes metal rings of different sizes and shapes, some with openings to adjust the size or to be inserted with another piece. This category was devised to accommodate such items where it is not possible at this point in time to identify with certainty the function of the object. These rings can be finger rings, bracelets, parts of earrings or other types of jewelry. In some cases, they served a purpose other than jewelry items for example in the case of A2.105 where a chain of small rings was placed underneath the skull of a child in a burial (although it is possible that they were hair rings or part of a hair ornament), or in the case of silver rings A12.90, 91, 92, 93, 99 which were found in the *Abi*, and probably served a purpose in the rituals that took place there (Buccellati and Kelly–Buccellati 2000a).

9.6 Gold items

Four gold items have been recovered from Urkesh. The level of craftsmanship is much higher than that of the bronze items or any other type of metal. The execution of the pieces is very good and it is obvious that they were treated with more care than those made from less precious material. The two (presumed) hair clips A10.221, are the most interesting out of all the finds. The two clips were found in a late Akkadian level; a braid ornament is prominently represented on a seal impression depicting the queen while one of her maids is braiding her hair (Buccellati and Kelly-Buccellati 1998: 198). This find gives more validity to the realistic approach that enveloped seal carving and their themes.

9.7 Pendants

Two pendants were found so far in Urkesh. One is made from frit, J3.20, and it was found with several cylindrical frit beads of the same color pallet that appear to constitute the necklace of the pendant. The motif of the pendant in the form of a central boss from which 8 rays in the form of straight line emerges, reaching the edge of the pendant's rim and other smaller 8 bosses placed between each two rays, is a relatively common motif found on other similar pendants.⁹⁷ The other find is a small bone inlay pendant A15.319, shape like a fish and decorated with incised lines that give the fish its details.⁹⁸

9.8 Bead necklaces

Two complete bead necklaces have been found in Urkesh. One of the bead necklaces Z1.65, is a surface find, therefore it is impossible to place in a proper archaeological context or accurate stratigraphical frame, but the find is very beautiful and it offers an insight to the color palette and artistic taste of the maker. The other necklace A15.260 is more elaborate as it consists of small frit beads, and a middle lapis lazuli spacer bead acting like a central statement piece.

9.9 Pins

Toggle-pins first appear around the end of the fourth millennium BC but become very common during the third millennium (Klein 1992: 237) in many different sites like Qatna (Iamoni 2012), Alalakh (Yener 2010) and Ebla (Marchetti and Nigro 1997). These metal pins are

⁹⁷ Similar motifs are found on pendants from Larsa (J L Huot 1979; Lilyquist 1993: 77) and Ebla (Matthiae 1984b: 78; Matthiae 1989: 141). Further details can be found in chapter 11.

⁹⁸ A full record is not available at the moment. The information presented here is from Buccellati's 2005a publication.

present in great numbers in Urkesh in different sizes and shapes.⁹⁹ Some of them are simple with a round or hemispherical head which was the most common shape in the second half of the third millennium (Klein 1992: 83–85), and others have more elaborate designs for the head where we have different shapes of stars, spirals and hoops. Almost all the pins have a small perforation on the shaft. Other types of pins, which were wide spread throughout Mesopotamia starting from the third millennium and continued all the way into the second millennium; these were not attested in Urkesh and neither were pins, such as the composite pins which were considered among the most popular type, and consist of a metal shaft and stone pinhead be it lapis lazuli, carnelian or any other type of stones, or the faience type of glass which became popular in the second millennium (Pieniążek and Kozal 2014: 196).

9.10 Beads

Beads, made from different materials, are abundantly present in Urkesh in many shapes, sizes and colors. These beads were used to make necklaces in most cases as it shows from some of the burials where the beads were found near the holed bone indicating that the deceased was buried wearing a bead necklace¹⁰⁰.

Some of these beads are very simple, like clay beads, round or disk shaped. Others are more sophisticated and elaborate in shape such as the narrow edge cylindrical beads or the incised ones, made from precious and semi-precious stones and materials, such as lapis lazuli, carnelian, and gold.

⁹⁹ According to Klein, the third millennium pins were long and perforated in the upper part of the shaft, as for the second millennium pins, they are shorter and perforated in the middle of the shaft or close to the middle (1992: 236)

¹⁰⁰ I say that the beads were used to make necklaces in **most** cases, because in chapter 14 I will discuss the use of beads made from precious stones as charms used for their magical power in repelling evil.

Beads recovered from Urkesh are made from A) natural material like shells where they are made into a bead by perforating it. B) natural stones that required more work in terms of shaping then drilling the perforation such as Agate, lapis lazuli, Quartz...etc. C) metal, where much preparation is needed to smelt the metal and work it and D) artificial materials like glass, frit and faience where a number of materials are combined together to make these materials.

9.11 Tabulations of items by category

The following tables are designated to give a count for the jewelry items based on type, general dating and phase, general areas in the site and excavation units, and production materials.¹⁰¹

Total numbers of jewelry items	
Finger rings	1
Earrings	11
Bracelets	8
Metal rings	23
Gold items	3
Pendant	2
Bead necklace	2

¹⁰¹ It is important to note that the artifacts counted based on phases are the ones that have a confirmed stratigraphic dating.

Pins	64 ¹⁰²
Beads	98-121 ¹⁰³
Total number of jewelry items	214

Table 20: Table illustrating the total number of jewelry items in each category

Items	Total number of finds	Number of the item	Dating as indicated by stratigraphy ¹⁰⁴
Finger rings	1	J1.1	Late Mittani
Earrings	11	A7.72	
		A10.974	
		A12q1020.1	
		A16.33	Khabur
		A16.63	Khabur

¹⁰² Please note that only pins with complete data are included in the catalog, which are 14 pins. The remaining 50 pins are only shown as freehand renderings. However, the count is maintained in the tables and distribution pattern to reflect the number of pins retrieved from the site.

¹⁰³ The figure 98 represents the number of items. The figure 121 represents the actual number of beads because two bead items include several beads.

¹⁰⁴ Dating in this column is based on stratigraphy. Where the entry is left blank it means that the information is not available, either because the object is from the surface or because the record is not available at this point in time. When the entry is written in italic, it means the item was dated based on typology or comparative analysis. The method of this approximate dating is indicated in the catalog entry of each item based on the dating criteria specified in chapter 5. Note that the items that were dated in this method are not included in the count or distribution patterns because the dating is not conclusive.

		A16.103	Isin-Larsa
		A16.124	Isin-Larsa
		A16.134	Isin-Larsa
		A16 q348.2	Khabur
		A16q4.2	Khabur
		J2.3	Middle Assyrian
Bracelet	8	A2.102	UrIII/ Isin-Larsa
		A2.103	UrIII/ Isin-Larsa
		A7.516	<i>UrIII/ Isin-Larsa</i>
		A9q219.1	<i>Akkadian</i>
		A11.47	<i>UrIII/ Isin-Larsa</i>
		A15.53	Khabur
		A16.72	Isin-Larsa
		A16.73	Isin-Larsa
Metal rings	24	J1.36	Late Mittani
		A1q957.4	
		A2.105	UrIII/ Isin-Larsa
		A2.145	
		A6.55	

		A7.154	
		A7.339	<i>Akkadian/UrIII</i>
		A7q1201.1	<i>Akkadian/UrIII</i>
		A7.520	<i>Akkadian/UrIII</i>
		A7.524	<i>Akkadian/UrIII</i>
		A7.216	
		A7q747.2.3	
		A11q205.2	
		A12q58.1	
		A12.15	
		A12.90	Akkadian/ UrIII
		A12.91	Akkadian/ UrIII
		A12.99	Akkadian/ UrIII
		A13q75.2	
		A13.130	
		A14q429.2	
		A16.74	Isin-Larsa
		B3.81	
Gold items	4	A10.221	Akkadian/ Naram-Sin

		A16.104	Khabur
		A18.63	Mittani
Pendant	2	J3.20.1	Late Mittani
		A15.319	Akkadian/Post imperial
Bead necklace	2	Z1.65	
		A15.260	Akkadian/Post imperial
Pins ¹⁰⁵	64-67 ¹⁰⁶	A1.51	
		A2.141	<i>Akkadian</i>
		A2.153	
		A4.27	
		A05.13	

¹⁰⁵ While the dating was proposed for many items based on typological considerations and comparative analysis, the same could not be done for pins. Their various types are present in almost all time periods, hence making it very difficult to place them chronologically in the correct time period. The pins with spherical and hemispherical heads are present in the third millennium levels in various sites (Mount-Williams 1980; Iamoni 2012; Philip 2015) and in Urkesh, but they are also present in second millennium levels in Urkesh. The same is true for the loop headed pins from Urkesh. Therefore, a dating for the pins from Urkesh will not be proposed until further information is available.

¹⁰⁶ 46 is the number of items and 67 is the actual number of pins because on item contains 4 pins.

		A05.20	
		A6.241	
		A7.40	
		A7.44	
		A7.102	
		A7.105	
		A7.131	
		A7.329	
		A7.401	
		A7.404	
		A7.417	
		A7.451	
		A7.457	
		A9.10	
		A9.63	Mittani
		A10.28	
		A10.43	
		A10.92	
		A10.94	
		A11.43	

		A12q481.1	
		A12.84	
		A12.120	
		A13q53.1	
		A14.204	UrIII/ Isin-Larsa
		A15.282	
		A15.298	
		A16.3	Modern
		A16.93	Isin-Larsa
		A16.101	Isin-Larsa
		A16.128	UrIII
		A16.158	Isin-Larsa
		A16.159	Isin-Larsa
		A18.14	
		A18.17	
		B5.17	
		B5.23	
		B5.33	
		B5.54	
		BH.111	

		F1.20	
		F1.267	
		J1.12	Late EDIII
		J2.12	Middle Mittani
		J5q279.1	Middle Mittani
		J6.30	EDI
		K3.15	
		Oa4.28	
		OB1.1	
		OS.11	
		OS.904	
		OS11.3	
		OS11.16	
		S1.44	
		Z1.63	
		Z1.104	
		Z1.174	
		Z1.325	
		Z1.471	

Table 21: Table illustrating the total number of jewelry items in each category, with the dating of each labeled item

Time period	Number of items
EDI	1
EDIII	1
Akkadian/ Naram-Sin	1
Akkadian/ UrIII	3
UrIII	1
UrIII/ Isin-Larsa	4
Isin-Larsa	10
Khabur	6
Mittani	7
Middle Assyrian	1

Table 22: Table illustrating the total number of metal jewelry in each time period

Excavation unit	Number of Items
J1	4
J2	2
J5	1
J6	1
A1	2
A2	6
A5	2

A4	1
A6	2
A7	20
A9	3
A10	6
A11	3
A12	9
A13	3
A14	2
A15	5
A16	17
A18	3
B3	1
B5	4
BH	1
F1	2
Oa4	1
O6	1
OS	2
OS11	2

S1	1
K3	1
Z1	5

Table 23: Table illustrating the total number of jewelry items in each excavation unit

Items	Total number of finds	Number of the item	Dating
Beads	98-121	A14.66	Ur III/ Isin-Larsa
		A14.86	Khabur
		A14.165	EDI
		A14.166	EDI
		A14.170	EDI
		A16.55	Khabur
		A16.61	Khabur
		A16.65	Khabur
		A16.66	Khabur
		A16.75	Isin-Larsa
		A16.75.1	Isin-Larsa
		A16.75.2	Isin-Larsa
		A16.75.3	Isin-Larsa
		A16.75.4	Isin-Larsa
		A16.75.5	Isin-Larsa

		A16.75.6	Isin-Larsa
		A16.75.7	Isin-Larsa
		A16.75.8	Isin-Larsa
		A16.75.9	Isin-Larsa
		A16.176	Ur III/ Isin-Larsa
		A16.177	Ur III/ Isin-Larsa
		A16.178	Ur III/ Isin-Larsa
		A16.179	Ur III/ Isin-Larsa
		A20.30	Mittani
		A20q196.2	Mittani
		J1q139.1	Middle Mittani
		J1q420.1	Late Mittani
		J1.25	Early Mittani
		J1q362.1	Late Mittani
		J1q367.2	Late Mittani
		J1q447.1	Late Mittani
		J1.20	Late Mittani
		J1q835.3	Middle Mittani
		J1q826.1	Middle Mittani
		J1q845.1	Middle Mittani

		J1q864.7	Early Mittani
		J1q835.1	Middle Mittani
		J1q816.2	Middle Mittani
		J1q852.1	Late Mittani
		J1q681.1	Late Mittani
		J1q850.4	Early Mittani
		J1q754.2	Modern
		J1q972.1	No dating
		J1q675.3	Late Mittani
		J1q972.2	No dating
		J1q1096.1	Early Mittani
		J1q1135.2	EDI
		J1q1171.5	Late EDIII
		J1.59	Late EDIII
		J1q1251.4	Late EDIII
		J1q840.1	Middle Mittani
		J1q844.1	Middle Mittani
		J1q835.2	Middle Mittani
		J1q869.1	Early Mittani
		J1q513.3	Late Mittani

		J1q357.1	Middle Mittani
		J1q767.2	Late Mittani
		J1.19	Late Mittani
		J1q1139.2	EDI
		J2.7	Middle Mittani
		J2.15	Early EDIII
		J2q211.1	Abandonment
		J2q294.1	Middle Assyrian
		J2q24.2	Middle Assyrian
		J2q254.1	Modern
		J2q858.1	Late EDIII
		J2q391.3	Middle Mittani
		J2q611.1	No dating
		J2q616.1	Middle EDIII
		J2q400.8	Middle Mittani
		J2q300.1	Modern
		J3.26	Late Mittani
		J3.22	Late Mittani
		J3.23	Late Mittani
		J3.24	Late Mittani

		J3.21	Late Mittani
		J3.20.2	Late Mittani
		J3.20.3	Late Mittani
		J3.20.4	Late Mittani
		J3.20.5	Late Mittani
		J5.19	Middle Assyrian
		J5.36	Early Mittani
		J5.43	Mittani
		J5.47	Late Mittani
		J5.53	Mittani
		J5q353.2	Late EDIII
		J6q238.2	Early Mittani
		J6q342.5	Early Mittani
		J6q346.1	Early Mittani
		J6q254.3	Early Mittani
		J6q260.5	Early Mittani
		J6q333.1	Early Mittani
		J6q344.1	Middle Mittani
		J6.15	Early Mittani
		J6q264.1	Early Mittani

		J7q63.2	No dating
		J7q68.1	No dating
		J7q66.4	Middle Mittani

Table 24: Table illustrating the total number of beads with the dating of each labeled item

Time period	Number of items
EDI	5
EDIII	7
Akkadian	0
UrIII/ Isin-Larsa	4
Isin-Larsa	10
Khabur	5
Mittani	54
Middle Assyrian	3

Table 25: Table illustrating the total number of beads in each phase

Excavation unit	Number of items
A14	5
A16	18
A20	2
J1	34

J2	12
J3	9
J5	6
J6	9
J7	3

Table 26: Table illustrating the total number of beads in each excavation unit

Total number of jewelry items in the Third millennium	
Finger rings	0
Earrings	0
Bracelets	0
Metal rings	3
Gold item	1
Pendant	1
Bead necklaces	1
Pins	3
Beads	12
Total number of items in the 3 rd millennium	27

Table 27: Table illustrating the total number of jewelry items in the Third millennium

Total number of jewelry items in the second millennium	
Finger rings	1
Earrings	8
Bracelets	5
Metal rings	3
Gold item	2
Pendant	1
Bead necklaces	0
Pins	7
Beads	76
Total number of items in the 2 nd millennium	20

Table 28: Table illustrating the total number of jewelry items in the second millennium

Number of the bead ¹⁰⁷	Dating	Shape	Material
A14.66	Ur III/ Isin-Larsa	Rounded bead-Circular	Lithic- Turquoise
A14.86	Khabur	Disk bead- Circular	Clay
A14.165	EDI	Tabular-Lozenge	Lithic

¹⁰⁷ The shape of the beads was determined based on the classification of Horace C. Beck 2006.

A14.166	EDI	Rounded-Ovoid	Lithic-Quartz
A14.170	EDI	Long bead- Circular	Lithic
A16.55	Khabur	Rounded bead- Lenticular	Lithic
A16.61	Khabur	Tabular-Rectangular	Lithic-Agate
A16.65	Khabur	Rounded bead-Circular	Lithic-Quartz
A16.66	Khabur	Rounded bead-Circular	Metal
A16.75	Isin-Larsa	Long bead -Circular	Frit
A16.75.1	Isin-Larsa	Irregular ¹⁰⁸	Lithic
A16.75.2	Isin-Larsa	Rounded bead- Lenticular	Lithic-Agate
A16.75.3	Isin-Larsa	Rounded bead- Circular	Lithic-Quartz
A16.75.4	Isin-Larsa	Standard bead- Circular	Lithic- Amber
A16.75.5	Isin-Larsa	Button and toggle bead- Toggle	Lithic-Lapis lazuli
A16.75.6	Isin-Larsa	Rounded bead-Circular	Lithic-Quartz
A16.75.7	Isin-Larsa	Short bead- circular	Lithic
A16.75.8	Isin-Larsa	Rounded bead- Ovoid	Lithic-Quartz

¹⁰⁸ No parallels were found in Beck's classification. The eye decoration is attested in Beck 2006, but not the shape and perforation location all in one bead.

A16.75.9	Isin-Larsa	Beads and Pendants representing Birds or Bird-headed Deities- Bird bead	Lithic-Lapis lazuli
A16.176	Ur III/ Isin-Larsa	Standard bead- Circular	Lithic-Quartz
A16.177	Ur III/ Isin-Larsa	Button and toggle bead- Toggle	Lithic-Quartz
A16.178	Ur III/ Isin-Larsa	Button and toggle bead- Toggle	Lithic-Quartz
A16.179	Ur III/ Isin-Larsa	Rounded bead- Ovoid	Lithic-Lapis lazuli
A20.30	Mittani	Long bead- Circular	Lithic-Agate
A20q196.2	Mittani	Rounded bead- Circular	Frit
J1q139.1	Middle Mittani	Notched and gadrooned bead- Spherical	Metal-Bronze
J1q420.1	Late Mittani	Shell	Shell
J1.25	Early Mittani	Shell	Metal-Gold
J1q362.1	Late Mittani	Notched and gadrooned bead- Spherical	Frit
J1q367.2	Late Mittani	Spiral bead- Cylindrical	Frit
J1q447.1	Late Mittani	Long bead- Circular	Frit
J1.20	Late Mittani	Long bead- Circular	Lithic-Agate
J1q835.3	Middle Mittani	Short bead- Circular	Clay
J1q826.1	Middle Mittani	Rounded bead- Circular	Clay
J1q845.1	Middle Mittani	Rounded bead- Circular	Frit

J1q864.7	Early Mittani	Irregular ¹⁰⁹	Frit
J1q835.1	Middle Mittani	Rounded bead- Circular	Clay
J1q816.2	Middle Mittani	Multiple bead- multi tubular	Frit
J1q852.1	Late Mittani	Disk bead- Circular	Clay
J1q681.1	Late Mittani	Multiple bead- multi tubular	Frit
J1q850.4	Early Mittani	Disk bead- Circular	Clay
J1q754.2	Modern	Short bead-Circular	Clay
J1q972.1	No dating	Short bead-Circular	Clay
J1q675.3	Late Mittani	Rounded bead- Circular	Coral
J1q972.2	No dating	Long bead- Circular	Lithic
J1q1096.1	Early Mittani	Disk bead- Circular	Coral
J1q1135.2	EDI	Standard bear- Circular	Lithic
J1q1171.5	Late EDIII	Disk bead- Circular	Clay
J1.59	Late EDIII	Short bead-Circular	Metal-Bronze
J1q1251.4	Late EDIII	Multiple bead- multi tubular	Lithic- Jasper
J1q840.1	Middle Mittani	Rounded bead- Circular	Frit
J1q844.1	Middle Mittani	Rounded bead- Circular	Frit

¹⁰⁹ No parallels were found in Beck's classification.

J1q835.2	Middle Mittani	Short bead- Circular	Frit
J1q869.1	Early Mittani	Long bead- Circular	Frit
J1q513.3	Late Mittani	Shell	Shell
J1q357.1	Middle Mittani	Shell	Shell
J1q767.2	Late Mittani	Shell	Shell
J1.19	Late Mittani	Rounded bead- Circular	Frit
J1q1139.2	EDI	Disk bead- Circular	Lithic
J2.7	Middle Mittani	Log bead- Circular	Lithic-Crystalline
J2.15	Early EDIII	Disk bead- Circular	Lithic
J2q211.1	Abandonment	Disk bead- Circular	Clay
J2q294.1	Middle Assyrian	Standard bead- Circular	Lithic
J2q24.2	Middle Assyrian	Irregular ¹¹⁰	Lithic- Agate
J2q254.1	Modern	Disk bead- Circular	Clay
J2q858.1	Late EDIII	Rounded bead- Circular	Clay
J2q391.3	Middle Mittani	Disk bead- Circular	Clay
J2q611.1	No dating	Short bead- Circular	Clay
J2q616.1	Middle EDIII	Disk bead- Circular	Clay

¹¹⁰ No parallels were found in Beck's classification.

J2q400.8	Middle Mittani	Disk bead- Circular	Lithic
J2q300.1	Modern	Rounded bead- Circular	Clay
J3.26	Late Mittani	Long bead- Circular	Frit
J3.22	Late Mittani	Long bead- Circular	Frit
J3.23	Late Mittani	Long bead- Circular	Frit
J3.24	Late Mittani	Long bead- Circular	Frit
J3.21	Late Mittani	Long bead- Circular	Frit
J3.20.2	Late Mittani	Long bead- Circular	Frit
J3.20.3	Late Mittani	Long bead- Circular	Frit
J3.20.4	Late Mittani	Long bead- Circular	Frit
J3.20.5	Late Mittani	Notched and gadrooned bead- Spherical	Frit
J5.19	Middle Assyrian	Notched and gadrooned bead- Spherical	Clay
J5.36	Early Mittani	Disk bead- Circular	Clay
J5.43	Mittani	Disk bead- Circular	Lithic-Carnelian
J5.47	Late Mittani	Disk bead- Circular	Lithic
J5.53	Mittani	Rounded bead- Circular	Lithic-Carnelian
J5q353.2	Late EDIII	Shell	Shell
J6q238.2	Early Mittani	Standard bead- Circular	Lithic-Quartz
J6q342.5	Early Mittani	Disk bead- Circular	Clay

J6q346.1	Early Mittani	Short bead- Circular	Lithic
J6q254.3	Early Mittani	Disk bead- Circular	Lithic
J6q260.5	Early Mittani	Long bead- Circular	Frit
J6q333.1	Early Mittani	Disk bead- Circular	Lithic
J6q344.1	Middle Mittani	Standard bead- Circular	Lithic-Lapis lazuli
J6.15	Early Mittani	Long bead- Circular	Frit
J6q264.1	Early Mittani	Standard bead- Circular	Lithic- Obsidian
J7q63.2	No dating	Short bead- Circular	Bone
J7q68.1	No dating	Disk bead- Circular	Clay
J7q66.4	Middle Mittani	Disk bead- Circular	Clay

Table 29: Table illustrating the total number of beads with the dating of each one, the shape and production material.

Total number of beads based on shape	
Rounded beads- Circular	16
Rounded-Ovoid	3
Rounded- Lenticular	2
Long bead- Circular	18
Short bead- circular	9
Standard bead- Circular	7

Disk beads- Circular	20
Tabular- Lozenge	1
Tabular- Rectangular	1
Notched and gadrooned bead- Spherical	4
Shell shaped	6
Spiral bead- Cylindrical	1
Multiple bead- multi tubular	3
Beads and Pendants representing Birds or Bird-headed Deities- Bird bead	1
Button and toggle bead- Toggle	3
Irregular shapes	3
Dominant shape in general	Disk beads- Circular

Table 30: Table illustrating the total number of beads based on shape

Total number of beads based on shape in the third millennium	
Rounded beads- Circular	1
Rounded-Ovoid	1
Rounded- Lenticular	0
Long bead- Circular	1
Short bead- circular	1

Standard bead- Circular	1
Disk beads- Circular	4
Tabular- Lozenge	1
Tabular- Rectangular	0
Notched and gadrooned bead- Spherical	0
Shell shaped	1
Spiral bead- Cylindrical	0
Multiple bead- multi tubular	1
Beads and Pendants representing Birds or Bird-headed Deities- Bird bead	0
Button and toggle bead- Toggle	0
Irregular shapes	0
Dominant shape in general	Disk beads- Circular

Table 31: Table illustrating the total number of beads based on materials in the third millennium

Total number of beads based on shape in the second millennium	
Rounded beads- Circular	14 ¹¹¹

¹¹¹ One Bead was not considered in this count because it is dated to modern times.

Rounded-Ovoid	2
Rounded- Lenticular	2
Long bead- Circular	15 ¹¹²
Short bead- circular	4 ¹¹³
Standard bead- Circular	6
Disk beads- Circular	14 ¹¹⁴
Tabular- Lozenge	0
Tabular- Rectangular	1
Notched and gadrooned bead- Spherical	4
Shell shaped	5
Spiral bead- Cylindrical	1
Multiple bead- multi tubular	2
Beads and Pendants representing Birds or Bird-headed Deities- Bird bead	1
Button and toggle bead- Toggle	3
Irregular shapes	3

¹¹² Two Beads were not considered in this count due to dating issues.

¹¹³ Four Beads were not considered in this count due to dating issues.

¹¹⁴ Two Beads were not considered in this count due to dating issues.

Dominant shape in general	Long beads- Circular
----------------------------------	---------------------------------

Table 32: Table illustrating the total number of beads based on shape in the second millennium

Total number of beads based on material		
Lithic	40	
	Unidentified	15
	Obsidian	1
	Lapis lazuli	4
	Quartz	9
	Carnelian	2
	Agate	5
	Crystalline	1
	Jasper	1
	Amber	1
	Turquoise	1
Clay	21	
Frit	25	
Coral	2	
Metal	4	
Shell	5	

Bone	1
Dominant material in general	Lithic

Table 33: Table illustrating the total number of beads based on production material

Total number of beads based on material in the 3rd millennium		
Lithic ¹¹⁵	7	
	Unidentified ¹¹⁶	5
	Obsidian	0
	Lapis lazuli	0
	Glass stone	0
	Quartz	1
	Carnelian	0
	Agate	0
	Crystalline	0
	Jasper	1
	Amber	0
	Turquoise	0
Clay ¹¹⁷	3	

¹¹⁵ One lithic bead was not included in the count due to dating issues

¹¹⁶ One unidentified lithic bead was not included in the count due to dating issues

¹¹⁷ Seven clay beads were not included in the count due to dating issues (either modern or abandonment layers)

Frit	0
Coral	0
Metal	1
Shell	1
Bone ¹¹⁸	0
Dominant material in the 3rd millennium	Lithic

Table 34: Table illustrating the total number of beads based on production materials in the third millennium

Total number of beads based on material in the 2nd millennium		
Lithic	32	
	Unidentified	9
	Obsidian	1
	Lapis lazuli	4
	Quartz	8
	Carnelian	2
	Agate	5
	Crystalline	1
	Jasper	0
	Amber	1

¹¹⁸ Bone bead was not included in the count due to dating issues

	Turquoise	1
Clay		11
Frit		25
Coral		2
Metal		3
Shell		4
Bone		0
Dominant material in the 2nd millennium		Lithic

Table 35: Table illustrating the total number of beads based on production materials in the second millennium

General remarks

- Excavation unit with the highest number of metal jewelry A7
- Area with the highest number of metal jewelry is the palace area
- Period with the highest number of metal jewelry is Isin-Larsa
- Excavation unit with the highest number of beads J1
- Area with the highest number of beads is the temple terrace area
- Period with the highest number of beads is Mittani
- The second millennium period is richer in terms of material and variety of shapes for jewelry in general
- Materials with most variety of bead shapes are frit and lithic.

9.12 Distribution pattern and archaeological context

Pins belonging to units AS, O6 and OS were problematic because the only reference to these pins are hand drawings, where the labels of the finds are hand written, hence not very clear at times or the label of the unit to which they pertain on paper was later changed, and after consulting with the directors of the excavations, it was decided to treat pins with the label OS as surface finds because the label is missing a number (i. e, OS1).¹¹⁹

The distribution maps reveal the high concentration of metal jewelry objects in the palace area in general, especially for metal rings and pins, and the high concentration of beads in temple terrace area in general. However, this high concentration of metal in the palace area is only so in the second millennium, after the abandonment of the palace, when the area became characterized by scattered occupation, burials and normal activities, not related to administrative function. If we eliminate the metal jewelry objects found in graves,¹²⁰ we notice that the highest concentration of metal jewelry is in excavation unit A7, despite the fact that there is no indication of this area being related to an industrial space or heavy activities. The same remark applies for the beads where the highest concentration of beads is in the second millennium, when the area began to be less cared for and the shift of the temple entrance to the west took place. The interesting thing is the almost lack of metal jewelry items in the temple

¹¹⁹ BH is the area of the expedition's house
F1 is a residential of administrative building
K3 is part of the inner-city wall to the east
OA4 belongs to the outer city area
S1 long and shallow strip for the electrical cable
¹²⁰ Refer to chapter 10.

terrace area in all time periods and the complete lack of beads in the temple which means that beads were not used as offerings in the temple as they were used in Terqa for example (Liggett 1982: 18). Considering the shift of focus in the area which resulted in the loss of its sacred nature to some degree, and the evidence of a brick-fall from that area, are all valid arguments as to why there was a high concentration of bead finds there in the second millennium and not in the third millennium when the area was considered a sacred space. But the question here is why the same results were not found in the palace area after the palace was abandoned and the area shifted from an administrative quarter into an area of occupation and unofficial activities? Why are the vast majorities of the few beads found there, come from burial offering context? The temple terrace area was never a residential area or an area of scattered occupation, not even after its abandonment as a sacred area, and the brick-fall that covered the area was probably a result of a collapsing building related to temple activities, so where did the beads come from? Two possible explanations are considered in the light of the archaeological context of the beads. The first is that, just as in our modern days, people probably wore their best outfits and accessories to go to the temple. So, on worship days, the temple terrace area was full of people wearing accessories that included beads which is not the sturdiest type of accessories considering that it was held by a thread, so chances of losing the bead accessories is very high, unlike the metal jewelry which is hard to lose. The second possibility is related to an offering practice. Beads made from precious and semi-precious stones are considered valuable objects, not only for their materialistic value, but also for their inherent magical power that can prevent evil or bring happiness and balance to a person's energy. Using beads as offerings in temples is not a strange practice in the area, but it is not attested in the temple of Urkesh. Perhaps these beads, found outside the physical parameters of the temple but within the sacred area, could be some sort of individual offerings.

The distribution of jewelry items reveals a consistency in the pattern, where, for example, no beads and an extremely limited number of metal jewelry items were found in the royal store-room, even in later periods when the entire area ceased to function as an area related to the palace.

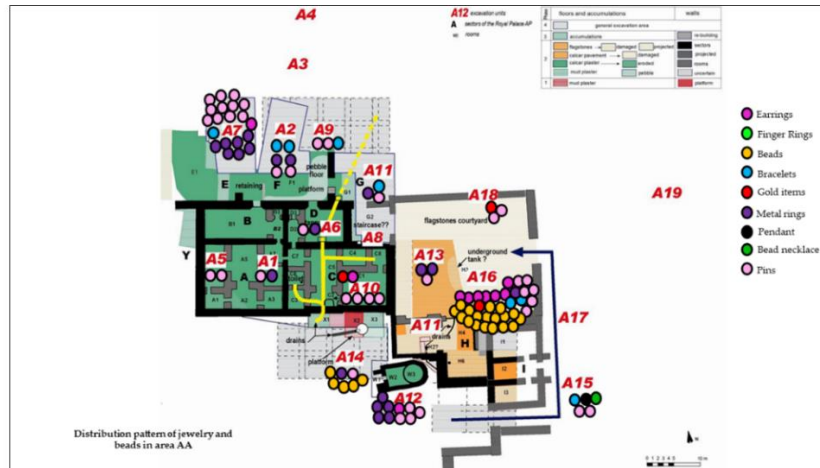


Illustration 24: Map of the palace area showing the distribution pattern of jewelry items in that area in general

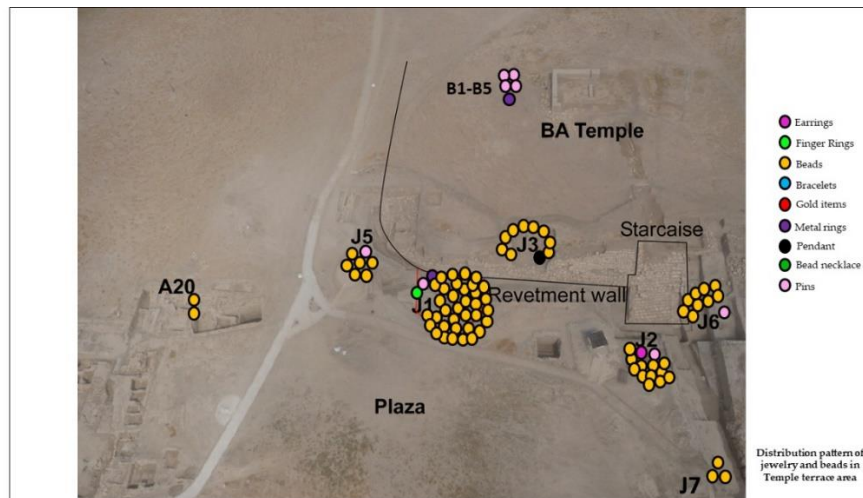


Illustration 25: Aerial photo of the temple terrace area showing the distribution pattern of jewelry items in that area in general

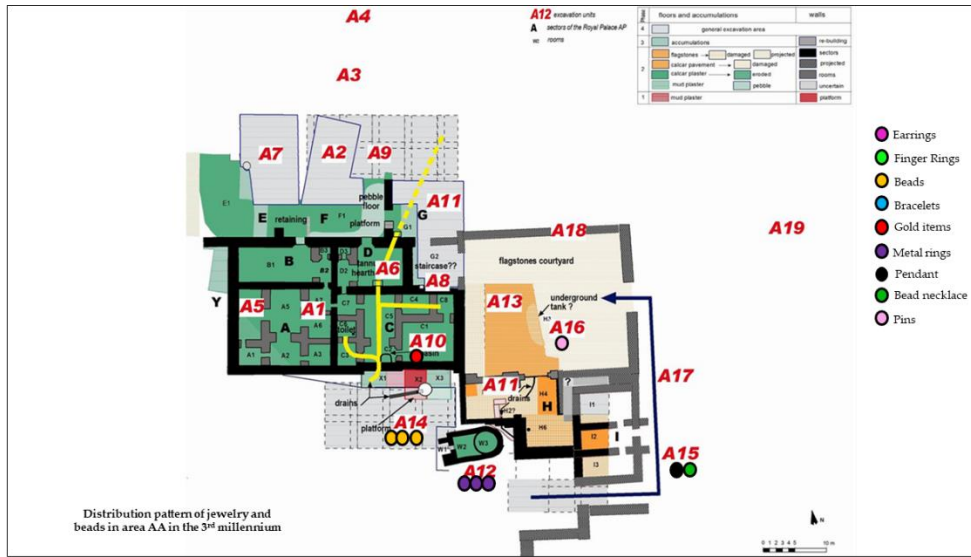


Illustration 26: Map of the palace area showing the distribution pattern of jewelry items in the third millennium

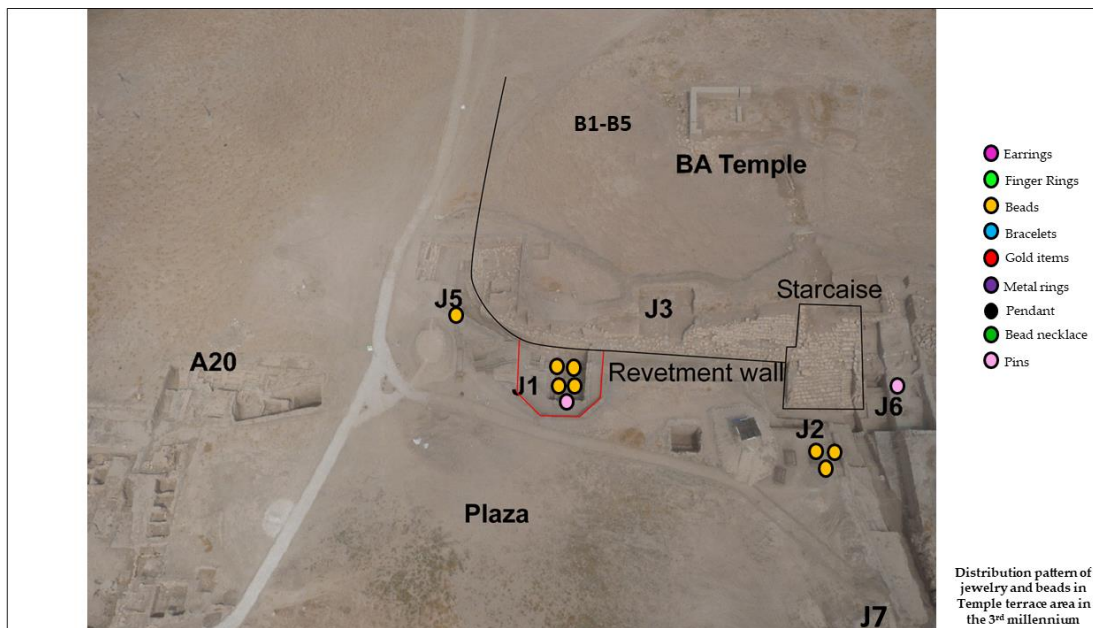


Illustration 27: Aerial photo of the temple terrace area showing the distribution pattern of jewelry items in the third millennium

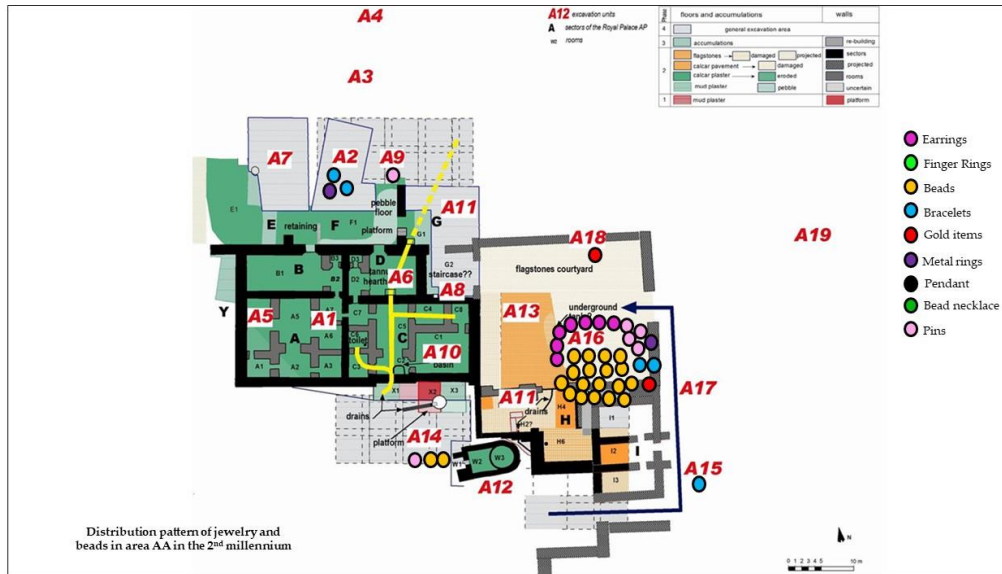


Illustration 28: Map of the palace area showing the distribution pattern of jewelry items in the second millennium

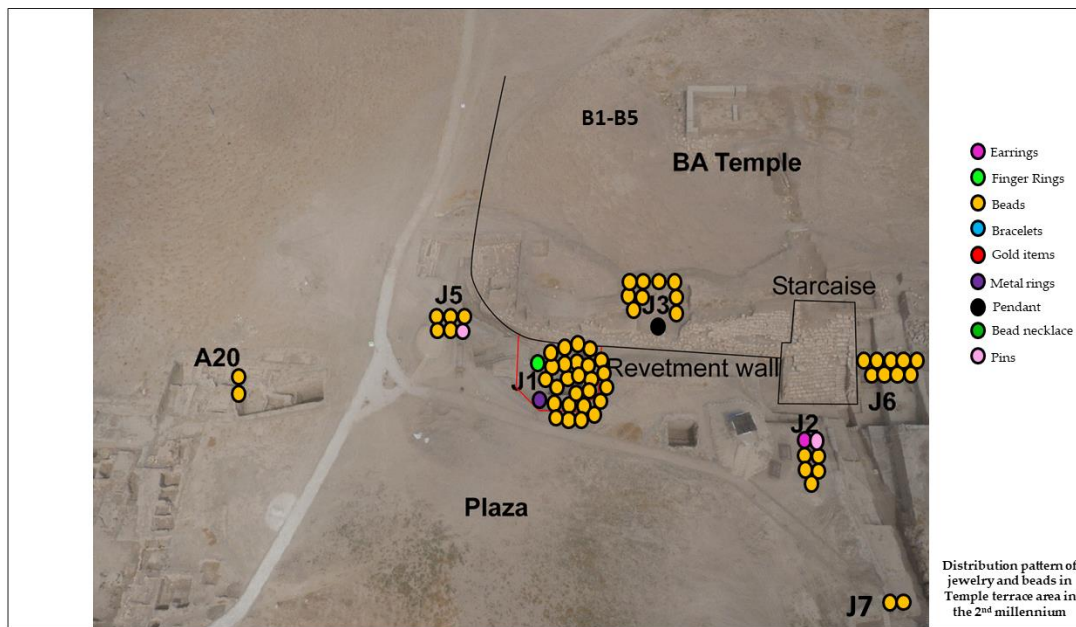


Illustration 29: Aerial photo of the temple terrace area showing the distribution pattern of jewelry items in the second millennium

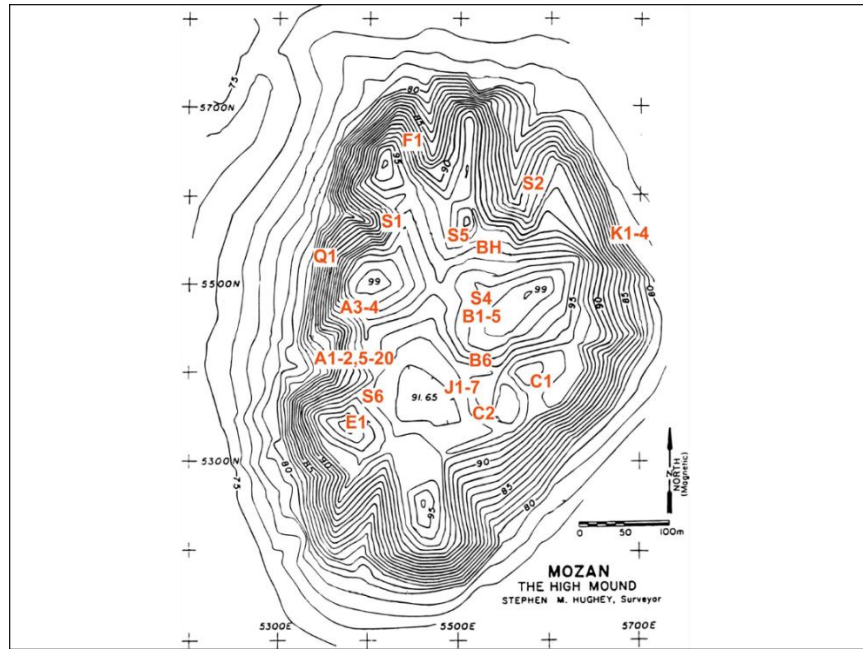


Illustration 30: Topographical map of the mound showing the different zones that are not illustrated on the map and photo above

The following tables illustrates the archaeological context of jewelry items found in Tell Mozan.

Item Type	Item Number	Archaeological context	Dating as indicated by stratigraphy
Finger rings	J1.1	Accumulation D	Late Mittani
Earrings	A7.72		
	A10.974		
	A12q1020.1		
	A16.33	Accumulation burial	Khabur
	A16.63	Accumulation burial	Khabur

	A16.103	Accumulation C	Isin-Larsa
	A16.124	Fill burial	Isin-Larsa
	A16.134	Fill burial	Isin-Larsa
	A16q348.2	Fill or dumping	Khabur
	A16q4.2	Accumulation B	Khabur
	J2.3	Lens C	Middle Assyrian
Bracelet	A2.102	Burial	UrIII/ Isin-Larsa
	A2.103	Burial	UrIII/ Isin-Larsa
	A7.516		<i>UrIII/ Isin-Larsa</i>
	A9q219.1	Accumulation	<i>Akkadian</i>
	A11.47	Accumulation	<i>UrIII/ Isin-Larsa</i>
	A15.53	Fill	Khabur
	A16.72	Fill burial	Isin-Larsa
	A16.73	Fill burial	Isin-Larsa
Metal rings	J1.36	Accumulation D	Late Mittani
	A1q957.4		
	A2. 105	Burial	UrIII/ Isin-Larsa
	A2.145		

	A6.55		
	A7.154		
	A7.339		<i>Akkadian/UrIII</i>
	A7q1201.1		<i>Akkadian/UrIII</i>
	A7.520		<i>Akkadian/UrIII</i>
	A7.524		<i>Akkadian/UrIII</i>
	A7.216		
	A7q747.2.3		
	A11q205.2		
	A12q58.1		
	A12.15		
	A12.90	<i>Inside Abi</i>	<i>Akkadian/ UrIII</i>
	A12.91	<i>Inside Abi</i>	<i>Akkadian/ UrIII</i>
	A12.99	<i>Inside Abi</i>	<i>Akkadian/ UrIII</i>
	A13q75.2		
	A13.130		
	A14q429.2		
	A16.74		<i>Isin-Larsa</i>
	B3.81		

Gold items	A10.221	Layer	Akkadian/ Naram-Sin
	A16.104	Pit fill	Khabur
	A18.63		Mittani
Pendant	J3.20.1	Accumulation D	Late Mittani
	A15.319		Akkadian/Post imperial
Bead necklace	Z1.65		
	A15.260		Akkadian/Post imperial
Pins	A1.51		
	A2.141	Burial	<i>Akkadian</i>
	A2.153		
	A05.13		
	A05.20		
	A6.241		
	A7.40		
	A7.44		
	A7.102		
	A7.105		

	A7.131		
	A7.329		
	A7.401		
	A7.404		
	A7.417		
	A7.451		
	A7.457		
	A9.10	Burial	
	A9.63	Accumulation C	Mittani
	A10.28		
	A10.43		
	A10.92		
	A10.94		
	A11.43		
	A12q481.1		
	A12.84		
	A12.120		
	A13q53.1		
	A14.204	Fill	UrIII/ Isin-Larsa
	A15.282		

	A15.298		
	A16.3	Top soil	Modern
	A16.93	Accumulation C	Isin-Larsa
	A16.101	Fill	Isin-Larsa
	A16.128	Accumulation	UrIII
	A16.158	Fill	Isin-Larsa
	A16.159	Fill	Isin-Larsa
	A18.14		
	A18.17		
	AS.27		
	B5.17		
	B5.23		
	B5.33		
	B5.54		
	BH.111		
	F1.20		
	F1.267		
	J1.12	Accumulation C	Late EDIII
	J2.12	Accumulation D	Middle Mittani
	J5q279.1	Accumulation D	Middle Mittani

	J6.30	Floor B	EDI
	K3.15		
	Oa4.28		
	O6.1		
	OS.11		
	OS.904		
	OS11.3		
	OS11.16		
	S1.44		
	Z1.63		
	Z1.104		
	Z1.174		
	Z1.325		
	Z1.471		

Table 36: Table illustrating the archaeological context of jewelry items

Item type	Item Number	Archaeological context	Dating as indicated by stratigraphy
Beads	A14.66	Accumulation A	UrIII/Isin-Larsa
	A14.86	Accumulation D	Khabur
	A14.165	Accumulation	EDI

	A14.166		EDI
	A14.170	Accumulation A	EDI
	A16.55	Fill Burial a16	Khabur
	A16.61	Fill Burial a16	Khabur
	A16.65	Fill Burial a16	Khabur
	A16.66	Fill Burial a16	Khabur
	A16.75	Fill burial	Isin-Larsa
	A16.75.1	Fill burial	Isin-Larsa
	A16.75.2	Fill burial	Isin-Larsa
	A16.75.3	Fill burial	Isin-Larsa
	A16.75.4	Fill burial	Isin-Larsa
	A16.75.5	Fill burial	Isin-Larsa
	A16.75.6	Fill burial	Isin-Larsa
	A16.75.7	Fill burial	Isin-Larsa
	A16.75.8	Fill burial	Isin-Larsa
	A16.75.9	Fill burial	Isin-Larsa
	A16.176	Layer	Ur III/ Isin-Larsa
	A16.177	Layer	Ur III/ Isin-Larsa
	A16.178	Layer	Ur III/ Isin-Larsa
	A16.179	Layer	Ur III/ Isin-Larsa

	A20.30		Mittani
	A20q196.2	Accumulation C	Mittani
	J1q139.1	Accumulation D	Middle Mittani
	J1q420.1	Accumulation D	Late Mittani
	J1.25	Accumulation D	Early Mittani
	J1q362.1	Accumulation D	Late Mittani
	J1q367.2	Accumulation D	Late Mittani
	J1q447.1	Accumulation D	Late Mittani
	J1.20	Accumulation D	Late Mittani
	J1q835.3	Accumulation D	Middle Mittani
	J1q826.1	Accumulation D	Middle Mittani
	J1q845.1	Accumulation D	Middle Mittani
	J1q864.7	Accumulation D	Early Mittani
	J1q835.1	Accumulation D	Middle Mittani
	J1q816.2	Accumulation D	Middle Mittani
	J1q852.1	Accumulation D	Late Mittani
	J1q681.1	Accumulation D	Late Mittani
	J1q850.4	Accumulation D	Early Mittani
	J1q754.2	Fill	Modern
	J1q972.1		No dating

	J1q675.3	Accumulation D	Late Mittani
	J1q972.2		No dating
	J1q1096.1	Pavement C	Early Mittani
	J1q1135.2	Accumulation D	EDI
	J1q1171.5	Fill	Late EDIII
	J1.59	Pavement C	Late EDIII
	J1q1251.4	Fill	Late EDIII
	J1q840.1	Accumulation C	Middle Mittani
	J1q844.1	Accumulation C	Middle Mittani
	J1q835.2	Accumulation D	Middle Mittani
	J1q869.1	Accumulation D	Early Mittani
	J1q513.3	Accumulation D	Late Mittani
	J1q357.1	Accumulation D	Middle Mittani
	J1q767.2	Accumulation D	Late Mittani
	J1.19	Accumulation D	Late Mittani
	J1q1139.2	Floor B	EDI
	J2.7	Accumulation D	Middle Mittani
	J2.15	Floor C	Early EDIII
	J2q211.1	Layer	Abandonment
	J2q294.1	Lens D	Middle Assyrian

	J2q24.2	Layer	Middle Assyrian
	J2q254.1	Collapse	Modern
	J2q858.1	Floor D	Late EDIII
	J2q391.3	Accumulation D	Middle Mittani
	J2q611.1	Accumulation D	No dating
	J2q616.1	Accumulation B	Middle EDIII
	J2q400.8	Accumulation D	Middle Mittani
	J2q300.1	Lens D	Modern
	J3.26	Accumulation D	Late Mittani
	J3.22	Accumulation D	Late Mittani
	J3.23	Accumulation D	Late Mittani
	J3.24	Accumulation D	Late Mittani
	J3.21	Accumulation D	Late Mittani
	J3.20.2	Accumulation D	Late Mittani
	J3.20.3	Accumulation D	Late Mittani
	J3.20.4	Accumulation D	Late Mittani
	J3.20.5	Accumulation D	Late Mittani
	J5.19	Accumulation D	Middle Assyrian
	J5.36	Accumulation D	Early Mittani
	J5.43	Accumulation D	Mittani

	J5.47	Volumetric	Late Mittani
	J5.53	Accumulation A	Mittani
	J5q353.2	Accumulation A	Late EDIII
	J6q238.2	Pavement C	Early Mittani
	J6q342.5	Glacis	Early Mittani
	J6q346.1	Floor B	Early Mittani
	J6q254.3	Accumulation D	Early Mittani
	J6q260.5	Accumulation B	Early Mittani
	J6q333.1	Fill	Early Mittani
	J6q344.1	Accumulation D	Middle Mittani
	J6.15	Accumulation B	Early Mittani
	J6q264.1	Lens D	Early Mittani
	J7q63.2	Baulk	No dating
	J7q68.1	Accumulation, back fill	No dating
	J7q66.4	Back fill	Middle Mittani

Table 37: Table illustrating the archaeological context of beads

9.13 Materials, sources and techniques

The choice of materials used in jewelry fabrication reflects not only their availability, but also the level of difficulty in working them, their intended use and their meaning, as different materials had specific cultic/religious significance and protective powers which played a

significant role in the choice of material. According to Wilkinson, the quality of these materials was not lost on the ancients, and they were fully aware of their inherent powers and magical properties (Wilkinson 1994: 82).

The collection of jewelry found in Urkesh was produced using different types of materials, like metal, precious and semi-precious stones, frit, clay, bone and shells.

9.13.1 Materials- Metal

Metal was one of the most common material for jewelry making in antiquity, whether it was used on its own or incusted with different types of stones. The nature of this material allowed it to be fashioned in many different shapes providing a wide array of styles. Its durability and shine (especially for gold and silver) added to its desirability. Some types of metal were believed to have magical powers, probably related to its shining features and radiance (Winter 1994, Benzel *et al* 2010: 44).

Mesopotamia is not rich in metals, therefore they had to be imported from neighboring areas creating a trading pattern which was probably subject to political conditions, and it reflected in some way the power and reach of some Mesopotamian sites, who possessed a wealth of the imported material. However, it is beyond the scope of this dissertation to discuss this topic at length. The focus will be on metal types used in making the jewelry items found in Urkesh, their provenance and their production techniques.

Gold mines begun to be exploited at least at the beginning of the third millennium BC (D'Alfonso & al 2018: 492), and gold items appeared in several parts of Syria like Mari, Ebla, Tell Banat, Umm el-Marra, Tell Munbaqa, and Tell Brak. This precious metal was used for its aesthetic appeal and luminosity which is one of its most attractive features. Turkey is considered

as a source for gold (Maxwell-Hyslop 1977: 85) in South Cappadocia in the Taurus mountains (D'Alfonso & al 2018: 492). Another possible source for this metal is ancient Bulgaria (Moorey 1999: 218), but in the case of Urkesh, the neighbours to the north were probably a more convenient source.¹²¹

Gold metallurgy and alloying techniques were already known in the third millennium, (Plenderleith 1934: 286). These sets of expertise were implemented only as a first step of preparation before using the other set of skills in working the metal into a desired shape by hammering technique, which was considered one of the most popular techniques of fabrication, or the casting technique.

As for silver metallurgy in the Near East, it predates the gold metallurgy by almost a millennium. Silver was extracted from lead galena, which was a practice known since the Late Bronze Age (Bordreuil *et al.* 1984: 406–407). Yener determined that the Taurus mountains were a main source of silver in antiquity since the fourth millennium (Yener 1991; 2000).¹²²

Many types of metals were used in the production of jewelry items besides gold and silver which were considered favorite precious metals.¹²³ Copper and silver were locally available in

¹²¹ The silver found at Brak is likely to originate in Anatolia, where a number of sources have been identified. There is as yet, however, no geologically identified source of gold on the central Anatolian plateau (D. Oates, J. Oates and McDonald 2001: 246)

¹²² The Levant is not rich in galena ore deposits (Moorey 1999: 234–235).

¹²³ Metallographic and elemental testing has been carried out (S. Crane) on 65 objects at the Los Angeles County Museum of Art (P. Meyers) and the University of Oxford, Department of Materials (P. Northover). Results show that a range of metal alloys was used: relatively pure copper, copper alloyed with arsenic, or low tin bronzes. Some recycling of metals is indicated. The majority of these objects were cast, annealed and finished by cold working (Buccellati and Kelly-Buccellati 1995a).

Anatolia and western Iran. Tin (used with copper to make Bronze),¹²⁴ was imported from eastern Iran and Afghanistan, but it may also have been available in Anatolia and western Iran (Moorey 1999: 251). In the case of Urkesh, Anatolia seems the more suitable source for the import of these types.

As for copper, one of the most popular and economically convenient metals, it was sourced from as early as the beginning of the third millennium in Anatolia (Jesus 1980: 21ff) as well as Iran and the Arabian gulf (Moorey 1999: 247).

9.13.2 Production techniques

The metal industry requires different levels of knowledge, starting with knowing where and how to source it, separating it from other components, creating a metal type by alloying two or more types of metal ores, being familiar with the preparation process, melting temperatures of each metal type, the cooling technique and which metal is better suited for the job ahead.¹²⁵ All the above refers only to the basic requirements for metal working, where in addition to these skills, metal object producers had to have a knowledge of the decorative techniques as well as finishing and polishing methods. Each metal type was treated differently.

After the preparation of the metal, it was time to produce the metal jewelry objects using one of the following techniques.

¹²⁴ Bronze has a ratio of one-part tin to nine parts copper (Moorey 1999: 251).

¹²⁵ Maryon's 1949 article is an excellent source that covers some aspects of the metallurgical work comprehensively.

9.13.2.1 Casting

Casting entails the use of molds after melting the desired metal in a crucible. Open molds were more common for the production of amulets and other types of jewelry like earrings, which will result in flat back pieces. However other types of multiple piece molds were used for different types of metals and objects (Maryon and Plenderleith (1954: 626; Morrey 1999: 206-301). One item from Urkesh might have been produced using this method (A16.104) because no seam is visible on any of the edges that would suggest that was produced using the metal sheet technique. The casting technique might have been used to produce the tubular earrings and bracelets as well.

9.13.2.2 Sheet-metal

Metal sheets are produced to make some types of jewelry like pendants, earrings and beads. To make a sheet metal, a sufficient amount of metal, usually silver or gold, are placed between two layers of cloth and hammered gently using a hammer or a similar instrument. When the metal hardens, it is reheated, dropped in cold water and hammered again until reaching the desired thickness (Ogden 1982: 34). The use of this technique is attested in some jewelry items from Urkesh such as the gold hair clips (A10.221), the golden ring that was produced by wrapping a gold sheet (A18.63), and the golden bead that was also produced using the same technique (J1.25).

9.13.2.3 Plating

Plating, which entails the use of a thin piece of metal sheet, usually silver or gold, is basically covering another piece of metal with the sheet made from precious metal, creating the illusion that the object is made from precious material. This technique already existed in the

fourth millennium and continued into the first millennium, serving in creating less expensive jewelry item (Ogden 1982: 78).

9.13.2.4 Granulation

A decorative technique where small spheres of gold or silver are attached to a metal sheet, by fusion or a copper salt (Lilyquist 1993: 31). the earliest examples of granulation are two tiny examples thought to be from the Royal Cemetery at Ur (EDIIIA) (Lilyquist 1993: 31).¹²⁶

9.13.2.5 Finishing and Polishing

The final step of production to smooth the surface and get rid of any tool marks, scraps to the surface or soldering marks and polishing the surface to give it a shiny finish. This could be achieved by mixing ground charcoal or sand with some type of oil or liquid resin (Ogden 1982: 86–87).

9.13.3 Material- Stone and other materials

Precious and semi-precious stones have been used in ancient times to make jewelry items and beads, not only for their value as precious stones or their beautiful bright colors, but also for their protective powers against evil or envy or apotropaic properties. And while northern Mesopotamia had supplies of common stones (Moorey 1999: 21), other, more precious types of stones had to be imported from other regions. Urkesh presents an array of stones (Presented

¹²⁶ According to Maxwell-Hyslop, all granulation originated in Sumer, and his 1971 publication states that the technique was used as early as the third millennium (Maxwell-Hyslop, 1971). According to the archaeological data, a technical system that consists of fixing gold wires or granules on a golden core by a metallurgical process appeared in the Levant at the beginning of the second millennium BC at Byblos. In western Syria, there is evidence for such techniques from the Middle Bronze Age in the royal tombs of Ebla, and then from the second part of the second millennium BC at Alalakh, Qatna and Ugarit (Nicolini, 1990; Lilyquist, 1993)

below), mainly in the form of beads, which were imported as raw material or as ready to use items made from natural material.

9.13.3.1 Obsidian

Obsidian is one type of naturally occurring glass, formed by some volcanic eruptions when magma cools quickly, before macroscopic minerals can grow in the molten rock (Frahm 2010: 16). It was used in making tools such as small blades and ornaments like amulets and beads, from the prehistoric time until the first millennium (Ogden 1982).¹²⁷

The choice to use obsidian in making ornaments, as with many other types of stones, was not arbitrary, as it is believed to have apotropaic purposes that can ward off evil. Some obsidian beads were used as magic charms, as one tablet instructs: “You string *hulalu* and black obsidian [beads] and place [them] on [the magic figurine]” (Frahm 2010: 91-92)¹²⁸

Only one bead made from obsidian has been retrieved from Urkesh (J6q264.1). Other obsidian objects were found in the site, and the sources of these obsidian artifacts have been identified by Frahm. In his analysis, he concluded that the source of obsidian was Anatolia, from different areas. The majority of obsidian in Urkesh came from Nemrut Dag, followed by Bingöl and Mus/Pasinler (Frahm 2010: 509-516).¹²⁹

¹²⁷ In modern day Syria, green obsidian is still used as amulets meant to protect its wearer. The stone is usually engraved with some words, and then fixed on a ring.

¹²⁸ The Chicago Assyrian Dictionary Project.

¹²⁹ Frahm identifies nine sources of obsidian for the items of Urkesh. For the details on his analysis and the identification of a source of each of the item he analyzed, refer to Frahm 2010 (567-576, Fig. 7.32, table.7.2-7.4).

9.13.3.2 Agate

Agate was considered among the stones most popular to make jewelry items especially beads. According to Pieniżek and Kozal, the provenance is still debatable, and Egypt and the Caucasus were possibly a source (Pieniżek and Kozal 2014: 192). The fact that it had to be transported across a great distance, added significantly to its value. Known sources are Egypt, Negev, Iran, India and Moorey suggests that the finds of Mesopotamia were probably sourced from Iran or India through Turkey (Ogden 1982: 109; Moorey 1999: 99). Agate in different color shades, was used in Urkesh for making different shapes of beads such as small round ones (necklace Z1.65), and the dominant barrel shaped ones (A16.61, A16.75.2, A20.30, J1.20, J2q24.2).

9.13.3.3 Turquoise

This is a hydrous aluminium phosphate produced in the presence of copper salts which give it its typical varying shades of blue. Its sources are Sinai and Iran. Afghanistan is a possible source as well. It is important to mention that turquoise finds are considerably rare in the archaeological record (Moorey 1999: 101-102).¹³⁰ Only one bead was found in Urkesh (A14.66).

¹³⁰ There have been various explanations for the rarity of turquoise as a gemstone in Mesopotamia after the prehistoric period. Tosi argued that the Irano-Afghan sources of turquoise were not worked in or before the third millennium BC. Turquoise trade may have been outside the catchment zone for the Gulf trade network supplying Mesopotamia in the early historic periods. Tosi (1974) explains the rarity of turquoise in Mesopotamia after about 3000 BC as a conscious rejection of green stones. Since turquoise varies greatly in color, and green is not otherwise known to have been regarded as 'unlucky', it is more likely that its deficiencies as a gemstone, as well as the availability of cheap substitutes, first in faience, then in glass, contributed more to its displacement (Moorey 1999: 103)

9.13.3.4 Quartz

Considered as a parent of silicate minerals, and it is either transparent crystal with a variety of colors or opaque. Since it is one of the hardest minerals, it is suitable for beads making which was practiced since the fourth millennium and became increasingly popular in the first millennium (Moorey 1999: 94). This stone was found in Egypt (Aston, Harrell and Shaw 2000: 49–52) and in the Anatolian highlands or Iran (Moorey 1999: 94). Urkesh yielded 9 quartz beads so far.

9.13.3.5 Jasper

Jasper is available in a variety of colors and is considered from the Quartz family. Jasper appears from the Akkadian period onwards, increasing in use in the second half of the second millennium BC (Moorey 1999: 93). Known sources are Egypt, Afghanistan and India (Aston, Harrell and Shaw 2000: 29–30), however, Moorey believes that it reached Mesopotamia from sources to the north (Moorey 1999: 85). Jasper was believed to possess magical power like dispelling sorcery (Winter 1999: 51). Despite its qualities and being sourced from the north, only one jasper bead was recovered from Urkesh (J1q1251.4).

9.13.3.6 Amber

Amber is fossil resin. “Fresh” amber is shiny and usually translucent like the specimen from Urkesh (A16.75.4), but opaque variations are known and both types are present in a variety of colors (Pieniżek 2017: 51). Amber is one of the precious stones that show the range of the long-distance trade as it was imported from the Baltic (Moorey 1999: 80). The excavations at Qatna, reveal that amber was imported into Late Bronze Age Syria and used for making the prestige artifacts. Beads and a unique vessel in the form of a lion were found, and were likely

fashioned in Syria from raw amber imported from the Baltic via the Aegean (Mukherjee *et al.* 2008: 49-59; Pieniążek 2017: 52).

9.13.3.7 Lapis lazuli

Lapis lazuli is an opaque semi-precious stone consisting mainly of a blue mineral, hauynite (of which lazurite is a variety), a brassy-yellow material, pyrites ('fool's gold'), and a white mineral, calcite, together with relatively small amounts of other minerals. Pieces vary from a rich deep blue, speckled with brassy-yellow spots, to a pale mottled blue and white (Moorey 1999: 85).

The deep blue color of the stone might have contributed in gave it cultic significance and protective powers and healing properties. In Assyrian texts for example, lapis is invoked as pure, the counter-substance to cure conditions such as impotence (Winter 1999: 50–51). Lapis lazuli was also used in foundation deposits (Ellis 1968; Moorey 1999: 25). Lapis is also attested as a “neck-stone”, worn by Naram-Sin on his stele as a bead that were often inscribed to a particular deity, and stated to provide protection (Winter 1999: 51).¹³¹

With regards to the source, according to Sumerian texts of the third millennium BC, lapis lazuli was brought to Mesopotamia from regions such as within Iran (Moorey 1999: 85). The sources of lapis lazuli are debatable, but now, most scholars agree that the most famous main

¹³¹ Heavy presence and use of lapis lazuli are attested in Ebla. Room L.5005 was devoted to the manufacturing of precious objects. Working tools were found there along with one hundred inlays from luxurious materials, lapis lazuli being one of them (Peyronel 2008: 790).

source of lapis are the mines on the upper reaches of the Kokcha river in Afghanistan (Moorey 1999: 85). The specimen from Urkesh comprises four beads, one shaped like a duck.

9.13.3.8 Carnelian

Carnelian is a variation of chalcedony and its most distinct feature is its red color in both of its forms, translucent and opaque which is attested in Urkesh in two beads, one opaque (J5.43) and one translucent (J5.53).¹³² It can also have bands of various nuances of red, as well as spots and other impurities (Pieniżek 2017: 51). Known sources are Iran, Egypt, India, Caucasus and Anatolia (Moorey 1994: 97; Aston, Harrell and Shaw 2000: 26-27)

Carnelian stones were among the stones used as foundation deposit (Winter 1999: 50). A suggestion linking the carnelian with gender has been made, where lapis *uqnu*, was coded as “male” and carnelian *stimtu* as “female” (Winter 1999: 52).

9.13.3.9 Coral

One of the oldest evidences of coral use as jewelry dates back to the Paleolithic period 25,000 years ago (Tescione, 1973; Skeates, 1993). Sources of red coral in the Near East would have been the Mediterranean or the red sea. It was believed that red coral was symbol of rebirth, and according to Greek mythology it had a magical function and status (Moradi 2016:125-131). Two red coral beads were found in Urkesh (J1q675.3, J1q1096.1).

¹³² This stone comes in different shades of red, verging sometimes on orange or brown.

9.13.4 Other material

9.13.4.1 Clay

Clay is not very common in jewelry production, except for beads where 21 clay beads have been recovered in Urkesh, and it was probably used by the poor class of society to accessorize, as it is available, does not require an elaborate manufacturing process and it is cheap. Some terracotta beads were colored with a color glaze to give it some shine which is a technique used in Mesopotamia early in the second millennium (Moorey 1999: 167).

9.13.4.2 Frit

Frit is a partially mixed material, consisting of un-melted substances held together by a cement agent. It may consist of materials which would make a glass but have been only partly melted (Beck 2006: 54). Egyptian Blue is the name given to a specific frit which has a granular or chalky texture and is of a powder-blue or royal blue color which is due to the copper component in it (Moorey 1999: 186–189). Frit was a popular material for bead making in Urkesh, where 25 beads were found in the site, among which two blue spacer beads that were popular all over the area.

9.13.4.3 Faience

Faience emerged in the second millennium BC as cheaper imitations of the more colorful opaque hard stones. (Moorey 1999: 166-167).¹³³ The method to produce it was known from the

¹³³ According to Beck, the faience is an earthenware which has been glazed with a silica enamel. Originally the term was applied to a glazed earthenware made at Faenza, but it has become a term frequently used for almost any form of glazed earthenware and especially for beads. (Beck 2006: 55)

second half of the third millennium and it was popular in jewelry making, especially for beads (Ogden 1982: 136). it consists of crushed silica, calcium carbonate dissolved in solution of natron to form a paste which is shaped then glazed and fired to form a hard stone like consistency (Ogden 1982: 124-125).¹³⁴

9.13.4.4 Shell

Marine and river shell are considered one of the earliest exploited natural material for ornamentation. As a natural material, it is vastly available, free, and very appealing as some shells have beautiful shapes and colors. They were used as ornaments, but they were also believed to have some sort of magical or protective power hence serving as an amulet which is evident by its imitations in stone and other materials (Moorey 1999: 133), and by the fact that its use as ornaments continued even after the imitated versions of other materials appeared, and after the industrial leap that allowed the use of many other materials that were considered precious. It is also believed that shells were used as currency (Quiggen 1949; Bar-Yosef Mayer 2005). Turning a shell into ornament is very simple, as in most cases, the shell only needs to be strung, and in other cases, it only needs to be perforated in order to be strung.

The earliest evidence of shells in a prehistoric site in the Levant (and possibly in the world) are a few marine shells from the Middle Paleolithic burial grounds in Skhul Cave (Bar-Yosef Mayer 2005: 177). Another assemblage is that of five *Glycymeris* valves found in a burial context at Qafzeh Cave. During the Upper Paleolithic period, shells were used for the first time in a more systematic way (Bar-Yosef Mayer 2005: 177)

¹³⁴ Frit and faience were shaped into beads by molds or by hand.

Despite the location of Urkesh close to a water source, the shell specimen from Urkesh is limited in number as only five perforated shells have been recovered from Urkesh.

9.13.4.5 Bone

It is safe to assume that the use of bones as ornaments dates to very early periods just like shells, because bones were available and turning them into simple ornaments did not require more than a perforation which was easily made (see bone bead J7q63.2 as the only example from Urkesh). However, continuing to use bones in making beads and ornaments after the industrial evolution of jewelry making from various precious stones, must have been related to economic reasons, and technical ones, where bones are easy to carve and do not require a specialist.

9.13.5 Production technique

Different techniques have been implemented for working the different types of stones and materials. An interesting experiment by Peter Francis Jr was conducted to determine which of the ways to perforate the shells were used and how functioning these methods are. The author experimented with goring, where a pointed tool is pressed and turned to make a perforation, scraping using a tool to scratch the body and make a hole, sawing with a blade and grinding where the shell is rubbed against a hard surface, and concluded that all these methods were efficient in making a perforation in a shell (Francis 1982: 25-29).

While this is easy enough, other types of material required more effort in order to turn it into jewelry items and beads. The stone needed to be shaped by chipping technique using a stone chipper or a grinder, before drilling the perforation in the case of beads,¹³⁵ especially

¹³⁵ Tools of the profession, like drill bits, have existed since the third millennium (Woolley 1934: 206–207).

considering that many stones were imported as bulks of raw materials like Lapis lazuli for example, which was brought uncut in large chunks. A reference to the lumps of Lapis lazuli is mentioned in the Sumerian poem *Enmerkar and the Lord of Aratta* "Let them cut the pure lapis lazuli from the lumps" (Cohen 1973: 113; Moorey 1999: 88), and archaeological evidence is found in Ebla, where a large amount of raw Lapis was recovered from the royal palace (Pinnock 2006: 248).

Probably the most technical aspect of jewelry making was drilling the bead's perforations. The archaeological record and the study of techniques reveal that there was more than one type of drill.¹³⁶ The hand-held drill which is a microlithic chipped stone drill bit, hafted to a bone or wooden handle to form an awl, and performs at a low-speed. Bow drill bits, introduced in the Neolithic period, is a hafted microdrill-bit and the wooden fire-stick rotated between the palms of the hands increased rotational speeds, perhaps by as much as 40 times. With the addition of a string wrapped round the hafted drill-bit and pulled backwards and forwards, speed was increased as high as 850 r.p.m (Moorey 1999: 107-109).¹³⁷

In order to better understand this process of drilling stones, I consulted a local jewelry maker.¹³⁸ According to him, some stones like carnelian and obsidian are very hard to drill, especially using hand drill, because the pressure that the operation puts on the stone can cause the stone to crack or break. In order to avoid that, they would drill the stone bead from both

¹³⁶ None of the drills mentioned here achieved a perforation less than 3mm in diameter (Moorey 1999: 108).

¹³⁷ Fabiano *et al.* 2004 publication contains illustration of the drilling process (Fabiano *et al.* 2004: Fig.7, p.271)

¹³⁸ The jewelry maker consulted is a local jeweler who specializes in hand made silver and stone incrustated jewelry in the traditional artisanal market in Damascus.

ends at the same time to relieve some of the pressure.¹³⁹ This is not an easy task, he said, and when he was an apprentice, and attempting to do a similar operation, the results were not always satisfying, as it takes practice to drill from both ends and have as a result a uniform straight perforation. Making the two drill meet in the middle, take practice and precision.¹⁴⁰ As for the polishing, sand and oil mixed together can give good results. However, it is not very clear to him what could have been the technique used to polish the beads in the case of mass production, because this process takes time to obtain a clear, smooth and shiny surface, so it would not be very efficient on an industrial level. Ogden suggested that for the mass production, several beads would be strung and rolled on abrasive material. (Ogden 1982: 150)

Industrial level of bead making is attested at Yumuktepe where 1500 beads were found in a basket. It is estimated that each bead would have taken a conservative minimum of 15 minutes to produce from raw material to finished product (roughing out, shaping, drilling, finishing), and even longer for the ones that required heat treatment¹⁴¹(Baysal 2016: 21).

¹³⁹ Examples of the bead shaft perforated from both ends are found in Bar-Yosef and Yaroslavski's 2015 publication, along with interesting drilling experimentations.

¹⁴⁰ The drills used by the local jeweler are hand metal drills.

¹⁴¹ Interpretations of the finds included a closing practice of a building to bring luck, ritual deposition, or simply hidden by someone who never came back to collect them (Baysal 2016: 22).

10. Jewelry items in specific contexts

10.1 Jewelry as grave offerings

Jewelry items, be it metal, lithic, clay or shell, have been found in different archaeological contexts throughout the archaeological sites, in accumulation layers, fills, burials, on floors and pavements. They were used as offerings to temples or in a foundation deposit in Mesopotamia (Ellis 1968: 131ff; Kobayashi 1988). Such items were included as offerings not only for their intrinsic value, but also for their cultic/religious, apotropaic and magical properties as well. One of the most interesting contexts, in which jewelry items were found, are burial, as it was a wide spread practice accepted in almost all ancient societies.

Such a phenomenon would have significant implications for the nature, scale and intensity of inter-regional communication, the development of shared elite ideologies and to date, neither western Syria, the Southern Levant have yet produced evidence for the large-scale use of metalwork in burial contexts of early third millennium date (Philip 2007: 189). This means that north-west Syria and south-east Anatolia were the major players in the early development of the use of metalwork as a status indicator in grave contexts. An example that documents such early use of metal jewelry is the hoard of high-quality metalwork in level VIA at Arslantepe, however, their associated with mortuary behavior is not confirmed, but it may have been the stepping stone for the development of the practice in the Euphrates Valley during the beginning of the third millennium (Philip 2007: 189).

Urkesh is among the sites that yielded a number of jewelry items in several burials, which opens a window into the world of death and mortuary practices in Urkesh.

10.1.1 Grave goods in Tell Mozan's burials

A16 a15 i78 jar burial

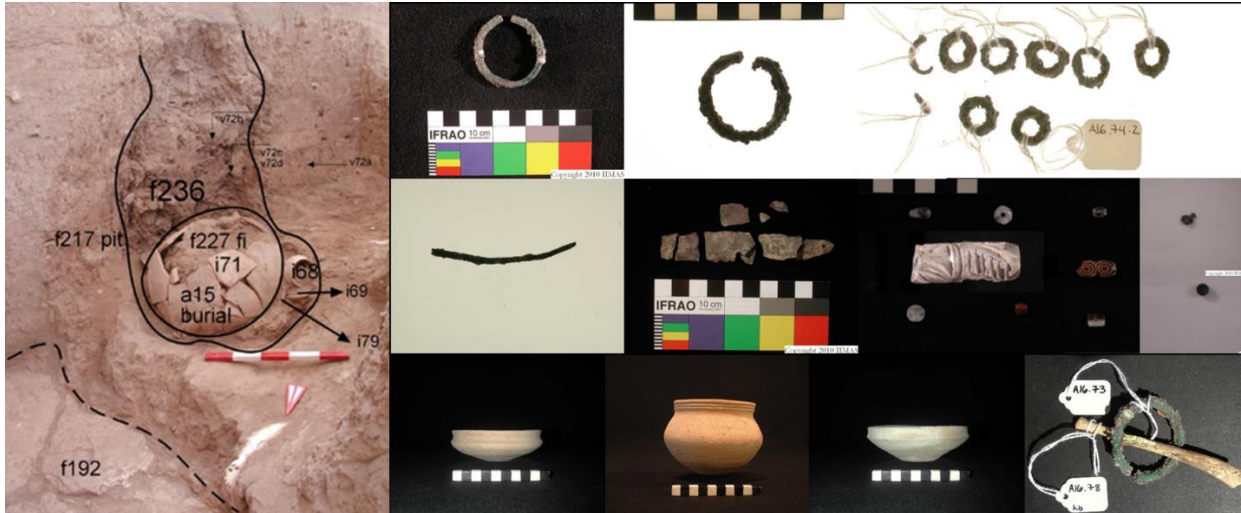


Illustration 31: the collection of grave goods from burial A16 a15 i78

Dating: Isin-Larsa / OJ1

Phase: h5h

Stratum: S330

A16 a15 is a jar i71 burial of a small child i78 where the age was estimated to be between 1.5 and 2.5 years old. Grave goods were found associated with this burial, and they consist of:

- 9 bronze rings i74
- 10 beads i75, varying in shape (cylindrical, bird shaped, round, oval with decoration, rectangular and tear drop) and material (frit, lapis, lithic and crystal quartz)
- 2 bronze bracelets i72 and i73 which was solidified to the arm bone.
- 1 metal pin i76

- 1 metal head piece i70
- 3 small ceramic vessels i68, i69 and i77 (2 carinated bowls and 1 jar)

A16 a9 i31 Room burial

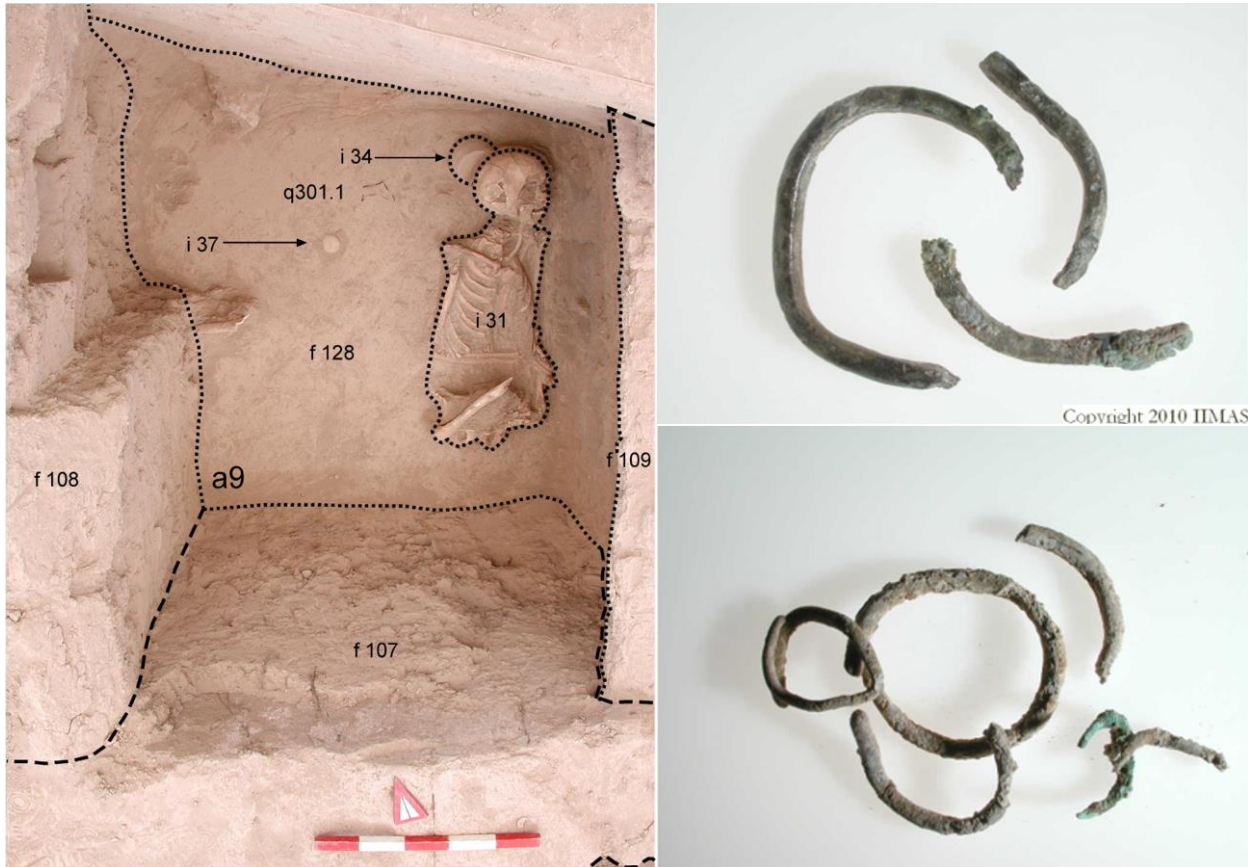


Illustration 32: the collection of grave goods from burial A16 a9 i31

Dating: Khabur/MB/OJ2

Phase: h6m AAH

Stratum: S245 AAH

A16 a9 is a room burial in the shape of a vaulted tomb with a doorway, of an adult female skeleton i31 with an estimated age between 25 and 35 years old at the time of death. The associated grave goods consist of:

- 2 silver earrings i33 and i36. One was found on the skull.
- 1 ceramic vessel i34, deposited very closely to the back of the skull.

A16 a20 i123 infant burial

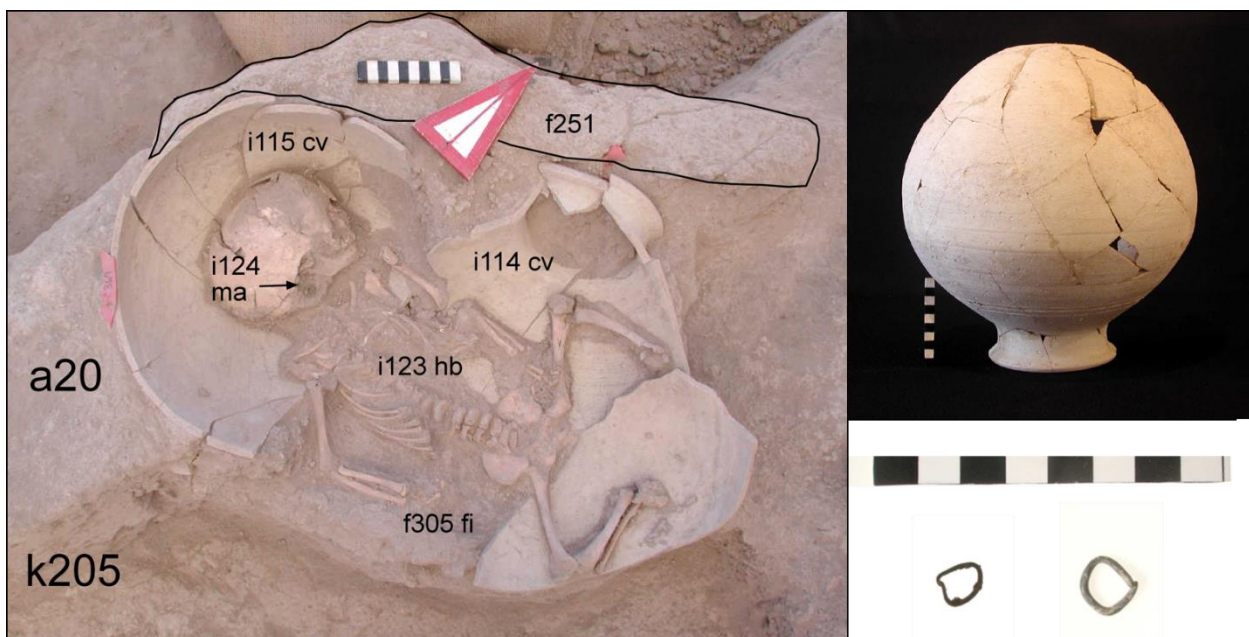


Illustration 33: the collection of grave goods from burial A16 a20 i123

Dating: Isin-Larsa / OJ1

Phase: h5h

Stratum: S330

A16 a20 is an infant i123 jar burial i114, with an estimated age of 5 to 12month old. The associated grave goods consist of:

- 2 bronze earrings i124 resting on the right ear, and i134 on the left ear.

A16 a18 i84 infant burial

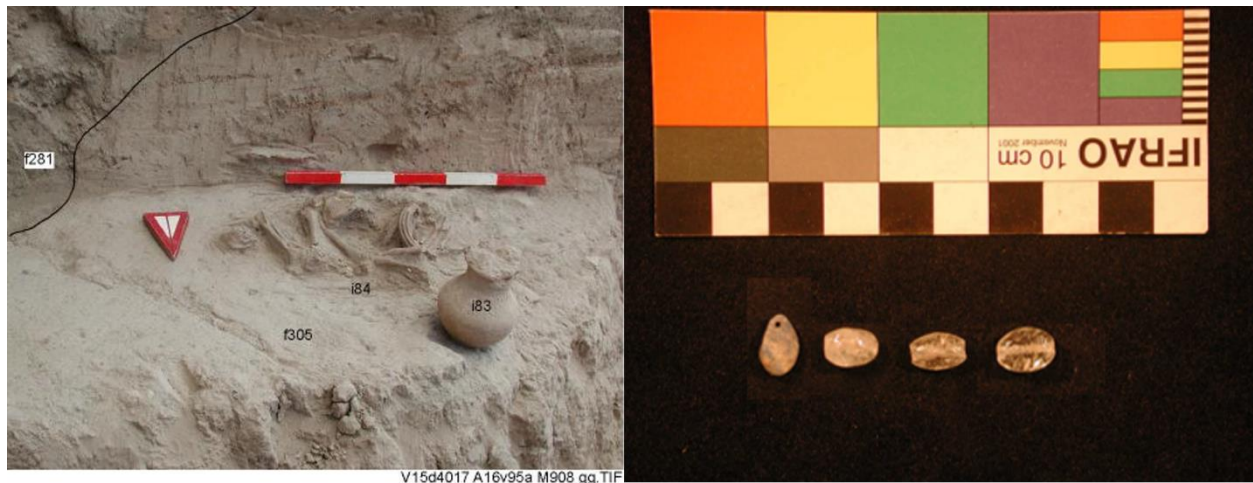


Illustration 34: the collection of grave goods from burial A16 a18 i84

Dating: Ur III/ Isin-Larsa/ early Jez V

Phase: h5c AAH

Stratum: S380 AAH

A16 a18 is an infant burial i84, with estimated age between 2-3.5 years old. The associated grave goods consist of:

- 4 beads, 3 quartz i176, i177, i178 and 1 lapis lazuli i179. All four beads were found at the height of the neck of the infant skeleton
- Small ceramic jar with incisions i83

A16a16 square tomb burial

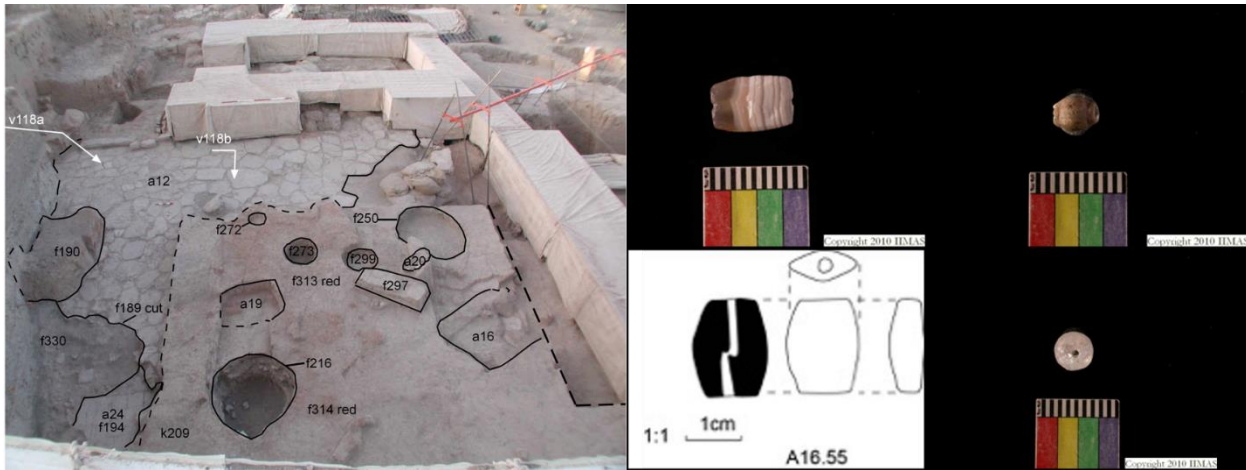


Illustration 35: the collection of grave goods from burial A16

Dating: Khabur/MB/OJ 2

Phase: h6c AAH

Stratum: S280 AAH

Square reused tomb with pavement. Inside the tomb there is a pile of bones i60 pushed to the corner to make room for another burial i54. The skeleton is not complete. The associated grave goods consist of:

- 4 beads, 3 lithic beads i55, i61, i66 and 1 metal bead i66.
- 1 bronze nail i57
- 1 bronze spearhead i56
- 2 ceramic carinated bowls i58 and i59
- Small metal disk, possibly silver, perforated in the middle i64 (no photographic documentation)

A15a19 i53 Female burial

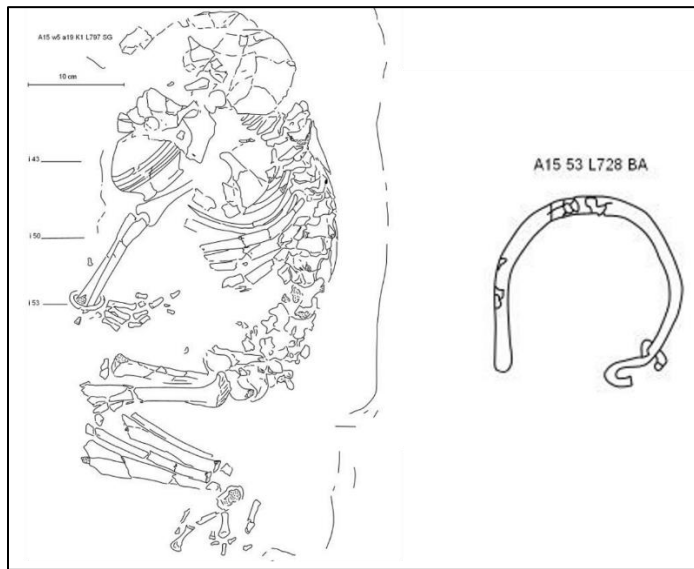


Illustration 36: the collection of grave goods from burial A15 a19 i53

Dating: Khabur/MB/OJ 2

Phase: Information not currently available¹⁴²

Stratum: Information not currently available

A15 a19 is an adult female burial. The associated grave goods consist of:

- 1 metal Bracelet was found on the left wrist
- 1 ceramic bowls i49

¹⁴² Publication of A15 is currently underway and results will be made available in the Urkesh Global Record when work in progress is completed.

A2 burial i222

Dating: Ur III/ Isin-Larsa

Phase: Data currently unavailable

Stratum: Data currently unavailable

A2 i222 is a female adult burial age between 20 and 35 years old (Kharobi 2015). The associated grave goods consist of:

- 8 small chained metal rings, i105 under the skull that probably served as hair rings or hair ornament
- Fragment of a metal bracelet i102
- Fragment of a metal bracelet i103
- Ceramic jar i104
- Ceramic bowl i106

10.1.2 General remarks on the collection of grave goods

A total of 28 graves have delivered grave goods.¹⁴³ This concern 34 individuals; 19 immatures and 15 male and female adults. The bronze jewelry was deposited only in tombs

¹⁴³ Due to the fact that some information is not currently available, and that publication of excavation books is currently underway and results will be made available in the Urkesh Global Record when work in progress is completed, not all the graves that yielded grave goods are listed here, and the jewelry items presented in this research do not represent all the items found thus far in Urkesh. There are other items that we know exists but have not been processes yet such as A10.55, Pair of earrings or A10.50 and A15.63 which are Bracelet. For a more comprehensive study of the burial rituals in Urkesh and associated grave goods, refer to Kharobi 2015.

housing adult females or children.¹⁴⁴ Nevertheless, this phenomenon has not been adopted for all adult females and children buried in the funerary space of Urkesh (Kharobi 2015: 197-198).

The deceased are treated in different ways in each society which is reflected by the funerary practices (Sellier 2011), and the Urkesh burials are no exception. Out of the 122 tombs in Tell Mozan, which contained 151 skeletons (Kharobi, 2015: 72), 9 burials contained jewelry items as part of the grave goods. The lack of male individuals buried with this type of objects, reinforces the remark about the bronze jewelry being present according to gender and age, but of course, further excavations can reveal otherwise.

17% of burials with funerary objects contained beads.¹⁴⁵ It appears that beads were placed exclusively in the tombs of children. Some burials in Tell Mozan contained no funerary objects, which implies that it was not a rule in burials (Kharobi 2015: 253). The variety of tomb types could be linked to the identity or the social status of the deceased, even if the tomb type is not clearly linked to the gender or age of the deceased (Kharobi 2015: 271)

10.1.3 Interpretation of grave goods

When looking at jewelry as part of the grave goods, one of the questions that comes to mind is: was the person wearing these jewelries at the time of death and hence, was buried with

¹⁴⁴ One has to ask especially with children's burial if the jewelry items placed with them, actually belonged to them in life or if they were forged after their death so they can be adorned because it was a necessity in death, but perhaps not so much in life. If this is the case, then was there a special workshop for this sort of funerary items? Particularly knowing that children were treated in a special manner because they hold a special place, despite the high mortality rate amongst children prior to the age of 5 years old (Masset. C 1987)

¹⁴⁵ According to Kharobi, 19 beads were found in burial. In my research, only 14 of the beads associated with burials are presented, because the information on the other beads is currently unavailable.

it? Or where these jewelries placed on the deceased after death for symbolic or ideological purposes? The archaeological record presents some answers. In all the burial discussed above, it is safe to assume that the deceased was adorned with jewelry items, whether it is the beads or the bronze items, and this is valid even for children, and most probably intentional, especially if we consider the case of the a15.78 jar burial where the infant was buried with several items, and it is not very plausible that they were all worn, especially the rings, hence giving us an insight into the importance of jewelry items in this life and the next one for the ancient people of Urkesh.

Similar practices can be found in all of Mesopotamia during the Old and Middle Bronze age. The corpus of Hamoukar yielded similar grave goods in the Old Bronze age, where 71% of burials are associated with funerary materials including bronze jewelry such as bracelets, rings and earrings and beads made with different materials (82 beads from 7 tombs) (Kharobi 2015: 134) which can be considered either as portable items by the deceased or as offerings, unlike the deposited offering items such as the ceramic vessels. Furthermore, a cylinder seal is present in locus 130 burial (Kharobi 2015: 134). The difference between the seal found in Hamoukar and the one from Urkesh is that the seal is associated with the burial of an adult in Hamoukar (Kharobi 2015: 133-134) unlike the one found in Urkesh which is associated with the burial of child, making it a deposit offering, not a portable item (if the item is to be considered as a seal and not an engraved bead). And when it comes to the interpretation of the function of these jewelries found in burials, it is important to distinguish between jewelry items deposited in the grave as funerary objects and jewelry items as adornment of the deceased because the intentions behind the two cases is different. In ancient Mesopotamia, jewelry in graves were considered as a gift to the gods in order to gain entrance into the underworld (Pittman 1998: 88). Another possible interpretation, besides being adornments, is that they are worn or placed in tombs for

their magical abilities to ward off evil forces and ensure the well-being of the deceased in the afterlife.¹⁴⁶ The placement of jewelry on the deceased's body or in the grave can also be a gesture of affection, especially in the case of children's burials.

One of the most obvious reasons for placing jewelry, especially ones made from precious metals and stones is to display the wealth and grand status of the deceased, and probably to establish the same status for him in the afterlife. Roßberger asked a very interesting question concerning this issue: "How can we get beyond beauty and aesthetics and closer to the actual reasons why these items of vision and prestige were found lying with the dead in a place in which very few people could actually see them? In anthropological literature, jewelry is usually considered an extension of the body serving various interrelated personal and social functions. As well as communicating identity, How and with whom does a dead person communicate? Whose identity is being shaped by adorning a corpse?" (Roßberger 2015: 229).

One of her answer's argument is based on the similarity of the sets of jewelry from the burial areas on the floor of the main chamber in Qatna, which suggests that these items were not necessarily personal items or adornments, but in fact items chosen to fit this 'iconography of the dead' (Roßberger 2015: 233-234).

An example from Tell Atchana gives an idea of how abundant the jewelry grave goods can be. Burial 3017 yielded 11 gold repoussé appliqués with raised rosettes, 23 fluted gold beads, one large discoid amber pendant, one amber bead, three sheet gold earrings or hair rings, one gold finger ring with raised border decoration, 23 carinated carnelian beads, one silver pin, 19

¹⁴⁶ Bead A16.75.1 with two eye shapes in the jar burial a15 i78 might have served this purpose considering the believed magical power of the eye shape against evil power.

whole and fragmentary copper-based pins and toggles, and 21 glass or faience beads (Yener 2010: 105). An unusual and quite expensive metal for this period, iron was fabricated and perforated to be used as a bead. The author's conclusion is that these lavish items contained in the tomb suggest that the society paid significant attention to status goods as symbols of power and status (Yener 2010: 105). And of course, this is a valid argument, giving the fact that not all the items mentioned were possible to be worn by the deceased. But what if this is not actually the case. In the world of Near Eastern archaeology, the notion of sacred is very strong and it is strongly attributed to many different aspects of the interpretation. In many cases, it is very true and valid, especially when the interpretation can be supported by written sources or strong archaeological evidence, or when the archaeological evidence is extensively present on a wide geographical area. However, sometimes the enigma that surrounds archaeological discoveries and the remoteness of the history we are dealing with could impose a one-sided view of interpretation. Just like our modern days, ancient society must have been diverse, despite being governed by a set of unspoken rules in the form of traditions and customs. And if we assume for a minute that not everyone in that society adhered completely to these customs, a new window of interpretation is opened. If this is true, then maybe some people had different view about the afterlife that affected the way they saw grave offerings. Perhaps some people did not see these grave offerings as means to please gods. Perhaps they did not believe in an afterlife, nor that items are needed in the afterlife. What if these grave goods are simply a way for the relatives of the deceased to show their affection towards the deceased by giving him/her their prized or precious possessions. And maybe these offerings were a way to show off their wealth and assert their image as wealthy people and bring solace to them. Just like people do in our days, an extravagant funeral is not for the benefit of the deceased but more for the living relatives, their image in society and to some extent to commemorate the deceased. The dead is not aware of the expensive arrangement that were made in his or her funeral, but for the living,

in doing so and offering the best possible, is a way to subconsciously consoling themselves and feeling a sense of gratification from doing the best possible for the memory of the deceased.

Circling back to the notion of commemorating the deceased, in the second and first millennium BC, social interaction with the dead was of utmost importance (Roßberger 2014: 202).¹⁴⁷ But it needed a material and cultural frame, hence the items and sacred places and monuments that served as carries and mediums for memory (Assmann 2008: 111).

An example from Urkesh regarding the commemoration of the dead, are the tombs from the Khabur period which were built as houses forming a small city of the dead (Buccellati 2005a: 24-25). The royal tomb complex in Qatna is another example of commemorating the deceased, where the removal of the jewelry items from the body of the deceased and placing them in the tomb marked the transition from a first to a second form of post mortem identity. Many other objects were deposited in the sarcophagi, on stone benches and in the southern chamber are consider long-term memorization efforts serving the group as a whole in materializing and transmitting its cultural identity, i.e its cultural memory (Roßberger 2014: 211).

From an archaeological perspective, burials may be viewed as encapsulations not only of physical and material remains but also of culturally specific practices and codes of communication (Gansell 2007b: 1). In this manner, these tangible material objects created an intangible heritage of commemoration that reached us thousands of years later.

¹⁴⁷ The Kispum ritual for example was performed to remember the dead (Van Der Toorn 1996, 49; Van Der Toorn 2008, 26; Tsukimoto 2010, 1985; MacDougal 2018). Thus far, no evidence of this ritual being performed anywhere in Urkesh, but the idea of communicating with the dead, through other rituals practices is present in Urkesh.

10.2 Jewelry adorning anthropomorphic figurines

Ten human figurines out of sixty-six discovered to date, were represented wearing jewelry. Eight out of the ten human figurines represented wearing jewelry are female, and this is valid if we consider the fact that, in general, women tend to have more desire to accessories and care more about the aesthetic appeal.¹⁴⁸ This is the first sign that the representation of jewelry was reflecting realistically this aspect of the ancient life in Urkesh, especially that thus far, no jewelry items were found in male burial, and no jewelry were depicted as worn by males in seal impression or on anthropomorphic figurines.

The most prominent, and almost exclusive, representation of jewelry on figurines consists of necklaces, because almost all the figurine's arms and most of the heads are broken off, making it impossible to know if they were wearing bracelets, rings or earrings.¹⁴⁹ These examples represent necklaces that were probably made from metal, with an incised decoration or inlaid stones. And if we assume that these figurines, represent to some extent a realistic image of the people and their attire, then we are looking at an elaborate jewelry industry yet to be discovered in Urkesh.

The fact that the figures were represented naked and only wearing jewelry highlights the ritualistic nature of the figurine or the figure that it represents, and emphasizes the role of

¹⁴⁸ The other two figurines are of an undetermined gender.

¹⁴⁹ We also have the representation of two bracelets (one on each wrist) on statuette A12.108, because it is a complete statuette.

jewelry in intensifying the sexual allure and level of attractiveness in the eyes of the adorned figure and the viewer, as jewelry were considered to empower the sexual appeal of a person.¹⁵⁰

Having looked at the array of jewelry from Urkesh and what it tells us about ancient life, we can conclude that these jewelries were not only ornaments used for aesthetic purposes, but they also had a deeper role. So, it is very interesting to see that the role of these jewelry extended to the clay figurine's realm, where they lend their alluring and communicative symbolic power to the figurines.

At first glance, the figurines and statuettes from Tell Mozan suggest that the representation of jewelry on human figurines was realistic to some extent, because not all the figurines were represented wearing jewelry and the ones that are represented with jewelry were women which reflects the reality that we know so far in terms of the association of jewelry with a specific gender.

One of the best examples that supports the hypothesis of the realistic representations of jewelry are the two golden clips that were probably used as a hair ornament or hair clips. A seal impression shows the queen's nurse braiding the queen's hair using clips, similar to the ones found in the excavations, item A10.221 (Buccellati and Kelly-Buccellati 1998: 198-199).

Although depictions of jewelry on these figurines is common, it was not widely discussed, probably because determining the identity of the wearer is very difficult if not impossible, and determining the function of many of those figurines can never be extremely accurate. To some extent, it would be safe to assume that the figures represented by the medium of clay, adorned

¹⁵⁰ This notion is discussed in chapter 12.

with jewelry, have some sort of status, not necessarily related to wealth, but more of a social status, like high ranking officials, priestesses and priests or other religious figure, and cultic figures related to ritual ceremonies. For these figures, even in their terra cotta representations, it was important to maintain their image as it was in real life, and whatever is the function of the figure or the figurine, if for whatever reason, jewelry was part of it, then the figurine would not have functioned or served its role without them. And these bejeweled figurines can shed light on the important role that jewelry played in society.¹⁵¹

There are many examples of bejeweled terra cotta plaques from many sites such as Mumbaqa for example (Werner 1998: 307-308), and from Alalakh where figurines are represented with multiple necklaces, earrings and hair ornaments (Woolley 1955: Pl. 56; Yener 2010: 104)

The following are the anthropomorphic figurines that were represented wearing jewelry items.

A12.108¹⁵²

The fact that this statuette was used in the *Abi* rituals, makes the jewelry representation on it all the more important, as it reflects the importance of jewelry in ritualistic contexts. The lady of the *Abi* is wearing a two-strand necklace, each decorated by small round circles which were probably intended to give the effect of precious stone inlay. Each strand has 10 beads or “precious stones.” This figurine is the only one we have wearing bracelets. It is not very clear if

¹⁵¹ Adorned terracotta figurines are attested all over Syrian sites. Comprehensive examples can be found in Badre 1980.

¹⁵² Refer to chapter 13 and catalog for details on this figurine and its function.

the bracelets she is wearing on each wrist are two wide bracelets with elevated rims or if they are two hoop bracelets on each arm. The bracelets are depicted by two incised lines on each wrist, leaving no room to determine the type of bracelets she is wearing. I am leaning more towards the hoop bracelets where examples of such bracelets were in fact found on the excavations (some examples are A16.72, A16.73, A11.47, A7.516). A faint incised line can be seen on the fourth finger of the right hand, as a representation of a simple ring.¹⁵³

A12.30

This figurine, which was most probably used for ritualistic medicinal purposes, is wearing a two-strand necklace in the form of a wide flattened bands decorated with vertical incisions and a counter weight on the back. This could have been a technique that they applied on metal, using hammering to give a 3-dimensional appearance to the item. The statuette is also wearing an earring, visible only on the right ear, shaped like two disks joint together at the tip. The perforation on the sides of the head were most probably created to attach small rings as hair ornaments. Here again we see an emphasis on wearing jewelry on a naked body in a ritualistic context.

A11q201.1, Z1.398, Z1.231, A6q593.1, C1.1, A2.110, J6.24, A9.86

These naked female figurines are all wearing necklaces in the form of a wide band that varies and range from a simple plain band, to ones decorated with added pieces of clay to render a representation of beads of precious metal. An interesting representation is the necklace of

¹⁵³ More human figurines might have been represented wearing rings, but most of them are broken at the arm's level, hence making it impossible for us to know.

figurine A6q593.1 which gives the impression of a thick metal sheet. If this representation was based on an actual item, then it would have been an expensive and a luxurious piece of jewelry.

Figurine A9.86 was depicted wearing a four-strand necklace that they were probably meant to represent four individual tubular metal necklaces gradual in size, which are meant to make the neck look longer and leaner hence giving the wearer a majestic appearance.

The pendant type of jewelry is not represented on any anthropomorphic figurines, neither are pins, not on any of the figures represented on seal impressions, nor on the human figurines which are all (except for two figurines) represented naked, hence a pin is not needed.

11. Comparative analysis

The comparative analysis between the jewelry items from Tell Mozan with other sites, based on shape and material, has a great significance as it is capable of capturing, in a structured manner, the circulation of raw material and influence, giving the fact that jewelry items are most often made from precious metals and stones, not all of which available in the area.

This comparative analysis focuses at revealing, not only the similarities of the craft and the associated practices between Urkesh and the neighboring sites, but mainly the differences in the artistic taste. However, it would have been redundant to approach this topic from a wide angle, and try to compare each type of metal jewelry and each type of bead with the finds of other sites, because it is already established that all the sites in the region have yielded similar types of items in general (see Wygnańska 2008; Arnaud, Calvet and Huot 1979; Matthiae 1989a,b; Philip 2015, 2007; Pieniążek and Kozal 2014; Klein 1992; Yener 2010; Mount-Williams 1980; Aruz and Wallenfels 2003; Oates and McDonald 2001). What is most interesting, is the use of these items in different sites and their treatment as grave offerings, a widely accepted practice in Syria and Mesopotamia.

The beads from Urkesh were used as grave goods, and share many similarities in shape and production materials with many other sites in the region. One of the most unique beads, the one with the two eye shapes (A16.75.1), has parallels in southern Mesopotamia in Ur, dating back to the ED III period (Reade 2003, Fig. 79a: 130), and in Susa, dating back to the Akkadian period (Collins 2003, Fig. 201: 300).

Similarities of bead materials are shared with Terqa (Liggett 1982: 16; Stancavage in press) and with Tell Brak where some shapes are similar as well, especially the long cylindrical and

barrel beads which were confirmed to be imported from the Indus valley in the case of Tell Brak.¹⁵⁴ Another popular bead shape in Urkesh and Tell Brak is the disk shape which were dominant in both sites in the second millennium (McDonald 2001: 227-230), contrary to Ebla where the sphere shaped beads are higher in number (Pinnock 1993: 61, table 1).

Some shapes of beads from Urkesh, such as A14.165 were not very common in other sites, while others, such as the Gardrooned bronze and frit beads and the spacer beads were found all over Syria and Mesopotamia, made from various materials.

What is interesting is that not many shell beads were found in Urkesh, despite the fact that the city is not located far from a fresh water source where an abundance of shells might have been available, especially considering also that an imitation of a shell in gold (J1.25) was found in Urkesh, indicating that shells were highly thought of.¹⁵⁵ In Tell Atchana for instance, one necklace had 73 beads of which 20 were shells, (Yener 2010: 106, fig. 2.27, A03-R1202). No evidence so far from Urkesh would suggest the use of shell beads in a necklace with other types of beads. The shells from Urkesh were most likely used as a single pendant for they are found individually without being associated with other beads. The minimum use of natural material such as bone and shells, and the heavier use of stones might echo the mountainous nature of the Hurrians who might have preferred the use of solid ridged materials over natural fragile ones.

¹⁵⁴ It is important to point out that while the beads are similar in shape, the production materials are different. The beads from Urkesh, such as J6q260.5, are made from frit, while the ones from Brak are made from carnelian, which is much harder to drill, especially for long beads.

¹⁵⁵ Refer to chapter 9 for more details on the use of shells in jewelry.

The other type of popular material for jewelry making is metal. Metal jewelry found in Urkesh are simple and generic in style, which is a feature shared in many Syrian and Mesopotamian sites. The simple type rings, earrings and bracelets found in Urkesh are found in Terqa as well, which also resembles the Pre-Sargonid and Sargonid period grave finds at Ur, the Akkadian level finds at Tell Chuera, the Early Dynastic materials at Mari and the Akkadian level items at Tell Brak, Chagar Bazar, and Tepe Gawra (Mount-Williams 1980: 5)

A silver ring from Tell Munbaqa dating to 1500 BC is very similar in shape and production technique to the gold ring from Urkesh (A18.63). However, the ring from Tell Munbaqa was supposed to have had a utilitarian purpose where it was used as currency (Fortin 1999: 230, fig. 256). No evidence can be inferred from the archaeological context to support such use for the ring from Urkesh, giving that the ring was found alone, not associated with other similar items.

Lobed crescent earrings from the Akkadian levels at Mari (de Laperouse 2003: 221, Fig. 152) are very similar in shape to A10.221 from Urkesh, which are categorized as hair clips. This similarity in shape with what is categorized in Mari as an earring, could mean that the hair clips might have been used as earrings as well, for they are easily attached to the ear lobes.

Small finger rings and hair rings found in Urkesh (A16.74 and A2.105 for example),¹⁵⁶ were also found in Tell Atchana with a diameter of 1.2-2.0 cm (Yener 2010: 105). Double hoop earrings from Urkesh (A16.33 and A16.36) and the interlinked copper wire earring (Yener 2010: 105, A03-R1006) from Tell Atchana were both constructed in two pieces; the upper is an open circular, flattened piece with hemispherical section and attached to that is a curved round wire, possibly

¹⁵⁶ See Buccellati and Kelly-Buccellati 2000a for the silver rings that were found inside the *Abi*.

for suspending a bead. The difference here is that in the example from Urkesh, both pieces are much thicker, but the concept of the design is similar.

This variety of metal jewelry items have been found in burial contexts all over Syria and Mesopotamia, and Urkesh was no exception. Small children's bracelets have been recovered from burials in Urkesh (A2.102, A2.103, A16.72 and A16.73),¹⁵⁷ Mari (Jean-Marie 1999: 23), Carchemish (Philip 2015: 192) and Tell Atchana (Yener 2010: 105). According to Philip, these small rings (Rings and bracelets) may represent a class of artifacts specifically intended for use by juveniles. This suggestion finds support in the graves from Tell Bi'a, in which the bracelets are in association with child burials (Philip 2015: 135). The small rings found in children's burials in Urkesh (A2.105 and A16.74) were not associated with fingers and might have been hair rings, or clothing ornaments, an interpretation that applies to the abundance of small rings recovered from Mari's burials as well (Philip 2015: 135)

Another type of metal items which were popular in graves are pins. The pins from Urkesh represent a variety of shapes in terms of the head of the pin, and they share common properties with pins from other sites, where the most common head shapes are hemispherical (Philip 2015: 192) and globular headed pins. Examples from Urkesh include A13.53.1 and A16.159, where parallels were found in many sites such as Ur, Tell Chuera, Mari, Terqa and Qatna (Woolley 1934, Pls. 218 and 231; Moortgat 1965, Pg. 42; Parrot 1959, Pg. 94: Fig. 69:790; Mount-Williams 1980: 21: fig.9; Iamoni 2012: 253-255: Fig: 3-7).

¹⁵⁷ Refer to chapter 10 for further details.

The majority of pins from Urkesh (such as A10.92 and A7.457) have a perforated shaft where the perforation is closer to the head part of the shaft similar to toggle pins from Tell Atchana (Yener 2010: 104, Fig. 2.29.8; A03-R1309, A03-R1310, A04-R477) and Qatna (Iamoni 2012: 352-353, Fig. 2-4) and some have heads not much wider than the shaft where a groove separates the shaft from the head (A13q53.1) similar to examples from Susa (Tallon 1987, ii, nos. 907-31). The excavations in Urkesh yielded radial star head pins (A7.417, A6.241 and A9.10) similar to the ones found in Tell Atchana (Yener 2010: 104, Fig. 2.29.9; A03-R1125, A03-R1387) and Hattuša (Boehmer 1979: Pl. 17: nos 303-306), and loop headed pins (such as A7.131, A10.92 and A10.94) which are very similar to TPR 8 18 from Terqa (Mount-Williams 1980: 21: fig.9).¹⁵⁸ In addition to these popular styles of pins, Urkesh yielded some really distinctive pins for which no parallels have been found to my knowledge, such as BH.111, J6.30, S1.44

The utilitarian function of pins in fastening garments is agreed upon. Reference to pins in the texts shows that they are worn, often in pairs, on the breasts of both goddesses and mortal women. A number of artistic depictions show the use of two pins, one at either shoulder, to hold in place the corners of a cloak (Klein 1992, pl. 192-5; McDonald, Curtis and Maxwell-Hyslop 2001: 240-241), or in the central upper part of the garment as it is depicted on the stone inlay from the palace in Mari from the ED III period (Cholidis 2003: 161, Fig. 103b). This use is further supported by the finds in graves which seems to be the most common archaeological context for pins, where a large number have been retrieved from many different sites, including Urkesh.¹⁵⁹

¹⁵⁸ Pin Z1.104 is very similar to pin from Boğazkoy (Pieniżek and Kozal 2014:197, Fig.4) and a pin from Mycenae (Pieniżek and Kozal 2014:198, Fig.5). The difference with the sample from Mycenae is that its head is made from Rock crystal, while the sample from Urkesh is made from metal.

¹⁵⁹ In Urkesh, four pins A2.141 were recovered from male burial f136 in K150. Star headed pin A9.10 was also recovered from a burial. Pin A16.101 in burial A16a9 was found near the teeth of the deceased. And pins A16.158

Pins have been retrieved from burials in Tell Arbid for instance (Wygnańska 2008),¹⁶⁰ and Jerablus Tahtani where pins were positioned in the region of the neck or shoulder to fasten the shroud that the deceased had on (Philip 2015: 192). However, evidence from Mari where the pins were found close to the head and feet, or placed away from the body suggest that maybe the pins were not fastening a shroud, but rather textile offerings that were placed in the tomb, a practice that is attested for in Syria and Mesopotamia (Philip 2015: 133). Pins might have been placed in tombs, as part of the grave goods, with no utilitarian function, as attested for in one of the burials from Urkesh, where the grave of an adult male contained four pins (A2.141) of different sized as part of the grave offerings which included multiple ceramic vessels. Other examples of pins in burials from Urkesh give evidence of pins being used to fasten a garment or a shroud such as pin (A16.101) found near the teeth, and pins A16.158 and A16.159 which were found on each shoulder pointing towards one another.

One piece of jewelry from Urkesh that reflects the acceptance of another widely diffused concept, is the mold made disk pendant found in Urkesh (J3.20.2) which has a popular motif on it, replicated in many sites using different materials to produce the pendant.¹⁶¹ A very similar motif has been found in Qatna on a gold pendant (Roßberger 2015: 231, Fig. 2 cluster 4) in a

A16.159 were recovered from burial A16a21, where each pin was found on one of the shoulders with the ends pointed at each other.

¹⁶⁰ Shaft grave G7- SL-37/55; bottom – goods from a chamber with “diamond” roof G8-SD-36/64 (Wygnańska 2008: 609)

¹⁶¹ The Urkesh pendant is interpreted by the author as a symbol of the goddess Shaushga. The parallel pendants cited here seem to represent a symbol of the god Shamash. And although the motifs are similar in their shape and geometric division, the intentions behind their symbolism are different.

chamber burial. This pendant is the most similar to the one from Urkesh because the number of rays and bosses is identical to that of the Urkesh pendant.

Similar motifs of bosses and rays (or elongated shapes separating the fields) are found on metal pendants from Larsa (Arnaud, Calvet and Huot 1979) and Ebla from Lord of Goats Tomb ca. 1750-1700 BC and Cistern Tomb ca. 1700-1650 BC (Matthiae 1989a: 177; 1989b: 304; 2020: 265-267). Another similar example comes from the Uluburun Shipwreck, ca. 1300 BC (Pulak 1998: 188).¹⁶²

However, this motif should not be confused with the 4-ray star with curved rays in between, which symbolizes the sun god Shamash (Black and Green 1992: 16, 168). The comparative analysis presented here was intended to be based on the similarity of the motif and shapes, and the similarity of the function of these pendants which all bear a religious symbol on them. And building on this, the comparative analysis could extend to include a pendant from the sanctuary of Nigde-kinik Hoyuk, in south Cappadocia which has a similar disk shape, with the representation of a female goddess, a cult that developed between central Anatolia and northern Mesopotamia between the second and first half of the first millennium BC. The authors of the publication also suggested that this motif might have been the result of Hellenization of the local cults in Cappadocia during the Hellenistic period (D'Alfonso *et al* 2018).¹⁶³ In both cases, the motif of this pendant might be the evolution of the Urkesh motif, and other similar pendant motifs from other sites, where the deity worshipped is more explicitly depicted, rather than symbolically.

¹⁶² The shipwreck was found off the coast of South-Western Turkey (Pulak 1998)

¹⁶³ The two interpretations are the result of the uncertain dating of the item.

In conclusion, and after comparing jewelry items discovered thus far in Urkesh with other sites, one can see that there was a tendency towards using durable material, and simple yet slightly bulky style of jewelry. No finely detailed pieces were found in Urkesh nor over complex pieces that required the use of some techniques such as the granulation technique. The items from Urkesh retained a simplistic appearance that is compatible so far with their mountainous, autonomous identity.

Part three. Historical analysis

12. Interpretive analysis of figurines

12.1 Introduction and the interpretation method that I followed

To understand a figurine, is to understand that “figurines are the representation for something, not the representation of something” (Bailey 2013: 245). “Figurines do. Figurines act. Figurines affect. Figurines afford. Most critically in the context of the study of gender, figurines construct” (Bailey 2013: 246). “They construct ideas about identities and of gendered bodies” (Bailey 2013: 244).

The depth of this notion is key in deciphering what an anthropomorphic representation was meant to convey, because every figurine representation can be considered as an interpretation of one of the elements that constitute a reality (Bailey 2013: 245), and in being powerful tools of subliminal messages, they helped in constructing aspects of the ideological identity of the ancient people. Moreover, the daily interaction (physical and spiritual) with these figurines meant that humans must have projected more than we know of themselves on to these mediums which might have given them a certain status (even if it is only of a personal nature) that is even higher than what we think.

The interpretation of art can bear more than one possibility (Ucko 1962: 47). Therefore, opinions amongst scholars vary greatly regarding the meaning of anthropomorphic figurines and why they were portrayed in many different styles. For instance, Meskell suggests that a figurine can be interpreted as ritualistic like the mother goddess, afterlife accessories, fertility figures or as functional like dolls, sexual aid, talismans, identity maker, or used in initiation

ceremonies. Many other scholars discussed the various possibilities of interpretations and the approach of this topic such as Bailey 2013 and Langin-Hooper 2014.

Voigt and Ucko argue that most ethnographically and/or historically documented figurines, fall into one or more of the following categories: cult figures, representations of supernatural beings used primarily as symbols, objects of worship, vehicles of magic, or figurines that are manipulated, and in many cases, disposed of as a key element in rituals intended to produce, prevent or reverse a specific situation or state. They could also be didactic or teaching figures, including those used during initiation ceremonies; toys, and/or objects used for entertainment or decoration (Ucko 1962: 47-48).¹⁶⁴

To these valid interpretations, I would like to add that an anthropomorphic figurine could be a pure artistic expression, without a specific utility function besides being appealing and pleasing to the eye. It could be simply born out of the pleasure of creating a beautiful piece of art.¹⁶⁵

All the interpretations mentioned above were taken into consideration when dealing with the interpretation of anthropomorphic figurines from Urkesh, especially considering that Urkesh was an important Hurrian religious center (Buccellati and Kelly- Buccellati 2005). Therefore, in theory, this spirituality should contribute in shaping the thoughts of the artists and to some extent, the identity of the art.¹⁶⁶

¹⁶⁴ Bailey also mentions the idea of figurines being used in different ways for different purposes (2013: 249).

¹⁶⁵ An opinion opposed by Liebowitz (1988: 27).

¹⁶⁶ Refer to chapter 16 for the discussion about the Hurrian identity and the literature on the subject.

Although a figurine might have been created to serve a specific function, it could transcend this function into a larger frame of thought, and this is what is intended here by separating the function of the figurine from the interpretation of its iconographical and symbolical aspects in terms of discussion. This larger frame of thought is our window into the perceptions of ancients regarding gender and how they viewed gender roles. It also provides us with a chance to see how they viewed the human body and how much they understood and appreciated the physical and non-physical attributes of this body, and how much this view was influenced by gender perceptions. The representation of the human body, dressed or nude, realistic or abstract, minimalist or elaborate was a symbolic conveyer of a message. And in order to get closer to understanding that message, we should consider the human representation from a wide intellectual frame.

12.2 Body image

The body image and the way humans perceive their own bodies and the bodies of others, stems from a psychological conditioning. Therefore, when addressing the topic of body image, it exceeds the physical aspect of flesh and skin to include the essence of the body as well.¹⁶⁷ And because the ancients regarded the body as made up of physical and non-physical components (Asher-Greve 1997: 433-434), “It is necessary therefore to study the representation of body in art as a representational sign, and not as a simple reflection of real and living bodies” (Bahrani 2001: 40).

¹⁶⁷ In chapter 15, I will discuss the body image from the aesthetic point of view.

The image that our body reflects is very symbolic in nature. This symbolism was conveyed through the depiction of body parts in certain ways. For the Neo-Assyrians for example, the head held high indicates pride, and the upright posture was associated with dignity, while bending the neck signified submission (Cifarelli 1998: 215). The foreign prisoners were depicted wearing a yoke, as a sign of complete dominance and the dehumanization of non-Assyrian captives (Cifarelli 1998: 220). The symbolism can also be embedded in the adorning of the body with specific markings to attract attention to it. Since we are dealing here with three-dimensional terracotta figurines, we are dealing with the perception of the ancients regarding the human body, and the message that its image can convey. The first example from Urkesh that comes to mind are the figurines with painted bodies. Figurines J1.26 and Z1.1000 both have painted bodies in the form of stripes placed in specific places on the body. Marking the body with paint or tattoo is a very common practice in many places around the world. We cannot rule out the possibility of this representing a tattoo which was attested in the Ubaid level in Ur, according to Woolley who stated that certain figurines from that level have undoubtedly tattoo markings (Carter and Philip: 2010: 115). It is not possible to know what the choice of this specific body image could have meant, but it most definitely meant to convey a message that communicates identity in the widest sense of the word.

The human body and its image were not only used to symbolize concepts but it was also understood on a deeper level in all of its non-physical components. *kuzbu* in Akkadian, a word that expresses charisma, lusciousness and allure (Winter 1995: 2573; Winter 1996: 14),¹⁶⁸ presents an idea of this deeper understanding. Many other words exist for such terms in the Akkadian

¹⁶⁸ Kuzbu: Luxuriance, abundance, attractiveness, charm, sexual vigor (CAD 1971: 614 s.v. Kuzbanitu).

language that express radiance and other synonyms used to express the visible radiance of the gods, humans, and even static objects and buildings like temples (Winter 1994: 124).¹⁶⁹ This radiance could not just be seen; it could also be felt. The radiance was intense to the point that a sense of power is conveyed and where the radiance evokes awe. This quality was associated to deities and rulers (Winter 1994: 125). The Middle-Assyrian king Tiglath-Pileser I was identified as “bright day whose aura overwhelms the regions” (Assante 2009: 9). The recognition of the aura of someone, reflects the depth of thought regarding the extra physical dimension of the body.

12.3 Gender perception

When dealing with the representation of the human body in antiquity, it becomes inevitable to discuss issues like gender perception and sexuality as parts of the physical and extra physical attributes of the body,¹⁷⁰ especially when attempting to interpret the function and meaning behind the representation. This inevitability is even more stressed when the majority of the human figurines discussed in this research represent female, and the majority of the representations in general are of naked bodies.

Women were viewed in many different ways and assumed many different roles, hence the difficulty of interpreting their representations. With regard to fertility issue, women were considered the incubators of the child, while the fertility, by which we mean providing the seed

¹⁶⁹ Terms like *Melammu* was used for example to express a radiant aura visible around the head as a sign of a divine endowment (Winter 1994: 126). *Melammu* is discussed in details by Ataç 2007.

¹⁷⁰The ancients regarded the body as made up of physical and non-physical components Asher-Greve 1997: 433-434.

(semen) that gives the spark of life, is the man's burden.¹⁷¹ This notion is strongly reflected in two Mesopotamian myths: *Atrahasis* and *Enki and Ninmah* (Kikawada 1983; Budin 2015: 34) In the *Atrahasis* myth, Enki summons the womb goddess Nintu and ask her to create humans. In order to do that, the goddess asked for purified clay which Enki infuses with his semen. The clay is the mixed with the blood of the slaughtered god Gestu. The semen of the male turned the clay from a mute matter into a live one, that was then shaped into human males and females (Budin 2015: 34). Whereas in the *Enki and Ninmah* myth, it is clear that the male is capable of giving the seed of life, but the creature will not be complete without the female's role in carrying and nourishing it, for in the tale the god Enki was able to create a human, but not a standard adult human, but a fetus who cannot do anything on its own, an incomplete human (Budin 2015: 34-35).¹⁷² These fixed roles of a male providing the seed of life and giving it to the woman to mold it, carry it and nourish it, gave males a more dominant role in the creation process (Dalley 1989: 15; Lambert and Millard 1999; Roth 2000, 189; Budin 2015: 34).

Women played a major role in healing rituals of impotency where the penis and lower body were rubbed with an ointment made of plant oil and iron, and more psychological aspects involved women "talking dirty" (Biggs 2002: 72-73; Budin 2015: 42).

The Hittites dealt with erectile dysfunction by performing the ritual of Paskuwatti's to the goddess Uliliyassi to take away a man's femininity and replace it with masculinity. In this ritual, the female functionary Paskuwatti explicitly uses magic to cure the man of femininity which

¹⁷¹ Refer to Budin 2018 for further information.

¹⁷² Ninmah answered Enki: "The man you have fashioned is neither alive nor dead. He cannot support himself (?)." For the transliteration and translation, refer to ETCSL text no. 1.1.2.

results in the production of children. The three-day long ritual involving incubation, invoking the goddess presence (Hoffner 1987, 278; Budin 2015: 42-43).

The fact of the male's contribution in the fertilization process was more emphasized as a dominant role by giving the spark of life that needs to be incubated by a female, might mean that what was understood as fertility representations, could in fact be objects of fertility aid to men, causing arousal, encouraging intercourse,¹⁷³ or used in a magical medicinal rite. Women can identify themselves as mothers, incubators, impotency healers but not as life givers or creators.

In Urkesh, we are presented with a variety of perceptions. Seal impressions and anthropomorphic figurines present to us a portion of the image. Women are attested in magic rituals as is the case with statuette A12.30 And A12.108, and they are attested as erotic figures as it will be demonstrated later on, but they were also attested as musicians, working class, queens and mothers.

These representations of court women from Urkesh in seal iconography, goes beyond the simple representation by holding a deeper influential aspect as Kelly-Buccellati states: "By surrounding herself with women who were probably Hurrian (both Zamena and Tuli have Hurrian names), she indicated that her sphere of influence was also multi-ethnic. The creation of this new, personal, and intimate seal iconography, and its close connection with the seal inscriptions, show her and indeed the contemporary women of the Urkesh court, as being a focal

¹⁷³ This is evident in the tale of Enlil and Ninlil, ETCSL text no.1.2.1; Dalley 1989: 163-181; Parker 1997: 205-14; Budin 2015.

point of new ideas not found in the Mesopotamian south nor western Syria in this time period or before” (Kelly-Buccellati 2016a: 61).

In the three dimensional form, we do not have any representations of a mother figures from Urkesh yet, for no figurines representing of a pregnant woman or a woman holding or breast feeding a child have been found to date (See Nakhai 2014 for such representations) despite the great emphasis on the mother’s role (queen mother at least) in seal iconography (Buccellati and Kelly-Buccellati 1996a; 1998).

Having female representation from the two ends of the spectrum in Urkesh is very significant to understanding the vast perception of gender roles in that ancient society, as women were represented as queen mother, ruler, courtiers, workers, musicians in addition to being represented in an attractive and seductive manner, hence acknowledging all the different aspects of a woman’s essence.

As for the representation of males, seal impressions offer more information than the anthropomorphic figurines. The three-dimensional representations of males do not exhibit any special characteristics from which we can infer a special role. However, seal impressions offer a view to the world of governing men in the person of the king and the crowned prince. Names of different male courtiers have been recovered from seal legends as well, such as Ewrim-atal and Ishar-beli (Buccellati and Kelly-Buccellati 2002).

The information we have so far from the excavations of Tell Mozan, are tilting the scale in favor of females as being more represented in many different roles in society. I am not implying that this was actually the case in Urkesh, because the representational art should be viewed as a small window to a very vast reality, and surely men played many different roles alongside

women, but with the evidence we have so far, and until further excavations are carried out, the scale remains in favor of the women.

12.4 Sexuality and nudity/ nakedness

Sexuality, as an inherent part of our being, has the largest effect on humans not only because of its personal nature that each person feels with himself or herself, but also because we project it on to the others, and in that regard, there is no denying that the naked females are more sexually attractive than naked males due to the fact that men are more visually stimulated than women. In fact, Budin speaks of a tendency to identify all Mesopotamian females as sexual, meaning that all naked representations were meant to be sexually attractive and seductive (Budin 2016) which is attested in the numerous images of naked bodies all over Mesopotamia.

Since the sexuality of the body is largely based on being represented naked, it is very important to stress the difference between nudity and nakedness. Berger argues that “To be naked is to be oneself,” and “to be nude is to be seen naked by others and yet not recognized for oneself” (Berger 1972: 54). This is to say that nakedness is a state of being undressed, and nudity is somewhat a state of display, and all the sexuality and erotism related to it (Asher-Greve and Sweeney 2006: 115).

So many representations from all over Mesopotamia are representations of naked or nude bodies. According to Bahrani, this high number is due to the way the Mesopotamians regarded nudity with no prudity, where they were never ashamed of the naked body (Bahrani 1993: 12).

The depiction of the naked body in some cases served a purpose. Dancers and prostitutes were depicted naked to make them more sexually alluring, and on the other hand, defeated enemies were depicted naked as a degrading act, like in the depiction on the Stele of vultures.

And although the naked body in Mesopotamia served a purpose, and was celebrated in many situations, the clothed body had its meaning too, such as connecting the uncivilized Enkidu in the Epic of Gilgamesh with being naked, and then his transformation into a clothed civilized creature (Baker 1971).

The complexity of the relationship between nude and clothed body argument is almost impossible to fully understand. In a way, the representation of a naked body was purposefully and intentionally made to convey a message, and the first idea that comes into mind when seeing a nude female representation is expressing sexuality and invoking sexual feelings in the recipient, especially when the representation is not in a specific context that could be interpreted. But sexuality was also expressed through clothes as part of the allure, meaning that a beautiful dress hiding the desired places of the body must have had an effect and stimulated the imagination, and this was probably the case in the tale of Inanna's descent to the underworld when she was asked to remove all her clothe and jewelry at the gates of the underworld, which were part of her charming allure. This stripping meant stripping her of her magnificent alluring power (Wolkstein and Kramer 1983).¹⁷⁴

Moorey argues that in the beginning of the second millennium, the greater diffusion of the nude female representation was the result of the growth of masculinization in that period (Moorey 2003: 25-31). The greater number of nude female representations could then be seen as a way to counter balance the masculinization trend, which leads us to the gender-based distinction between male and female representations (Roßberger 2018)

¹⁷⁴ For transliteration and translation of "Inanna's descent to the netherworld", see ETCSL text no. 1.4.1.

Male figures without clothing always appear in action: they are not represented in a frontal isolated composition like female nudity. Their nudity served a purpose whether the man is naked because he is a war prisoner or because he is taking part in a ritual that requires nudity. It is not fair to say that just because in many cases women were portrayed nude with emphasis on sexual organs they were objectified. Men were portrayed in action and women were more often portrayed a sexualized image just because, biologically, men and women view sexuality in very different ways. Men are more visually stimulated by sexuality, and women are more stimulated by the notion of masculinity expressed through acts of power, chivalry ... etc., and not a naked body.¹⁷⁵ Hence the two different portrayals. This inability of men to resist a naked body is attested for in Mesopotamian literature like in the Sumerian myth of Enlil and Ninlil (Bahrani 2001: 55).¹⁷⁶

In addition to that, there was a great emphasis on some sexual attributes of the woman's nude body like the vulva and pubic hair in Mesopotamian poetry (Bahrani 2001: 87).¹⁷⁷ This highly sexualized feminine image of women, in literature and representative art is driven more by masculinity and erotic fantasy.

And while this is valid, other conceptions regarding the plaque images of nude females were made by Luciani, who believes that the plaques could have been used by females in a rite of passage ritual, and that the nude female on the plaque actually represents a "healthy young

¹⁷⁵ An example that corroborates my argument is the representation of Naram-Sin on his stele, where Winter argues that "sexuality was inextricably linked to potency, potency to male vigor, and male vigor to authority and dominance, hence rule" (Winter 1996: 11)

¹⁷⁶ For transliteration and translation of "Enlil and Ninlil", see ETCSL text no. 1.2.1.

¹⁷⁷ See Cooper 1997.

female body that had reached physical maturity” (Luciani 2013: 7). While this interpretation by Lucian is extremely valid, in the case of Urkesh, one has to consider other factors before attributing this interpretation to the plaques. In the light of current evidence, we have so far (only 4 plaques), alternative interpretations may be considered, because if the plaques were a part of an important ritual, like the right of passage, their number at the site should be very high, especially considering that scholars believe that the terracotta plaques were treated like rubbish once they fulfilled their purpose, meaning that they were not kept and inherited from one generation of women to the next. The low number of plaques recovered from Urkesh thus far, might stand against this interpretation, especially considering that only few private houses were excavated in Urkesh but no neighborhoods, therefore the data is not sufficient at the moment to consider this interpretation for the plaques of Urkesh.

The representation of naked females in Urkesh is strongly present in the three-dimensional art, but it is present in different forms in terms of sexuality. Out of the nude representation, we have some where sexuality was emphasized, and omitted in others, hence showing that not all nude representations of a female body are of an entirely sexual nature. Even the sexualized representation had many different layers which actually creates multiple attitudes when viewing the representation of sexuality in Urkesh.

The first is simply being nude, which even if the intention behind it is not purely sexual, there is no denying of its sexual nature. Such representations are simple and have very basic

sexual features like the representation of breasts and even the pubic triangle, but not in a provocative way (see figurines A6.156, A9.61, A9.145, A10q923.1, A11q201.1).¹⁷⁸

The second is subtle sexuality represented through a nude body, with small breast and wearing jewelry item (figurine A6q593.1) or without representing any sexual attributes (figurines A10.262 and J1.26) but with a very feminine silhouette.

The third is more straight forward. Nude female, with not only the representation of sexual organs, but an emphasis on them as well¹⁷⁹ (figurines Z1.231, Z1.528, A12.30, A12q19.1, A10q317.1). In all the female human figurines from Urkesh, the breasts are represented small, and the major emphasis was placed on the pubic triangle, whether how largely it is represented, or the attention to representing the pubic hair.

The fourth and the last is probably viewed as the most sexualized form of representation, which is the representation of nude female on a plaque. The reason it is the most sexualized image is because a) the plaque was probably meant to be viewed if not even displayed, and although these plaques served a presumed function, but still, it did not serve a function where it needed to be handled, its function is to represent an image regardless of the power that the image symbolizes, and b) the frontality of the representation places further emphasis on the whole nude body to be viewed and perhaps admired. This frontality meant that no body parts,

¹⁷⁸ We should bear in mind that some of these representations are incomplete, and what is preserved is the torso. Therefore, it is a consideration based on what is left of the figurine which might have been interpreted in a different way if the full body was preserved.

¹⁷⁹ In this part of discussion, I am not discussing the possible function of these representations and why they might have been represented in this manner.

like the arms, and no position can block the view of the nude body, hence enhancing the sexual nature of the representation.

According to Bahrani, the main purpose of these images appears to be the display of the sexual attributes in a way that seems to say, 'desire me'. This emphasis on the sexual allure gives her the role of a seductive temptress (Bahrani 2001: 83).

The examples from Urkesh seem to conform to these ideas. So far, three representations of nude female on plaques were discovered in Urkesh. Unfortunately, the head of the figures is preserved in only one of them (figurine A15.228), and the head dress she is wearing does not suggest any divine interpretation. The figure is represented with small breasts. The bottom half is missing. The other two plaque representation are sexualized females. The pubic triangle is clearly represented on A16q625.3 with pubic hair and feminine silhouette for the hips. As for A16q638.3 only the bottom part is preserved where the hips are very feminine, the waist is slim, and there is decorative paint on the waist or draw even more attention to its feminine shape. What is interesting is that here we do not have a representation of the pubic triangle, but we have two strokes of paint on the vagina with a slit in the middle, which is a very forward sexualized representation.

In order to have a better grasp on why the images of nude women on plaques is highly sexual in nature, it is important consider the shift in technique which lead to a shift in the conceptualization, or vice versa.

The molding techniques was invented in the third millennium in southern Mesopotamia. The technique was introduced in Syria in the second quarter of the second millennium, and was used until the Neo- Babylonian period (Badre 1980: 22-23, Barrelet 1968: 86-90). The transition in representation from terracotta figurines into mold made plaques is not just a transition in

production techniques but it was also a cultural transition into a more materialized industry and a more materialized view of the human body. The shaping of the human figurine by hand is an artistic self-expression, whether it is driven from reality or imagination, because even if an artist is shaping the figurine based on a set of instructions and specifications, there is no denying that a glimpse of the artist's soul and vision will transmit into the piece. But molded plaques are standardized and less personal, and they certainly followed a pre-set outline that almost everyone adhered to.

There appears to be two types of nude female representation on plaques, the first represents the female with a curvy body, elaborate hair style and ornaments with some emphasis on the pubic triangle. Hands holding breasts or folded below it. These representations have a stylistic variation in details, but the theme is unified.

The second type has less variations to the identical representations, where the nude female is represented like a barbie doll, with slim hips small ornaments, very little emphasis on sexual attributes and feet on a platform to stress its static position (Roßberger 2018: 527).

Why was there a need to mass produce replicas of the same representation? According to Barrelet, there was an increasing demand (Barrelet 1968: 86-94), which is testament to the shift in taste as well as ideology, by moving from more of a personified representation into a symbolic yet generic one that comes with the mass production of replicas.

12.5 Portraiture

The Urkesh corpus offers a few examples of anthropomorphic representations that might be considered portraiture, despite the fact that the figures are not identified by a name or anything that could indicate an identity.

Meeting the portraits

A15.226 is the head of a male human figurine with very distinctive and unique features. It was found in a pottery kiln where a number of vessels and figurines were being fired. The fact that this kiln was found to the south of a residential area that developed after the abandonment of the royal palace (Buccellati and Kelly-Buccellati 2002a: 125) (i.e a domestic context) might have contributed to attributing a personal portrait function to this figurine, having been found in a domestic context.

Adding to this, there is the distinctiveness of its features, and the emphasis on showing the moustache for instance. The figure is wearing a turban like headdress which is typical to this period (Khabur) (Buccellati and Kelly-Buccellati 2001c: 125). The nose is well defined. The interesting aspect is that the eyes and the moustache are represented in black, and the head dress has a black line in the middle and the top part is also colored in black, as to give it authenticity and dimension by layering colors and breaking the stillness of the clay color with darker shades to create depth and texture. This representation is very realistic and very expressive, hence giving the impression of a portrait representation.

According to Belting, a portrait carries meanings on many registers, and speak to us on a very personal level, establishing a more personal connection (Belting 1994). This is exactly the feeling that this “man in a turban” evokes.

Another example is item A1.23, the head of a male human figurine. The facial features are very proportioned. The nose, ears, eyebrows and beard are very realistic. The mouth is depicted as a small line tilted upwards which gives the impression of a smile, and what is interesting is the representation of the cheeks in prominent manner, as they would be when a person is

smiling. The way the eyebrows are slightly tilted downward help in giving the eyes (which are not represented realistically) a certain depth.

The great attention to details and the feeling that these details evoke, are remarkable and it gives the face sweetness and serenity, which, in my opinion, is a step further on the part of the artist who made it, to try and reflect inner characteristic of the person portrayed, hence evoking some feelings in the recipients. Unfortunately, the context in which the item was found, does not contribute to the interpretation because it was found just below surface in a step trench high above the service wing of the palace.

An interesting surface find is worth mentioning here, Z1.459. This male head, although damaged and not the most realistic in its representation, bears very distinctive features that implies that it represents an elderly man. The way the neck extends in a slightly horizontal way, gives the impression of a slightly hunched body, and the coffee bean squinting eyes gives him a wise look.

Interacting with the portraits

Such a detailed rendering of the human figure is impressive, it means that the person who made it had in mind, or perhaps was even facing, a real model; but was the figure meant to represent any given person? In other words, was the "portrait" nature of the product intentional or casual? And furthermore, how can we distinguish between portraiture and realism?

The enigma of the portraiture is part of its beauty, but it is also part of the interpretation problem. The entire question of portraiture in any society, depends on the type and number of scholarly sources. For some statues of the Early Dynastic period, we have the names of the persons represented written on the statue. Our knowledge of the sculptors carving stone statues

or the craftsmen making clay figurines comes from the limited number of cuneiform texts mentioning them or their work (Sasson 1995). What is certain is that a portraiture was not just a physical representation of a person, but it also communicated a personality aspect through expression. A portrait should be meant to capture not only the features of the person, but also his/ her spirit, and the craftsperson was aware of this aspect of the portraiture, hence the feeling that a portiture evokes must have been an essential part of it.

The portrait of a person, is far more complex than it appears to be. The concept of portrait in itself carries so much meaning. Immortalization and commemoration are deeply connected with portrait, and it could be dated back to 5000 BC, where an early example of immortalizing the face of the deceased might have been attempted with the over molded skull of Jericho (Breckenridge 1971, 15–16). Belting states that the origin of portraiture lie in funerary art (Belting 1994). The portrait has the presence necessary for veneration (Belting 1994: 10), but this veneration is not to be considered strictly for a divine representation, it can also signify the adoration of a beloved one, as it transcends the representational act into a remembrance inducing composition by provoking emotions, in addition to memory (Belting 1994: 9). The presence of the portrait become a tangible presence despite his/her absence, and according to Belting, it became “alive,” and people unloaded and projected on it something of themselves (Belting 1994: 6). Creating an internal memory of a departed loved one was the beginning from which the concept of portraiture evolved into the world of the living, which in my opinion, has a dose of vanity embedded within it.

What lasted to our day from antiquity, are mostly the representations of the high-ranking members of society who can afford to have their statues made from durable expensive material, and the hard labor that this work entails. And even when it is not the person himself who asked for a statue that portrayed him, people tend to idolize the ruling class, and one form of doing

that is by erecting statues that represent them and, in this case, “the portrait derive power from its historicity” (Belting 1994: 10). But what about the mundane people? It is much harder in their case to assume that a clay statue or figurine is actually a portrait of someone who wanted to be remembered. But what if it is? Then vanity is not necessarily related to an achievement or great power, it could be related to identity, because in effect, that is the first thing that a portraiture establishes, an identity. However, when this identity is not associated with a name, it fails in constructing identifiable memory and ends up commemorating a conceptual memory, which in essence, is what the anthropomorphic representations does. They are not only carriers of memory, but they construct a collective memory, and what makes this memory live on is its ability to form a cultural memory (see Assmann 2008).¹⁸⁰ And the fact that these representations form a conceptual memory does not mean that a conceptual memory is not capable of forming connections with the person looking at this portraiture thousands of years later. Because here we are now, looking at these presumed portraits from Urkesh, making a connection, and probably a strong one because they are, for the lack of an evidence that suggests otherwise, ordinary people.

12.6 Realism

Realism is the representation of something truthfully. When dealing with terra-cotta anthropomorphic representations, we can only expect realism to a certain degree due to the

¹⁸⁰ Assmann argues that Halbwachs term "collective memory," should be broken up into "communicative" and "cultural memory," as two different *modi memorandi*, ways of remembering (2008: 110). It is beyond the scope of this dissertation to discuss the philosophy behind these concepts, but I do however see that the collective memory constructs the cultural memory

nature of the material and the fact that the amount of skill and time required to produce a hyper realistic figurine would be better off spent on a more durable material.

It is safe to assume, except when we are dealing with what appears to be the work of an apprentice, that realistic and non-realistic representation were intentional and served different purposes. However, it is extremely important to keep in mind the distinction between an abstract representation and non-realistic ones because not all non-realistic representations are abstracts.

The aspect of realism could be judged by the realistic facial and body proportions and by expressiveness of the figurine, which in my opinion, is a testament to the skill of the potter as an artist, and it could in fact, add value to the function of the figurine, if a function was intended.

The figurine corpus of Urkesh offers two types of representations in this regard, the first type is what I am calling semi realistic, and the second type is realistic. What I mean by semi realistic type are the figurines that are very easily distinguished as representing a human, with no peculiarities such as elongated bodies for example, but the proportions and ratios are not accurate for no apparent reason, except perhaps the lack of skill in some of the cases. While the realistic type shows a higher level of skill with much more anatomical accuracy, and any representational “errors” can be considered an artistic choice.

Semi-realistic

J1.26 is very easily distinguished as a female body. And while the figurine is well executed in term of smoothness and the painting, the lengths of the torso and the proportions of the shoulders are off. The same applies for figurine A11q201.1 where the shoulders are extremely

sloping downward and the distance between the top of the shoulder and the armpit is very large.

The proportions of figurine A16.27 are very inaccurate but it is distinguishable as a human figurine nevertheless. The same applies for figurine A10.115.

I think that one of the best examples for the semi realistic representation for the lack of skill is figurine Z1.231. If we ignore the off placement of the breasts and the width of the torso in general, the arms and shoulders are the weakest feature. The length of the arm and the angle in which it bends to touch the chest are very odd.

Other good examples of a fine silhouette of the body but a misplacement of the breasts is found in figurines A10q317.1 and A9.61.

Realistic

A12.30 is a wonderful example of a realistic representation that serves a function as well in that the its representation as a naturalistic and proportioned figure served its function in a healing ritual or practice, where an ointment would be placed in the cavity on top of the head.¹⁸¹ This figure bears a very subtle and serene facial features. She appears to be very calm and peaceful, as if to give a soothing effect for the healing practice.¹⁸²

¹⁸¹ Similar figurines have been found in Tell Halawa A (Meyer and Pruß 1994: nos. 89, 117, 118) and Tuttul (Strommenger and Miglus 2010: e.g. pl. 4.9-12). Refer to Recht 2014: 19 for details of their interpretation.

¹⁸² In chapter 13, I argue that the appearance of this statuette might have been designated specifically for a potency healing practice.

It is very apparent that the placement of the breast is not accurate, but it is most definitely not for the lack of skills on the part of maker. This figurine is hollowed on the inside which requires some experience to execute such design, therefore, we have to assume that it was intentional and aesthetically appealing in their standards.

Another example of realism serving a function is A12.108 which was used in the *Abi* rituals as the shape and archaeological context suggested. According to the Hittite text, the spirits of the ancient spoke like bird chirping, hence the figure was represented with a tilted mouth to be able to speak like them and large ears to be able to hear them (Hoffner 1967; Kelly-Buccellati 2002: 135). The details of the facial features are extraordinary where even the nostrils were represented. I do believe that the small breasts and the small pubic triangle were represented in this manner as indication that she is a female, and to give her a more ritualistic nature by depicting her nude, but her sexual attributes were not of a particular importance, hence not exaggerated.

Figurines A9.145 and Z1.528 are both good examples of a realistic representation of a female body. The proportions are very acceptable, breasts are not placed very high on the chest, the arms look very realistic especially in figurine A9.145 where even the elbow is well defined.

The exception

The ultimate power of a realistic representation is not only in its realism and how it reflects the skill set and perception of the artist, but it lies also in its ability to convey emotion, and that is exactly what the artist who created figurine A7.507 managed to do.

This human figurine's head is placed in the exception category because it is very realistic in term of representing feelings but not completely realistic in shape. The representation is

slightly primitive. The shape of the eyes and the mouth with the two lines under the eyes and the way the clay is worked in the area over the eyes, gives the impression of a painful expression mixed with some anger and hostility. A representation of this sort takes enormous skill to accomplish. It is not that easy to make the clay obey emotions, yet the “artist” managed to do just that.

All over Mesopotamian, artists expressed themselves through anthropomorphic representation in all of its forms, realistic, non-realistic and plain abstract, but in the case of Urkesh so far, it is safe to say that there was a slight tendency towards more realistic and naturalistic representations.

12.7 Hermaphroditism

Hermaphroditism or androgyny was not mentioned in any texts from Mesopotamia before the Greek conquest to the area (Bahrani 1996: Bahrani 2001: 144). According to Bahrani 2001, people of ambiguous sex in pre-Hellenistic Mesopotamia might have been described in a term still unfamiliar to us today. Or perhaps they were considered not normal for having ambiguous sexuality and hence marginalized in society (Bahrani 2001: 144).

In Ancient Egypt, it was not the case, because there is a representation of a hermaphrodite deity, the god Bes who protected women during child birth. He was sometimes represented as hermaphrodite (Nakhai 2014: 173).

The word hermaphroditism should not be considered only from the physical aspect as having male and female sexual attributes but it should also be considered from a larger point of view. The extra physical dimension of hermaphroditism is about the balance of opposites, male and female, masculine and feminine, a balance of nature. This idea of bipolarity was not strange

in the Levant and Mesopotamia. In fact, Anat, a major Ugaritic god, and despite being associated with beauty and fertility, she pursued male activities like hunting and warfare. She desired a male identity as well as her female identity (Wallas 1992: 203; Budin 2018: 58).

Scholars believe that Ishtar had a Hermaphroditic character as well. She had psychological characteristics of androgyny, for she is assertive, aggressive, strong willed, bloodthirsty, vengeful, and violent, which can just as easily be seen as the traits attributed to the seductress or femme fatale, and the complexity of this goddess and what her character implies for Mesopotamian culture are not answered satisfactorily in terms of a sexual bipolarity (Bahrani 2001: 144). But the idea of possessing extremely opposite traits is what created this image of androgyny, especially that her cult was closely related to sexuality.

In terms of representational art from Mesopotamia, no hermaphroditic representation from the second or third millennium BC, except for the one we have from Urkesh A6.107. It is a human torso, the hands represented as two stubs and the bottom part of the torso is unbroken, meaning that the representation was meant to be only a torso. The head is broken off. On the torso, we see traces of applied breasts and what appears to be the upper part of male genitalia. The silhouette of the body is not curvy and feminine nor it is masculine and robust.

If this representation from Urkesh, dating back to middle Assyrian period, is truly a hermaphrodite, it would be paradigm shifting, because this type of representation is not attested in the visual arts in Mesopotamia until after the Hellenistic conquest where the artist began to merge styles and the Near Eastern nude female pointing at her breasts was now sometimes represented with a penis in the place of a vulva (Bahrani 2001: 91).

Even as a medical case, hermaphroditism was not mentioned in medical texts until the first century BC by Diodorus Siculus (van loon 2009: 249).

The obscurity surrounding hermaphroditism in Mesopotamia is very peculiar. Mesopotamians were not prude in what concerned sexuality; therefore, I am inclined to think that the lack of representation of hermaphrodites was a result of unacceptance of the condition. This is not to say that if the figurine from Urkesh is indeed hermaphrodite, then the people of Urkesh were more tolerant towards biological anomalies, because this figurine could simply be a teaching doll, or the result of practice of a figurine maker apprentice. There are many possibilities for interpretation, therefore we should keep an open mind. Moreover, no one knows what future excavations might yield and change what we know about this aspect of societies.

13. Function of figurines

The interpretation of the figurine's function is a debated subject. The fact that we cannot definitively prove any hypothesis in most cases means that all we can do is offer ideas and assumptions regarding the roll and function of these artifacts after taking into considerations some factors which constitute the pillars of the function interpretation we offer. These factors can be divided into two sets. The first set of factors relies of the anthropomorphic figurine itself, and the second set of factors relies on the archaeological context and general site information.

The first set of factors:

- 1- The shape of the figurine. When we assume that the figurine served a function or was born out of a specific vision of the artist, we have to assume that whichever shape the result is, it was intentional. A curvy body is interpreted differently from a flat body. The representation of arms and legs as stubs for example should be understood differently from when the arms and legs are represented realistically.
- 2- Nude representations are probably the most susceptible to a verity of different interpretations in terms of their function.
- 3- The representation of gender identifiers. Giving a figurine a gender identity is very indicative in that the artist is not representing a complete anonymous figure.
- 4- The representation of genitals and emphasis on them. It should be distinguished between representing reproductive or sexual organs as a gender identifier and exaggerating the representation of these organs to serve a purpose that could be related to fertility or erotism.
- 5- The amount of details represented on the body and whether the figure is represented wearing jewelry items or not.

- 6- The condition of the figurine, and whether there are intentional markings, weathering from excessive use or intentional breakage.
- 7- Production technique offers some clues about the use. The molded figurines, which are less personal and probably mass produced, could indicate different meaning from the hand molded ones. The mass production itself is to be carefully considered when interpreting anthropomorphic figurines.

The second set of factors:

- 1- The archaeological context constitutes a large part of the interpretation process. A figurine in its original find spot offers a great deal of information about its use. Figurines in secondary context offer less conclusive information, but the mere fact that the item was found in a secondary context often helps in attributing function.
- 2- Disposal and discard. Disposing of a figurine can mean that the figurine is not important, so when broken or damaged it is disposed of, or it could mean that the figurine probably had a significant use in some rituals that required the disposal of the figurine when the ritual was over.
- 3- The number and overall distribution pattern of the anthropomorphic figurines in the archaeological site, which can help determine the nature of the function of the items, be it religious and connected with official religious spaces or related to domestic cult or any other domestic function.¹⁸³

¹⁸³ The distribution pattern and how it relates to understanding the function is discussed in Roßberger 2017 and Petty 2006.

- 4- The general atmosphere of the site in antiquity, whether it was a commercial city, a religious center, a cross road for convoys, or a capital.

Even after taking into consideration all the factors mentioned above, it is still impossible to assign functions to all the anthropomorphic figurines from Urkesh. Nevertheless, it is possible to make some assumptions about the function and use for some of them.

13.1 Ritual and magic

Many archaeologists, philologists and art historians have pointed out apotropaic use of figurines to banish evil and/or a religious use strictly related to temple activities or to divinatory practices (Ramazzotti 2011: 352). Meyer proposes a general magic use of anthropomorphic figurines stating that they might have been used as part of magic practice to banish evil, through braking them or burning them (Meyer 2007: 359-360; Peyronel 2014a: 620) hence relieving a person from the personified evil. In addition, Sumerian and Akkadian cuneiform texts provide details on how to cope with illness, danger, and personal difficulties where they describe symptoms, provide etiological or descriptive diagnoses, and prescribe ways to deal with evil and suffering (Tzvi 2007: 373)

There are other written sources from Mesopotamia dating to the first millennium describing the use of anthropomorphic figurines as vehicles of sympathetic magic. Scurlock discusses a group of Babylonian and Assyrian texts describing the magical-medicinal rituals used by exorcists to interact with the dead, and other rituals to expel ghosts. The rites required the making and manipulation of a figurine (Scurlock 1988: 50-64). Anti-witchcraft rituals include oral rituals (incantations and prayers), symbolic rituals (the burning of statues) and medical treatments (preparation of potions), as in the ritual of the *ašipu*, where the ceremony often

revolved around inflicting an act on a specific object or symbol, for instance, the destruction of figurines (Tzvi 2007: 378).

The ritual of Maqlû is another example where the rites included burning and drowning a figurine (Tzvi 2011). Many Mesopotamian incantations directed a person to make a figurine out of clay, which was used as a living effigy of that person. It was then subjected to ritual actions to cure or disperse an evil spell. In the *Šurpu* rites designated at the purification of the person, such effigy or figurine is burned to cleanse the person for whom it substituted (Assante 2009: 12).

At Urkesh, three statuettes could be interpreted as having a ritualistic magical use with certainty, not only relying on the shape of the statuettes and the fact that they included a container for a certain substance, but also based on the archaeological context and find spot. A12.30, a naked female statuette with a depression on the top of the head which forms a container for a substance (an ointment perhaps) that was interpreted as having a medicinal use. The breakage in two locations was probably intentional due to the fact that the breakage lines are very clean and it was possible to reassemble the figurine together again which suggested that the figurine was intentionally broken after serving its purpose of warding off evil or in this case, illness. According to (Voigt 1983), this class of figurines is characterized by fresh breaks in a consistent location, for example at the neck and/or waist.

Another ritualistic interpretation is possible here. This nude female statuette with extremely large pubic triangle and very feminine silhouette could have been used as a container for an ointment that treats male impotence. The shape of the statuette was probably meant so as to increase arousal. Sources from the Middle Babylonian period describe the treatment of male impotence by rubbing the penis and the lower body with an ointment made from plant oil and

iron or from the parts of a sexually potent animal, in addition to mentioning a woman “talking dirty” to the man (Biggs 2002: 72-3; Budin 2015: 42).

The Hittite Paskuwatti’s ritual to the goddess Uliliyassi against impotence reveals the important role of women in this regard. Although it is debatable whether this ritual was used to cure impotence or to take away a man’s femininity, in any case, the female functuary Paskuwatti uses sympathetic magic to cure the man (Hoffner 1987: 277; Budin 2015: 43). The fact that these sexual ability rituals were performed by women, makes it more plausible to hypothesizes such function for statuette A12 i30.

Another example is A12.108, an anthropomorphic vessel that probably contained perfumed oils used in the *Abi* rituals (Kelly- Buccellati 2002: 141). The shape of the vessel and the archaeological context in which it was found (the *Abi*) both suggest a ritualistic magical use. A Hittite text supports this theory, as it describes a ritual where a pit would be dug to relocate the black goddess and they offer perfumed oil (Hoffner 1967). Some Hurrian texts, found in Hittite archives, were used during the necromantic rituals held in the *Abi* (Kelly-Buccellati 2002: 135).

A9.91 probably served a similar purpose. All we have left is the bottom part of the vessel, which clearly shows that it was a container for some sort of liquid. A conclusion drawn from the perforation at the bottom of the vessel at the tip of the pubic triangle, which was probably used to drain the liquid contained inside. This item was found in an accumulation layer overlaying a pebble floor in AK palace building, dating back to post imperial Akkadian period, the same dating as A12.108.

13.2 Deities

Not all religious practices were performed in cult places. The notion of a household god was very common in ancient Mesopotamia. The household gods, divine images, depictions of a goddess, or replicas of a cult image were used as symbols or objects of worship. Several authors have argued that there is a connection between these ancestors and figurines. Liebowitz for example, has proposed that some figurines recovered from Selenkahiye might belong to the cultic magical realm related to domestic cult (Liebowitz 1988: 26-32).¹⁸⁴

Both, anthropomorphic figurines and plaques depicting a human figure can be thought of as a symbolic representation of a deity. Van der Toorn 1998 argues that the plaques depicting a nude female are inexpensive accessible replicas of a cult image, and that their wide distribution confirms that the role of the cult image was central in private worship as well as the official cult.¹⁸⁵ But the replica of a cult image is symbolic in the sense that it was intentionally stripped of divine indicators to represent, as Assante argues, a being between high gods and mortals that protects the house and enhances the life of its inhabitants. Some were meant to ward off evil (Assante 2002: 6-7).

Wiggermann 1981 suggests that the nude female is *Baštu*, “dignity”, personified as protective spirit (Assante 2002: 7), and as guarantor of personal happiness (Moorey 2001:33). A widely accepted idea now that finds support in a bronze object found in the temple of Ishtar in

¹⁸⁴ Liebowitz’s argument is built on the archaeological context of the figurines in domestic areas, and buried under houses, and on the hand position and gesture, in addition to the lack of any divinatory indicators.

¹⁸⁵ In Ur for instance, terracotta plaques were found associated with domestic altars or street shrines (Moorey 2001:29).

Assur, interpreted as a representation of a vulva, which bears a dedicatory inscription to that goddess mentioning TĚŠ/*baštu* and would thus stand as an abbreviated version of the naked figure (Felli 2015: 218). Asher-Greve and Sweeney suggested that this representation of naked woman in its ideal feminine rendering might be the counterpart representation of the nude masculine hero and its ideal masculinity (Asher-Greve and Sweeney 2006: 139), and Moorey places it amongst the mortals rather than the immortals (Moorey 2003: 31; Felli 2015: 220). However, Blocher identifies this naked woman as *Kezertum*, a symbol of a deity (Blocher 1987), a debated interpretation given that the figure represented, lacked any divinity indicators.¹⁸⁶

There are few aspects that should be considered regarding the plaques and what they represent. According to Assante, in order for the plaque to fulfil its function, it could not bear an original image, and its efficacy largely depends on suppressing human authorship (Assante 2002: 3),¹⁸⁷ meaning it should not bear any personal artistic influences from the artist, and no vision or perception of his should be imposed, nor it should be a creation that bears the soul of the artist. It should be a standard symbol bearing a unified perception of the figure depicted on the plaque that cannot be accredited to a specific artist or maker because it was not meant to personify a person, but rather a concept and a spirit, therefore it did not bear to be interpreted differently by the imaginations of artist. And in turning a high god into a generic god as Assante phrases it, it becomes more of a folk related practice. Perhaps it was forbidden or frowned upon to have high god representations in regular houses, so a re-adaptation of the divine imagery was needed to make them suitable for popular use but still maintain their protective power by the symbolism of the replica. my opinion, the sheer use of clay, which was easily available and

¹⁸⁶ *Kezertum*, translates as “the curly one”, and characterized by a special hair style (Felli 2015: 218).

¹⁸⁷ Refer to Assante 2002 for her argument on the cultural unity in the face of social shifting and changes.

economically convenient, personified the underlying subconscious notion of creation which is in itself a ritualistic phenomenon.¹⁸⁸

The three plaques discovered to date in Tell Mozan represent an unidentified nude female, but they are not a replica of the same motif. They illustrate three different representations of a nude female. Out of the three plaques, two were discovered in a context that could be associated with a domestic sphere, which is where most plaques in Mesopotamia were found. The third one was located in a peculiar context.

A15.228, dating to the Khabur period, represents a nude female wearing a head dress. An opening in the top part of the plaque was made for hanging purposes. This plaque was found in an ash layer in excavation unit A15 which was a residential area formed after the abandonment of the royal palace (Buccellati 2005a: 23). As for the other two plaques, they were both discovered in the same excavation unit. A16q625.3 dates to Isin-Larsa period, where the area of A16 contained scattered occupations, tannurs, pits and burials.

The third plaque A16q638.3, represents a unique case. It was found within the fill of a tomb from the Khabur period. The area A16 in Khabur times was the location of house-like mortuary structures. The fact that this item was found inside a tomb fill, A16a16, could expand the concept of the household deities and their protective powers working effectively even in the afterlife, or to safeguard the deceased in his journey to cross to the other world.

It is very difficult in the light of the information we have, to determine the origin of these plaques, not in terms of the imagery but in terms of manufacture. It is most likely that they were

¹⁸⁸ More on the link between clay and creation in the chapter 7.

locally produced, given the fact that the culture of a household protective deity existed in Urkesh, and there was a large residential outer city still yet to be excavated.

It is easier to attribute a religious nature to plaques than it is to handmade anthropomorphic figurines, because even when they exhibit a ritualistic nature, the archaeological context interferes with this interpretation to a great extent. Many of those figurines were found in accumulation layers, top soil, brick fall or on the surface, hence making the assumption of a household gods function, or any other spiritual function for that matter, less plausible because one would imagine that these figurines would have had a great value and were passed on from generation to generation due to their symbolic value. They would not have been disposed of anywhere, unlike the figurines dedicated for magic rituals. Not being associated with a specific readable context diminishes the value of any assumption.

The following are examples of the two cases of confirmed and arbitrary archaeological context.

In the case of A9.61, the nude female torso was found in a light powdery soil under surface soil and housing area. The fact that it is a nude representation of a female, where the remaining part of the arm is directed towards the breasts, suggests a spiritual related use.

A14.135 holds all the physical characteristics that would make a candidate for a spiritual use as well. It represents a nude male with extremely large and well-defined sexual organs and a round base to be easily placed on a surface. This item could represent an in-house fertility charm, but the fact that it was found in the top soil of the baulk between the excavation squares weakens significantly this assumption. What compensates for this insignificant find spot is the fact that the whole Khabur phase to which the item belongs is characterized by brick fall, abandonment, dumps and burials, so if there was a residential complex there at one point, the brick fall would have washed it all and it is normal then to find such an item in debris.

Any of the nude representations, especially the ones with a base, could be considered for this role of household gods, not necessarily in the form of an actual god, but as a symbolic representation that provides protection, prosperity and well-being for the inhabitants of the house. However, this might have been a lot less common than the household gods in the shape of a plaque, which were easy to manufacture and to display. Therefore, if any figurine is considered for such a part, it should be viewed as an exception and as an individual initiative, not a collectively accepted cultural practice, at least until solid evidence of this practice is obtained.

13.3 Toys and dolls

The possibility that figurines may have been used as toys or objects of play, has been suggested by many scholars. Voigt 1983 describes figurines used as toys as being made of common substances including clay, wood or other organic materials. The subject of these portable items includes animals, humans and imaginary beings (Voigt 1983: 186). Durable figures may be used for years because figures used for play tend to be handled roughly or carelessly. But we must pay attention to the rough handling as it should exhibit some arbitrariness, for when consistent, it must be intentional, as is the case with Umm el-Marra figurines which are all broken, typically across the body and neck. One would expect that toys would display a less consistent breakage pattern (Petty 2006: 49).

If we assume that a certain figurine was a toy, we have to be able to know for a fact that the arbitrary rough handling that the figurine exhibits is in fact a result of rough handling and not the result of damage and decay that occurred over time. In addition, an archaeological context should back up this hypothesis, along with an overall physical form and features that are appropriate for a child.

For the moment, and in the light of the information we have, there is no evidence to advocate that any of the anthropomorphic figurines from Urkesh represents toys.

14. Function and significance of jewelry

We use jewelry in our daily life to accessories, reflect a certain image and communicate a certain message (like the one communicated by a wedding ring), rendering the idea behind wearing jewelry much deeper than it appears. We can safely assume that the same was true for the ancients as well, for jewelry items were not considered only a mean of self-expression and an item of aesthetic essence, but they were also believed to have powers and different layers of meanings.

An interesting information I would like to mention here relates to the essence of jewelry. The word for a precious jewel in Arabic language is *Jawhara* which derives from the word *Jawhar* meaning essence, which is exactly the same word used to describe the essence of a person's soul in the Arabic language.

The collection of jewelry items discovered to date in Urkesh, helps in shedding the light on the general taste of its citizens, the skills of manufacturers, the materials available, the import scale and the significant value that these items held, especially considering that they were part of the funerary practice, and were also depicted on anthropomorphic figurines, which is a big indicator of their importance to the overall image of the figure.

Many interpretation of the roles that jewelry played in Mesopotamia have been offered by many scholars over the years and with each new discovery. Some of these interpretations were based on literary sources, others on the archaeological context of the finds. I present here some of the interpretation possible for the jewelry items and beads that were discovered in Tell Mozan.

14.1 Self-expression

The first function that comes to mind when looking at a jewelry item is self-expression, not only on the part of the person who wears it, but on the part of the person who made it as well, as for some of the items are true art pieces that required enormous skills and rich imagination to produce.

Choosing to wear or not to wear jewelry is a personal expression that reflects how a person perceives him/herself and how he/she wants to be perceived by others. Humans chose to wear decorative ornaments from the earliest stages of their history by using natural materials such as sea/ fresh water shells or animal bones, and moving on to a more elaborate form with the progression of knowledge and technique. And while many jewelry objects have an apotropaic meaning associated with them, or a certain function, it is important to not neglect the pure desire in aesthetic appeal.

14.2 Social status and wealth

Jewelry can reflect a certain social status indicating one's social class by wearing them or not wearing them. This depends on the type of jewelry worn (earring, ring, ...etc.). For example, in the Roman period, slaves used to wear an earring, which was a practice that continues all the way to the Islamic period (Ogden 2006: 16). This earring was a sign of slavery recognized by all members of society, where a simple jewelry item served as a social status identifier.

Jewelry was also worn by high-ranking members of society as an indicator of status and/or wealth because obviously, only a certain class of people can afford to wear expensive jewelry, especially gold ones with precious stones. Hence, we see that jewelry to some extent, works as a conveyor of a message regarding how the person would like to be perceived.

So far, we have no reason to believe that males wearing jewelry was a trend in Urkesh. The representations of king Tupkish on seal impressions depict him without any ornaments, unlike the representations of some other kings in Mesopotamia where one letter mentions a stone-inlaid diadem worn by Zimri-Lim at a meeting with other kings (ARM 18 8) for example (Charpin 2009: 281-282; Roßberger 2015: 234). Of course, this could only be the way in which king Tupkish is represented on seals, especially that the seal iconography puts him in a family environment where he is not expected to be adorned (Buccellati and Kelly- Buccellati 1996b). However, male figurines are not depicted wearing jewelry items, unlike some female figurines from Urkesh. Even in burials, jewelry items were attested only in the graves of females and children.

14.3 Cultural identifiers

Jewelry probably served as a mean to recognize the origin of a person. Just like in our modern days, it is easy to distinguish between Bedouin jewelry and European style jewelry, and it must have been the same in antiquity as well, where the style of the jewelry item could indicate the origin of a person, such as Phoenician pendant masks which are considered a typical Phoenician type of jewelry (Caubet *et al* 2007: 203). An indigenous Hurrian type of jewelry is yet to be identified.

14.4 Amulets, charms and magical use

Many of the superstitious habits and practices that people still believe today, stretch back to ancient times. Still to this day, at least in the Arab region, people believe in the power of evil eyes and try to ward it off with blue eye amulets which supposedly protects its wearer from evil and envious eyes. And until this day, people believe in the magical power of some materials, like precious and semi-precious stones where the energy on some stones are more compatible

with the energy of a certain person than other stones, hence wearing them has benefits on the person's health, well-being and overall happiness. There are many examples that depict eyes on beads in the archaeological record, which were meant to ward off evil (see Reade 2003: 130-132, Fig. 79a, 79b). And many Mesopotamian texts address the issue of warding off the effects of the evil eye.¹⁸⁹ An example of this protective eye is depicted on a bead (A16.75.1) found in an infant jar burial in Tell Mozan (A16 a15 i78). This find in a burial context extends the protective power against evil eye into the afterlife as well, where this amulet is also needed.¹⁹⁰

The use of stones for beads and others types of jewelry was not arbitrary. The stones were carefully selected based on a knowledge of the protective and magical properties.¹⁹¹ The powers of these stones are evident from textual sources of the antiquity, where Inanna for example, ties a lapis bead to her neck when she was getting ready for her journey to the underworld" she tied the small lapis beads around her neck" and the metaphor behind "Do not let your bright silver Be covered with the dust of the underworld. Do not let your precious lapis Be broken into stone for the stoneworker" is indicative of not just avoiding the loss of these items hence losing their protection, but also not to lose her will power (Wolkstein and Kramer 1983: 53-54). The choice of this lapis bead was not arbitrary, as it is known to provide protection.¹⁹² Ancient Babylonian texts mention several types of colored stones that were believed to have protective powers

¹⁸⁹ See Thomsen 1992 for a collection of ancient texts related to the evil eye and its cure.

¹⁹⁰ Stones were not the only materials believed to be effective against the evil eye and envy. Lead is one of the metals believed to have great power against envy and it is still used today in modern day Syria. The Akkadian texts mention the use of bread to cure illness cause by an evil eye (Thompsen 1992: 26). Similar practice to protect children against the evil eye is still used in Syria, where a loaf of bread is broken over the head of a new born, to protect him/her against evil eye.

¹⁹¹ These properties are discussed in chapter 9.

¹⁹² The text says: "She tied the small lapis beads around her neck. Let the double strand of beads fall to her breast" (Wolkstein and Kramer 1983: 53).

against miscarriages and the birth of abnormal children (Stol 2000: 49, 166). There is also archaeological evidence that confirms that the neck beads worn by Naram-Sin, were not simply ornaments, but also provided him with protection (Winter 1996: 12).

Amber and carnelian were among the stones believed to have protective powers, and energies related to their properties (Pieniążek and Kozal 2014: 187), Carnelian is mentioned in the Hittite art of healing, and in the Egyptian religious ideology, carnelian was predominantly tied to the solar ideology and its power was often combined with turquoise and lapis-lazuli (Pieniążek 2017: 61). Obsidian was highly thought of as precious stone of aesthetic essence.¹⁹³ This is attested in the Akkadian poem from the late period, *Love lyrics of Nabu and Tashmetu*, where in one verse, Nabu is describing the beauty of his beloved: “(O Tashmetu), whose heels are obsidian stone, (O Tashmetu), whose whole self is a tablet of lapis” (Foster 2005: 945. I’).¹⁹⁴

One of the best testimonies to the great power of jewelry is in the descent of Inanna to the underworld, where she was asked to strip off one item of clothing and jewelry at each one of the seven gates, stripping her from her alluring sexual appeal embedded in her attire and adornments. By stripping Inanna of her jewelry, she was also stripped from her powers. The beauty that these jewels add to her appeal are evidenced in this part of the text: “You, my lady, dress like one of no repute in a single garment, the beads (the sign) of a harlot, you put around

¹⁹³ According to Cauvin (1998) obsidian was used for more than just decorative purposes, as it had magical and religious significance (Cauvin 1998: 381).

¹⁹⁴ There are many examples from ancient texts attesting to the significance of obsidian. An example can be found in the fictional letters from Gilgamesh to a foreign king: “I wrote to you concerning the great (blocks) of obsidian and lapis, overlaid with finest gold, to attach to the [stat]ue of my friend, Enkidu, but you said, “There are none”” (Foster 2005: 1017). Knowing of how much Gilgamesh was fond of Enkidu, it seems fitting that he would only choose the most beautiful and precious materials to adorn his statue.

your neck, it is you that hail men from the ale house!" (Jacobsen 1987: 205-232; Wolkstein and Kramer 1983).¹⁹⁵

Besides choosing the type of material according to the considerations mentioned above, the shape that these materials took had a significance as well. Many amulets and beads were shaped like different species of animals. And even today, certain animals have specific significance, although this meaning varies greatly between different societies.¹⁹⁶ A turtle is considered a good luck charm for example. And because animals were a significant part of the ancient's life, it is only natural that they would become associated with different concepts. The fish shaped pendant from Urkesh (J3.319) can hence be interpreted accordingly. And while there is no conclusive information as to what fish might have signified, one can borrow from modern concepts. Fish is considered a symbol of abundance and fertility. It is also viewed a symbol of strength and independence. The fish can only live in a water environment. If we project these concepts of independence and adherence to the environment of the fish, onto the larger frame of the Hurrian culture, the metaphor of the fish takes a deeper and larger meaning, that might have represented the adherence of the Hurrians to their environment, their independent mountainous character and their rooted unique culture.

14.5 Religious use

It is most probable that special types of jewelry, in terms of style and manufacturing materials, were worn by religious figures to distinguish them from the rest of the public and for

¹⁹⁵ For transliteration and translation of "Inanna's descent to the netherworld", see ETCSL text no. 1.4.1.

¹⁹⁶ The owl for example, is considered a good omen in western cultures, while in the Middle East, it is considered a bad omen.

their symbolic meaning. This symbolic meaning and form are attested in some texts (Wilkinson 1994: 82-125).

One of the pendants found in Urkesh (J3.20.1) bears a religious symbol on it. The star symbol with 8 rays depicted on the disk, which was a popular motif believed to have originated in Mesopotamia in the Akkadian period, and it is believed to be linked with to the goddess Ishtar. Giving the fact that Hurrians had their own pantheon of deities, this symbol, might have been connected to the goddess Shaushga, the Hurrian Ishtar (Maxwell-Hyslop 1971: 141-143). It is also possible to interpret the symbol of 8 rays as a sun disk, representing the sun god Shamash.¹⁹⁷ However, the sun representation is usually in the form of a 4-ray star with 4 curved rays in between them, not straight lines.¹⁹⁸

Wearing these types of religious symbols, was not only related to the desire of obtaining the god's protection through baring its symbol, but it was also meant to communicate a message to others that conveys the person's dedication to the worship of that god.

14.6 Cultic and ritualistic use

The cultic significance of jewelry items, the materials they are made from and its relevance to cultic practices is attested in ancient Akkadian texts where for example, a text mentions the "ingredients" needed in a magical medicinal practice: "you string a gold breast plate on red wool and tie it to his chest... a string of stones you tie to his hair" (CAD: 92 s.v. rakasu)

¹⁹⁷ For parallels of this symbol on pendants, refer to chapter 11.

¹⁹⁸ Black and Green 1992: 16, 168-169.

It was also a normal practice to adorn the ritual and cultic statues with jewelry (on the statue itself) or integrate the jewelry into the statue, like in the case of statuettes (A12.108 and A12.30) from Tell Mozan. These two statuettes, which are assumed to have been a part of ritualistic ceremonies, are both wearing jewelry items. Jewelry was also used as offerings in temples, especially beads which is evident by the cache of beads found in the temple of Ninkarrak in Terqa, where 6737 beads of different materials were placed by the altar (Buccellati and Kelly-Buccellati 1980). These beads in the temple of the goddess of good health, were probably used as part of the jewels of the goddess, and her statues might have actually been adorned with them (Kelly-Buccellati 1981: 47)

Some jewelry items were fashioned as cultic symbols to grant divine protection to the person wearing it. For example, the crescent shaped pendant supposedly safeguarded pregnant women by invoking the protection of the moon god (Maxwell-Hyslop 1971: 141-143; Ornan 2007: 231).

In addition to all this, jewelry may have been important for the right of passage rituals, where the female would wear a special type of headdress. It is also believed that the jingling of the headgear metal parts, might have been effective in warding off evil. (Gansell 2007a: 460-467)

Pins were also believed to have apotropaic properties as the textual evidence from Mesopotamian suggests, and strengthened further by the archaeological evidence where many of the finds come from cultic contexts (Pieniżek and Kozal 2014: 188).

14.7 Jewelry as a means of payment

While the aesthetic and spiritual use of jewelry was probably dominant in antiquity where jewelry items were used for their powers and properties, beads, metal rings and other forms of

jewelry, could have been used as means of payment (Boehmer 1972: 165-166; Pieniązek and Kozal 2014: 188). This is attested in Old Babylonian letters: “I gave you barley and silver to have bricks made” (CAD: 77 s.v. rahu). Large amounts of jewelry were also used for dowries of princesses and ordinary women (Roßberger 2015: 235).

15. The perception of Beauty

Beauty is in the eye of the beholder. But our eyes are influenced by social and aesthetic considerations imposed on us by years of traditions, or by new trends pushed forward by fashion industry and advertisement companies, to the point of altering and manipulating our perspective, and clouding our judgement regarding what we consider as beautiful. In every culture, in all parts of the world, there are desirable features considered as a standard for beauty, like the long neck in some African tribes, the small feet in China, and the overweight women in Mauritania. And these desirable features shifted and changed over time. Since the perception of beauty is very different in every culture and in every period, can we see what was the perception of beauty in Urkesh through the representation of human figures?

What actually constitutes beauty in any given era is very complex. Today's world modifies the images of men and women in ads and art works to fit what we consider as beautiful. But did the ancients do the same thing? Is what we see actually a modified image to fit their perception of beauty? This issue surely affects individuality where diversity is being celebrated less and people are molded into a standard measure of beauty.

It is fairly easy to know what was desirable aesthetically in more recent civilizations such as the of Romans and Greeks. There are written testimonies, like what Plato wrote about the structure of the human body and face as a system of triads (Plato 1961: 1151-1211). For Greek mathematicians, the number 3 had a special significance. The perfect face was divided into three sections: from hairline to eyes, from eyes to upper lip, and from upper lip to chin. The ideal face was two thirds as wide as it was high.

It is however more difficult when dealing with previous periods, as there are no written sources that describes their philosophy regarding beauty, and the body of material culture is very diverse in Style.

Seal representation and anthropomorphic figurines from Urkesh, offer us an opportunity to look through the eyes of Hurrians.

Seal impressions

If we look at the scene from seal impression q2, depicting the royal consort, we can see the king, the queen and their children (Buccellati and Kelly- Buccellati 1996a: 15, Fig.6). The queen is represented with a large nose. In fact, all the characters represented on the seal have a large nose. There could be three interpretations as to why the queen was depicted with a large nose: The first has to do with realism in Urkesh. The artist at the seal workshop did not lack the skills to make a representation with more refined features, so the queen might have had a large nose, but she did not request the artist to make it smaller or to change her appearance. She is celebrating her appearance, that in our modern day is considered unattractive, but in third millennium Urkesh, it could have been quite appealing. The second interpretation is actually the opposite of this opinion. The queen might have had a small nose, but she intentionally requested the artist to depict it in this manner, because the large nose was considered a desirable aesthetic quality, which she did not possess. The third interpretation is that the artist did this on purpose, but not based on the queen's request, but rather as a sign of appreciation and respect, by depicting her in what was considered an attractive manner.

The most plausible interpretation out of the three possible interpretations mentioned above, is that the queen probably had a large nose, and requested the artist to depict it as it is,

and celebrate her appearance.¹⁹⁹ especially considering that most of the figures depicted on seal impression related to the queen are represented with large nose, making it more plausible that the large nose was a celebrated feature and aesthetically pleasing.²⁰⁰

The large nose is still very characteristic in the region of Jezirah and lower Anatolia to this day, and this could be an indication of an inherited taste where this feature is admired and depicted in the realistic representation of characters on seal impression. The only difference now, is what we consider as beautiful in our days, which is extremely different from the antiquity. And giving the fact that realism was a present notion in Urkesh, it becomes more plausible that the seal representations are not an altered image, but at the same time, the royalty figures possessed appealing features according to the presumed beauty standards of that period.

Anthropomorphic figurines

The corpus of anthropomorphic figurines reveals a tendency towards slim bodies that become sleeker and more refined towards the end of the third millennium and the beginning of the second millennium BC.

In all the representations from Urkesh we do not see thick heavy bodies, nor do we see exaggerated breasts. It seems that the small breasts were considered attractive in a woman. Even with the statuettes of the ritualistic nature where one would expect emphasis on the sexual attributes, they adhered to those standards.

¹⁹⁹ Queen Uqnitum asserted her power as the primary wife and the mother of the crowned prince through her seal images, which depict her in this manner. This was most probably done at her request. For more on this, refer to Buccellati and Kelly-Buccellati 1996a, and Kelly- Buccellati 2010b.

²⁰⁰ For more on queen Uqnitum's seal, refer to Buccellati and Kelly-Buccellati 1996a.

As for the facial features, it is not very wise to give judgment because the sample that we have is small and does not reflect the full truth, but there seems to be more appreciation for the small nose towards the end of the third millennium and the beginning of the second millennium BC in comparison with the representations on seal impressions.

Freud explains the perception behind the notion of bodily beauty as originating from the sexual drive; through a transformation, sexual attraction is moved away from the primary sexual characteristics to the secondary sexual characteristics (Freud 1905)

In a way, this is what happened with figurines that were interpreted as representation of the mother goddess with exaggerated sexual characteristic and blank face. As the human experience evolved and matured, this type of representation disappeared from Mesopotamia, and more concentration was placed on other attributes in the representation, the ones that could reflect an inner beauty as well as exterior beauty, which is a major leap in the evolution of human thought in that area.²⁰¹

It has also been suggested that finding someone attractive has to do with our perception of their fertility. For example, in women, a low waist-to hip ratio, where there are more fat deposits around the hips as compared to the waist, was considered more attractive in many different time periods, as these women were perceived as healthier and reproductively viable. Interestingly, studies have shown that women with high waist to hip ratios are generally less healthy, with higher incidences of diabetes and infertility (Darwish 2009: 6)

²⁰¹ Plato wrote that “Beauty is not just any Form. It bears some close relationship to the good” (Symposium 296 d), the argument is of interest as it deals with the human’s thought on beauty and the link between beauty and morals.

Figurines from many sites in Syria exhibit these features. Even the ones that are considered to be abstract representation of the anthropomorphic figure, or not the most realistic in their representation of features and proportions. And we see that sexual attributes are almost always emphasized but in a way that is subtle,²⁰² meaning that sexuality in this sense, is connected to an idea or function not just the mere seductive aspect of it (except in some cases of course where the representation is simply of an erotic or seductive nature).

I am in no way suggesting that this emphasis on the hips and low waist was a result of the ancient's knowledge about the link between fertility and these qualities. I am simply referring to the fact that this intentional emphasis is connected with the idea of fertility, in its broader sense, meaning that this emphasis by itself is not a reflection of women as a symbol of fertility, but of the nude body in all its alluring power that evokes the idea of fertility by encouraging copulation and producing offspring.

In order to better understand how the minds of the ancient perceived beauty, we have to understand the influence of the image in a non-reading society.²⁰³

The way we value beauty is an argument deeply connected with our psychology. Our judgment about things is dependent on their setting, and on the context. We are more likely to think that someone is beautiful if we learn that he/she did some heroic act for example, and we are more likely to appreciate music if it is played in an opera house, by a famous musician, on a

²⁰² Ramazzotti 2011 mentions the notion of sexual attributes rather than sexuality.

²⁰³ This notion is discussed in Pinnock 2014.

Stradivarius instrument.²⁰⁴ By the same logic, it is more likely that the ancients were led to find beauty in the high-ranking officials of the state, the hero's representations in folk stories and the royal family members. It is not surprising that they would have perceived their features and their attire as very desirable, hence unconsciously setting a mental template (Kant 1790).

The constituents of beauty are not arbitrary, and people from the same ethnic group or the same cultural sphere agree on a mutual beauty standard, according to Darwin (Darwin 1871: 95). This notion could explain, to some extent, the difference in beauty standards between Hurrian Urkesh and other sites of other ethnicities or sites under the dominance of the Akkadian empire. The solid Hurrian ethnicity that influenced many aspects of Hurrians life and art style, must have had an influence on their perception of beauty and what they deemed as desirable, that which is "indigenous".

Aside from the influence of the cultural sphere, the mental templates that are formed in an area, are very susceptible to other elements. Landscape, being one of these elements, can have a major influence on our taste and perceptions. A mountainous landscape, in the case of the Hurrians in Urkesh, had an effect on many aspects of their life, such as architecture for instance.²⁰⁵ And in this light, it might have had an effect on their thoughts regarding beauty.

²⁰⁴ The *Washington Post* wrote an article about an experiment made by Joshua Bell, one of the best concert violinists in the world who played for free, for 45 minutes, on a violin worth 3.5 million dollars at a subway station. Over a thousand people passed by Bell, only seven stopped to listen him play, including a 3-year-old boy, and only one person recognized him, which could prove how our evaluation of beauty depends on the setting and the presentation. To read more about the experiment, refer to the article by Gene Weingarten entitled *Pearls before breakfast* published in the *Washington Post* on April 8, 2007, or refer to this link https://www.washingtonpost.com/lifestyle/magazine/pearls-before-breakfast-can-one-of-the-nations-great-musicians-cut-through-the-fog-of-a-dc-rush-hour-lets-find-out/2014/09/23/8a6d46da-4331-11e4-b47c-f5889e061e5f_story.html?noredirect=on&utm_term=.7175c6f9c9eb

²⁰⁵ For the effect of the mountainous landscape on Hurrian architecture, refer to Buccellati 2016 and Buccellati 2009.

Another element that could have a strong effect on the mental templates is of an ideological nature. The fact that Urkesh was a major Hurrian religious center (Buccellati and Kelly-Buccellati, 2001a: 18), strongly established the ideological identity of the city and made it less susceptible to influences from outside.

However, Urkesh was not excluded from these influences, especially because we know that the daughter of Naram-Sin, the king of Akkad, was married to the king of Urkesh, and that there was an alliance between the two cities through dynastic marriage. This is evident from the seal impressions found at Urkesh bearing her name and the names of her courtier, and from the shift in sealing style into an Akkadian style (Buccellati and Kelly-Buccellati 2002c). Yet the body of art work we have dating to this period and later periods retained its Hurrian identity to some extent, meaning that for now, and for what concerns the body of anthropomorphic figurines we have so far, Urkesh corpus does not contain any of the popular trends that we see in other sites like the elongated cylindrical bodies, the flattened figurines with stub arms and balloon hips with emphasized navel, the synophrys and exaggerated eyes or the peculiar face representations with exaggerated applied eyes and strange hair style.²⁰⁶ The body of anthropomorphic art is more on the realistic naturalistic side with hints of a specific style in the form of turban like headdresses, braids and subtle representations. Further excavations at Urkesh could change this scenario, and we might learn that the general cultural sphere had a much greater effect of the Hurrian ideology.²⁰⁷

²⁰⁶ See chapter 16 for the argument about the outside influence on the anthropomorphic representations.

²⁰⁷ For more on the Hurrian Ideology, refer to Buccellati and Kelly-Buccellati 2009, and for more on the Hurrian ethnicity, refer to Buccellati 2013.

16. Social identity

This discussion will focus on the core issue concerning Hurrian civilization, i. e., the question of Hurrian social identity. The main question asked here is related to the reflection of the Hurrian identity, in the style of the anthropomorphic figurines and jewelry, and how the Hurrian identity contributed and/or restricted the artistic perception and governed aspects of the aesthetics connected to these creations.

The common denominator between the artifacts from Urkesh, appeared to be very faint at first. However, with the progression of the work, this denominator became clearer and more embodied in the general characteristics of the representations, especially after considering all the other factors of the civilization in discussion here, as these items constitute an important and integral part of it.

My findings were built on the foundation of the previous research done on the topic of the Hurrian identity of the city, and my argument, that the style of anthropomorphic representations, and the jewelry to a lesser extent, can be considered to have a regional style that stems from, or was greatly influenced by the identity of the city, rests on three pillars: 1. The Hurrian identity of the city and the question of ethnicity. 2. The relationship with the neighboring northern region and the northern hinterlands of Urkesh and 3. The strategic geographical location of Urkesh as a gateway for trade between the north and the south.

16.1 The Hurrian identity of the city and the question of ethnicity

It has been established that Urkesh was a Hurrian city based on numerous aspects which I will review here briefly.

The unique Hurrian language, with only one possible known relative (Urartian) is also one of the aspects that corroborate the Hurrian identity of Urkesh, despite being limited. But this limited evidence has a great significance, because it reflected a well-established scribal tradition. The Hurrian language was used in the title of the king of Urkesh *endan*, which was never attested anywhere else, as it is the only non Sumero-Akkadian title to be used in third millennium Syria (Buccellati and Kelly-Buccellati 2007a: 146-147).²⁰⁸ This aspect is important not only because it testifies to the use of the language, but it also has other implication of a political nature. The use of the Term *endan* by kings who ruled at the height of the Akkadian dynasty power was a political statement that established and emphasized the distinctiveness of the Hurrian culture and political autonomous (Buccellati 2005a: 5). The use of the Hurrian language is also attested on seals of courtiers, and on the foundation inscription of Tish-Atal (Buccellati 2005a: 5) denoting even further the importance of the use of this language, in such a ritualistic and significant act as a foundation offering, in addition to the use of the Hurrian language for the official and administrative texts evidenced by tablet A7.341 which reads in Hurrian language, making this tablet of an extreme importance as it represent an early example of the use of Hurrian language in administrative context, solidifying further the Hurrian identity and ethnicity (Maiocchi 2011).

The Hurrian religious beliefs and practices are unique in the Syro-Mesopotamian sphere, attested by the necromantic shaft, called *Abi* in Hurrian language, which is mentioned in later Hittite texts, and the temple and temple terrace that represents an imitation of the mountains in its construction and how it was envisioned as “a configuration of elements that cannot be really

²⁰⁸ See footnote 1

imagined in the south of Mesopotamia” (Buccellati 2016: 122). These cultic phenomena appear to be very distinctive from the religious practices and beliefs of Mesopotamia (Buccellati 2005a: 6). Even the Hurrian Mythology does not seem to conform with that of other Mesopotamian sites.

Urkesh is mentioned in the narrative of Kumarbi and his son silver as the city of the god Kumarbi.²⁰⁹ According to Buccellati and Kelly-Buccellati, the story suggests a kind of kinship relation between the people of the mountains and the people of the city of Urkesh (Buccellati and Kelly-Buccellati 2001a: 26).²¹⁰ The Story begins in the mountains where Silver is living, while his father is residing in Urkesh. What Buccellati and Kelly-Buccellati suggest is that the son, resides where actual silver mines are located, and through ethnic affiliation, had relations with the urban center, and pledge allegiance to the city, which is inferred metaphorically from Kumarbi, being the chief god who controls everything, and has chosen Urkesh as his seat of power, while also roaming the mountains, as if to check of his people in hinterlands (Buccellati and Kelly-Buccellati 1997: 77).

This finds support in that metals (especially copper) were being mined in the Taurus, where the urbanization was still underdeveloped, So the metals were shipped to the urban markets in the plain. Some of these cities, in the piedmont area, were more likely than others to serve as gateways for this trade, and Urkesh holds a privileged place in the myth (Buccellati and Kelly-Buccellati 1997: 77).

²⁰⁹ See Hoffner 1998 for the “Song of Silver”

²¹⁰ This Hurrian mythology is preserved in Hittite texts (Buccellati 2005a: 6).

The strong connection between metal and mythology is attested in a find from the *Abi*, where perhaps silver played a major role in rituals, not only because of its precious nature, but also because of its connection to the Hurrian myths. Silver rings that were found in the *Abi* were believed to have played a role in the ritual.

The onomastic evidence, limited though it is, is also very significant: it offers an additional evidence of the Hurrian identity of the city, where the king's name (with one exception) and the courtiers are Hurrian names (Buccellati 2005a: 5).²¹¹

The seal iconography of Urkesh, represents a unique motif of dynastic program, where it reflects and communicates an explicit political message through image. This method of establishing and conveying power was meant to be immediately understood by all members of society, and even foreign people as well. These scenes, which have a tangible immediacy as Kelly- Buccellati eloquently phrases it, communicated through realism a political reality (Kelly- Buccellati 2015: 117- 118). This is unique to Urkesh (Kelly-Buccellati 2015: 80).

The cluster of cultural and architectural aspects stated above form a cohesive whole, not only distinct in its own nature, but also distinct from the southern Mesopotamian traditions. And this cluster of characteristics relates to what could be identified as a Hurrian ethnic identity that can plausibly be applied to Urkesh (Buccellati 2010b; 2013; 2016: 124).

The argument about this Hurrian ethnicity is thoroughly discussed by Buccellati, where he states that the term Babylonian or Akkadian, derives from a city and refer to political powers, while terms like Amorites or Hurrians refer to ethnic realities (Buccellati 1999: 249)

²¹¹ The queen herself has an Akkadian name, presumably reflecting a dynastic marriage (Buccellati 2005a: 5)

According to Buccellati, “an ethnic group is (1) sufficiently large to preclude the possibility of face-to-face association among its members, (2) sufficiently consistent through time to span several generations while retaining its internal aggregation. It has (3) a marked sense of identity, as expressed especially through a proper name referring to the group. The members share (4) a system of cultural traits, ranging from material culture to ideology and religion, from customs and life ways to language. These traits are (5) ascribed because they are acquired at birth, or through a birth-like process of assimilation; (6) symbolic in that the signified to which the sign points heighten the sense of cohesion that derives from, and supports, the sense of group self-identity; and (7) non-organizational since they do not, in and of themselves, motivate the group into a special kind of coordinate action. In particular, (8) there is no institutional leadership that assumes responsibility vis-à-vis the group, not even addressing core issues of identity or regulating what is acceptable in the symbolic sphere” (Buccellati 2010a: 82).

These compelling arguments by Buccellati and by Kelly-Buccellati about the Hurrian identity and ethnicity of Urkesh invites to the reflections about a possible difference between a Hurrian identity “by birth” and “by adoption”. It is possible that many people who were not ethnically Hurrian but who were living in a Hurrian dominated zone (because of trade, marriage, deportation or any other reason) might have felt, with the passing of time, more and more Hurrian. They would have adopted Hurrian habits, learned the language, and possibly embraced the Hurrian specific religious customs.²¹² They identified as Hurrians when in fact, their ancestors, might not have been ethnically Hurrian. We might also consider the possibility

²¹² The textual evidence from two cuneiform tablet from Urkesh written in Akkadian, containing Akkadian and Hurrian names, indeed suggests the presence of non-Hurrians in Urkesh. See Milano *et al* 1991: 23-26. For more on the Hurrian onomastics, see Giorgieri 2000.

that what we identify from the available primary sources stemming from Urkesh as a whole, was an “Urkeshian” identity, intended as the very specific identity of the ethnically Hurrian citizens of Urkesh. It is indeed also possible that other ethnically Hurrian cities manifested their own specific identity in their material culture, and this Hurrian ethnicity must have played a major role in shaping this “Urkeshian” identity.

The consciousness and awareness of that ethnicity and identity reflected in the material culture and architecture among others, is another corroborating factor for the assumptions above (Buccellati 1999b: 243; Buccellati and Kelly- Buccellati 2014: 443), in addition to the fact that Urkesh continued to be a Hurrian city well into its final days, even after the Akkadian empire collapsed, which is confirmed by the continued use of the service temple building, and the continual build-up of living accumulations in the courtyard, The city regained significant regional importance, and soon after that, letters from Zimri-Lim, address problems between his vassal king who resided at Urkesh and the residents and council of Hurrians who apparently had resided there for a long time.²¹³

Perhaps one of the major factors that contributed to the preservation of the Hurrian identity of Urkesh is the fact that its major hinterlands was located to the north, hence minimizing the influences of the southern region even more. The Tur-Abdin is believed to be an essential component of the hinterland of Urkesh (Buccellati 1999b: 240) and perhaps one of the ways to control these vast hinterlands was the underlying ethnic affinity that bound urban and rural classes together (Buccellati 1999b: 242), proving that while people of other ethnicities

²¹³ Kupper’s 1998 article discusses in details these letters between the rulers of Urkesh and Zimri-Lim.

might have identified as Hurrian while living in a Hurrian dominated region, the overall ethnicity of the citizens is Hurrian, which is why it was able to resist political changes.

Based on all the above, one has to wonder, to what degree this had an effect on the artistic vision? And the answer entails examining the collection of anthropomorphic figurines from a stylistic and chronological point of view. And despite the fact that the evidence we have in some phases is very limited, some conclusions may be reached. The anthropomorphic figurines in general are simple in nature, with sleek bodies and expressive features. The corpus does not exhibit any elaborate hair styles or facial features. The body parts seem to be executed in a naturalistic way that dominates the entire collection, and yet, the representations do not seem uniform in style (meaning that there was no apparent dominant specific style). With regards to chronology, the figurines belonging to the Akkadian period are more diverse in nature. There are schematic and naturalistic ones, and we have utilitarian figurines related to rituals and we can see some figurines with outside southern influences such as A9.52 and A1.23. The way I interpret this phenomenon is that at that period, Urkesh was under the reign of its own kings and enjoyed an independence which resulted in a sense of security and hence an artistic freedom stemming from the confidence in a rooted well-defined identity that allowed influence which did not pose any threat to that well-established identity. This influence however, diminishes in the Khabur period, when the city was ruled by rulers of Zimri-Lim. With the lack of complete independence, the anthropomorphic figurines became simpler in style, and adhered more to the northern Syro-Mesopotamian tradition. We begin to see very distinctive representations,

especially of faces, that do not resemble any in the area to the south, such as figurine A15.226.²¹⁴ It is as if they were adhering more to their identity, or their preference in terms of artistic style, where the representation have relevance when it is recognizable in form.

Another aspect that might have been dominated by the religious Hurrian center identity, is the number and distribution of the anthropomorphic figurines. The Hittite text describes the greatness and the power of Kumarbi in Urkesh, and yet so far, we do not have any representation of the god Kumarbi in terracotta figurines or statuettes.²¹⁵ It is peculiar that none of the anthropomorphic figurines retrieved from Urkesh were found in the temple, and none had any deity identifying markers, especially considering that Urkesh was a religious center, and that the urban organization of the city, placed much emphasis on distinctively recognizable and focal religious structure. Therefore, one would imagine that the material culture would exhibit the same emphasis to some extent. The way I interpret this might be very difficult to prove, due to the lack of material and textual evidence, but it is worth considering as a possibility. The fact that the anthropomorphic figurines could have been used in magical ritual to manipulate a person (black magic), or could have been used as protective spirit, might have been the reason to restrain the depiction of deity in three-dimensional form. Perhaps the Hurrians wanted to avoid the domestication of religion and religious figure, and keep it restricted in official worship places, the temple and in the necromantic shaft, hence prohibiting

²¹⁴ These representations are what could be classified as indigenous style. According to Pfälzner, “the purely indigenous regional styles are unlikely to have existed in larger quantities, In contrast to the hybrid regional styles” (2015: 186).

²¹⁵ The Urkesh seal impression of a god in the mountains is the only one that might be a representation of Kumarbi (Buccellati and Kelly-Buccellati 1997: 93; Buccellati 2009: 28; Buccellati 2016: 121-123).

the representation of deities at all, or perhaps they feared that the image of a religious figure might become more powerful than the religious institution (Belting 1994: 6). This theory of mine finds some ground in F. Buccellati's hypothesis about architecture and how it was planned symbolically to have a significant impact and the deepest effect on the visitors of the two sacred places in Urkesh, and to separate the sacred from the mundane. This led me to think how nothing was arbitrary about the way things were conceived, planned and executed in Urkesh, which would have also applied to objects of symbolic value such as anthropomorphic figurines (Buccellati, F 2010).

16.2 The relationship with the neighboring northern region and the northern hinterlands of Urkesh

The relationship of Urkesh with the north is discussed here due to its importance in affecting aspects of art style. This connection with the north through the material culture is discussed thoroughly in various publications.²¹⁶

Much evidence attests to the connection to the north. According to Buccellati and Kelly-Buccellati, the Mesopotamian ideological landscapes in the third millennium blocked out altogether the northern region, as if it did not exist, probably because the north had a strong cultural consistency of its own (Buccellati and Kelly-Buccellati 2007a: 147-148), and this consistency allowed for a homogeneity that reflected in similarities with Anatolian sites such as

²¹⁶ For an ample discussion of Urkesh's relationship with the north and the archaeological evidence, refer to Buccellati 1999a; 2010a; 2016; Kelly-Buccellati 1990; 2004; 2016b and Buccellati and Kelly-Buccellati 1997; 2001a; 2007a; 2014.

some elements of Urkesh seal iconography that appeared later in the seal corpus of Kultepe, level 2 (Buccellati and Kelly-Buccellati 2007a: 144-145).²¹⁷

More direct connections with the north can be found through Early Transcaucasian sherds found in the Urkesh excavations. The black and red-brown burnished pottery so characteristic of the north has only been found in Urkesh, due to its geographical location on the Mardin Pass, which must have been a factor in the trade in the raw materials that the Early Transcaucasians controlled (Buccellati and Kelly-Buccellati 2007a: 144-148). More important for connections between Urkesh and the north is the presence of andirons in Urkesh attested in the Early Transcaucasian culture. Another type of objects with northern characteristics is a scraper with an asymmetrical incurving spiral on one side. This type of asymmetrical incurving spiral is characteristic for relief decorations on Early Transcaucasian pottery from Georgia and Armenia (Kelly-Buccellati 1990: 120).

In addition to that, another piece of evidence with Northern characteristics comes from the clay model covered vehicles discovered in Urkesh, with patterns that were probably linked to a type of ritual typical of northern Mesopotamia during the ED IIIb period, which involved the use of covered vehicles. Some of these representations have been grouped by Amiet in the category so-called 'Rituel de Haute Syrie' (Amiet 1961: 167-68). These types of vehicles spread over an area including northern Mesopotamia, southern Anatolia, and southern Caucasus

²¹⁷ In the later Hurrian-Hittite texts, the usual offering to the Weather God was a sacrificed bull. In the seal impressions from Kultepe level 2, the bull cult is prominent as is the Weather God (Buccellati and Kelly-Buccellati 2007a: 144-145).

during the mid-third millennium BC and mid second millennium BC. Such a diffusion was probably facilitated by the frequent contacts, at least since the fourth millennium BC, between the northern-Mesopotamian and Trans-Caucasian populations. In this context, the city of Urkesh represented a bridgehead between the Mesopotamian and the Trans-Caucasian worlds (Raccidi 2014: 13).

Mozan, ancient Urkesh, has yielded a coherent ensemble of religious monuments that is closely interlaced with the Mesopotamian traditions of the south, but at the same time shows deep roots in those of the northern plateau that extends as far northeast as the Caucasus, in the north-eastern corner of Syria, in the Khabur plains very close to the Taurus foothills, and the pass of Mardin, which was even in antiquity a major route leading eventually to the Caucasus in the east, and to central Anatolia in the west (Kelly-Bucellati 2016b: 97-98).

In our corpus, two anthropomorphic figurines can emphasize further this connection between Urkesh and the north, A9.68 (Kelly-Bucellati 2004: 75-76; Canby 2003) and B4.129 which will be discussed in details.

A9.68

The lead figurine is discussed here from the iconographical aspect and its origin, which is assumed to be of a northern origin.

Anatolian lead figurines are attested across an extensive geographical area as far northwest as Troy and as far southeast as Sippar (Emre 1971: 1). The earliest known examples are dated to the third millennium BC (Canby 2003: 171). During the first half of the second millennium BC, there was a high concentration of lead figurines and the stone molds used in their manufacture in south-central Anatolia (Emre 1971: 1).

In the early second millennium BC, lead trinkets and molds witnessed a surge in popularity in Anatolia. This popularity coincides with the *kārum* period, and the activities of Assyrian mercantile in Anatolia and the contact with the Syro-Mesopotamian milieu (Heffron 2017: 281).²¹⁸

Marchetti identifies several production centers, based on distinct stylistic features: the so-called “classic” and “elegant” groups attributed to workshops of Kültepe-Kaneš, the “Alişar group,” “south-eastern Anatolian workshops,” “Anatolian molds of various styles,” “the group with the ‘master of animals’ subject,” “the ‘Eblaite and north-Syrian groups’”²¹⁹ and finally the “northern Mesopotamian workshops” (Marchetti 2003).²²⁰

At this point, we have no way of knowing with certainty whether the lead figurine from Urkesh was imported or locally crafted, but the evidence, so far, suggests that it was imported, because the creation of such item requires a long preparation process, from carving the mold out of stone, to choosing the right metal, melting it at the right temperature which requires a specialized workshop. No evidence of such workshop has yet been discovered in Mozan nor the tools for such labor, mostly because excavations have taken places where one does not expect to find workshops of this nature. Now this in no way means that there was none, because we do

²¹⁸ Marchetti also attributes the flourishing of regional workshops to the “thriving commercial network” during the period corresponding to the *kārum* Ib phase of Kültepe-Kaneš; and consequently, their decline to the collapse of the *kārum* network and the reformulation of trade patterns with the emergence of the Hittite state (Marchetti 2003)

²¹⁹ Ebla yielded one figurine and one mold and Marchetti assumes that a workshop was probably located in Ebla itself. Another mold from northern Syria might have been made in Ebla as well (Marchetti 2003: 407).

²²⁰ The distinctly regional character of some trinkets did imply that the clientele for the lead items lived in widely dispersed regions (Canby 2003: 172). The flat lead figures are also not exclusively found in Anatolia. They have turned up in widely different areas: at Judeideh in the Amuq, at Ebla in western Syria, and to the east at Chagar Bazar.

have metal jewelry items that suggest that such craft existed, but it is more difficult to assume the same for metal figurines because we only have one. Hence, at this point, it is more plausible to assume that this item was imported from Ebla or Anatolia, where lead figurine workshop has been attested.

In the Middle Bronze age, an echo of old Syrian figurines can be found in the Syro-Anatolian representations, but nevertheless, more than three quarter of known pieces can be ascribed to Anatolian workshops (Marchetti 2003: 410-411) which strengthen the hypothesis of A9.86 being imported from Anatolia.

Canby, too, assumed an Anatolian character of the Urkesh figurine because of the numerous early second-millennium lead figurines and molds found at the Assyrian colonies in Anatolia, especially considering that the figurine from Urkesh dates to a post imperial Akkadian/ UrIII level (Canby 2003: 173), and according to Canby, the market for such figurines would not have been Mesopotamia, but rather Anatolia, where people would have acquired a taste for these exotic trinkets (Canby 1965: 59), meaning that Hurrians at Urkesh shared the same taste as Anatolians rather than Mesopotamians to the south. In addition to that, the favorite subject for Syro-Anatolian lead figurines in the middle bronze age, is a couple (a man and a woman), while the favorite subject from the end of third millennium (the period to which the Urkesh lead figurine belongs) is a single nude female. The nude female holding breasts was popular theme known from molds (Marchetti 2003: 391). Furthermore, stone molds bearing the motif of a nude female, along with other motifs, have been found in Anatolia in Titris Hoyuk and in Sippar dating to late third millennium BC, where the representation of the naked female

is extremely similar to the lead figurine from Urkesh²²¹ (Reinholdt 2003: 257, Fig. 163c; Canby 1965: 44, Pl. IX: d).

B4.129

It has been suggested by Professor Clelia Mora that figurine B4.129 might bear resemblance to the representation of the Egyptian god Bes. Despite not having a photograph of the figurine, the vector drawing reveals a similarity in the general silhouette. However, the presence of such item in Urkesh is puzzling. On the other hand, Egyptian influence has been confirmed in numerous sites in Mesopotamia²²² and Anatolia, hence, it will not be strange to find items representing an Egyptian deity or any of the Egyptian cultural aspects. On the other hand, the Hurrian identity and religion stood strong for a long time and it is very strange for the Hurrians to have adopted a foreign deity. In the face of such puzzling find, deconstructing the data is necessary.

A small sculpture representing a rendering of the god Bes was found in Alaca Hoyuk. The origin of the piece has been debated as to whether it was produced in Anatolia or Syria, or if it was imported from Egypt (Kosay 1944: 31). Now whether the piece was locally produced or imported, the implications of the find are of most importance because it means that the two cultures shared the same view with regards to some deities and their protective powers, especially considering that part human part animal divine figures were very popular in

²²¹ Comparand with Tell Brak, a Cappadocian-type lead figurine found on the surface of Area FS was published in Brak I, fig.163, and it was probably an early second-millennium piece. (McDonald; Curtis and Maxwell-Hyslop 2001)

²²² Terqa being one of these sites. See Ligett 1988 for the scarabs found in Terqa for example. For a more in-depth study of the scarabs from Terqa, see Ahrens 2010.

Mesopotamia as protectors against evil, amongst which, the leonine demon (which resembles the god Bes) (Black and Green 1992: 116-119).

Having established that the representation of Bes reached Anatolia, it would not have been strange if it reached northern Syria as well, considering not only the range of the Egyptian influence, trade and military campaigns,²²³ but also the extensive trade and exchange with the neighbours to the north. However, as said before, the Hurrian religion had its own pantheon of gods and its own belief system that would have not accepted a foreign deity easily. The only way this god would have been accepted, is if the piece was actually from the later periods in Urkesh where the city began to lose its status as a religious center, especially that the piece was found very close to the temple, which probably would not have been allowed in the height of the Hurrian's religious powers.²²⁴

It seems that the limited outside influence there was in the anthropomorphic representations was more northern than southern, and this would not be considered peculiar if we take into account the geographical location of Urkesh and its relations with the north which were emphasized further by its hinterland being located to the north. And despite adopting some cultural aspects of the south such as the crossing band pattern²²⁵ (Makowski 2005: 14), the

²²³ Refer to Mumford 2007; Cavillier 2007; Spalinger 2005 and CHA 02 (Cambridge Ancient History) for the relations between Egypt and the Near East and the range of their military campaigns and trade.

²²⁴ According to Pfälzner, the importance of Egyptian-Syrian political communication and diplomatic exchange as expressed in the Amarna Letters stands in sharp discrepancy to the rarity of the mentioned category of objects in Syria (2015: 181). The group of objects belonging to indigenous regional styles are not endowed with international motifs or other obviously foreign elements, but only reveal local or regional elements. Thus, they can be seen as clearly indigenous styles in the different regions, city-states and cities (2015: 186)

²²⁵ There were many interpretations of this symbol as related to fertility, especially considering its representation on nude female with clearly marked pubic triangle. It was also suggested that the figurines with such representations could be considered as goddesses, which were all refuted by Makowski (Makowski 2005).

popular practices did not find a place in Urkesh. The uniformity of religion and religious practices in Urkesh, which continues over different time periods, contributed to the uniformity of their vision towards art, and they were not very susceptible to the different religious and ritualistic practices that dominated the area such as the divination practice represented by model liver and intestine that we find in Ebla in the middle and late Bronze age and in Mari and Mumbaqa²²⁶ (Marchetti 2009), making it clear that the Hurrian ideology separates Urkesh not only from the southern civilizations, but also the Khabur cities further to the south, such as Nagar.²²⁷

Another factor to be considered here is the influence of Urkesh on other cities, which was very restricted in the south and adopted to some degree in the north. None of the distinct items from Urkesh are adopted anywhere, as that Hurrian taste and stylistic tradition were not exported to other areas, meaning that it was very standardized according to their specifications that would not have been adequate for others. Even for plaques, which easily exported the taste of other cultures, the Urkesh motifs have not been found anywhere thus far.²²⁸

²²⁶ They were read as omens as explained in the textual sources (Marchetti 2009: 284)

²²⁷ "Evidence of the variety of Alalakh deities come from the corpus of cuneiform texts recovered by Woolley. For example, the impression of King Idrimi's royal seal and the inscription on his statue mention the deities Teššub and Hebat, the Hurrian mother goddess and consort of the weather god. Other Hurrian deities such as Kūbi and Kumarbi, the Hurrian father-god are mentioned in texts. Other deities are documented as well such as the text of tablet A1T 15 which records the elevation of Kabiya, priest of Kumarbi (the chief Hurrian god), and his descendants to the *maryanni* class ranking them equivalent to the priests of Teššub and Hebat, the Hurrian Storm God (counterpart to the Amorite storm god Hadad) and his consort. These late references to Hurrian deities demonstrate the influence of Hurrian culture on the city in the era when the Hurro-Mitannian Empire ruled the entire region from its capital at Washukanni, now identified as Tell Fakhariyah in the Khabur region of Syria" (Yener 2015: 207-208)

²²⁸ It is important to note that Mozan, in addition to Assur and Chagar-Bazar, are the only sites to have yielded both lead and terracotta plaques (Makowski 2016: 59).

The same is true for seal iconography. It is not clear how widespread the dynastic program iconographical tradition is in the north in the third millennium, but the idea of a visual vocabulary used to express dynastic concerns still existed in the first millennium in the north Syrian city states of the Neo-Hittite period (Buccellati and Kelly-Buccellati 1997: 92).

Other aspects of the Hurrian culture, found its echo only in the north, such as the Urartian, the only known relative of Hurrian language, which was attested in eastern Anatolia in the ninth and eighth centuries BC (Buccellati and Kelly-Buccellati 2001a: 19). Moreover, The Hurrian mythology had a major influence on later Hittite religion, which preserved many Hurrian texts and borrowed specific deities and myths (Buccellati and Kelly-Buccellati 1997: 92).

The Hurrians formed an independent urban civilization, oriented towards the northern mountainous regions (the Outer Fertile Crescent), and as such represented a distinctive type of early urban civilization, that was distinct from the two other major types of urban culture (Sumerian and Semitic), one that did not come under the control of the Akkadian empire, like the neighboring Tell Brak (Buccellati and Kelly-Buccellati 1997: 92), due not only to its Hurrian ethnicity and identity, but also due to its correlations with the vast northern region that would have been too difficult, too vast and too independent to fall under the control of another entity. It would appear that a sharp cultural and political boundary divided the Khabur plains into a Northern and a Southern half, in spite of the total absence of geographical barriers between the two and that Urkesh clearly belonged to the northern one (Buccellati and Kelly-Buccellati 1997: 92).

16.3 The strategic geographical location of Urkesh as a trade gateway between north and south.

The geographical location of Urkesh in a strategic place in terms of trading routes, played a role in different aspects of its culture. Located in the center of the Khabur triangle, along the Wadi Dara, just at the southern end of the Mardin pass, the main pass through the Taurus mountains to the eastern part of Syria (Kelly-Bucellati 1990: 118) and the pass from eastern Anatolia to the south, passing the Ergani mining area, into the north Syrian plain (Kelly-Bucellati 1990: 119). After reaching the plain at Mozan, from eastern Anatolia, travel was possible to the south along the Khabur reaching the Euphrates near Terqa, or continue on the major east-west route, which followed the Khabur triangle either to the Balikh and Euphrates or in the other direction to the Tigris²²⁹ (Kelly-Bucellati 1990: 120). These trading routes provided supplies from the north, rich in natural resources, to the southern regions that lacked these essential materials (Kelly-Bucellati 1990: 121).

Northerners were extracting metals from their metal sources but bringing them only as far south as the first cities below the mountains in the Syrian plains. The new excavations of Mozan have uncovered many metal objects dating to the third millennium, as indicated above; these certainly show a lively commerce in metals during the period. Since there is no similar evidence for a thriving metals industry in the eastern Anatolian highlands, it can only be concluded that the manufacture of metal objects on a large scale was situated in the lowlands, probably starting with the large third-millennium cities in the Khabur basin (Kelly-Bucellati 1990: 118).

²²⁹ Mozan can be seen as having a geographical advantage in that it was situated at one of the main river crossings on the east west trade route and had, as well, access to easy transportation to more southern cities via the Khabur/Euphrates water route (Kelly-Bucellati 1990: 126).

Therefore, the pattern of the spread of the Early Transcaucasian pottery all along the Outer Fertile Crescent, but not to the south except along the periphery, is not accidental. Rather, it most likely is the result of the action of the strong third-millennium cities such as Mozan, in the center of this region, which prohibited direct trade along the traditional trade routes to the south (Kelly-Buccellati 1990: 123).

The Hurrian cities acted like gateways to the southern Mesopotamian urban centers. There were relatively few of them, but they were strategically located along the arc that controlled access to the mountain hinterland²³⁰ (Buccellati and Kelly-Buccellati 2001a: 26). This arc included cities from Chuera to Nineveh with Urkesh at its center.

The effect that this geographical location on the trade route had on the material culture can be seen mostly in jewelry items, as the study of jewelry, be it made from metals or stones, opens the door to the discussion of the trade network to import the raw materials necessary for their production.

During the Late Bronze Age, the widespread trade networks which contributed in creating an international artistic style (Feldman 2006), meant a heavy movement of craftsmen and their knowledge, that resulted in the diffusion of metalworking technology throughout the Near East and the western Mediterranean (Caubet 1998). How did all of this effect the industries in Urkesh? And were these jewelry items produced locally, or where they imported?

²³⁰ This hinterland is believed to be the "Nawar" mentioned in an inscription of king: "Atal-Shen, king of Urkesh and Nawar" (Buccellati and Kelly-Buccellati 2001a: 26).

Thus far, no metal or stone cutting workshops have been identified in Urkesh, nor a large amount of raw materials, which is peculiar given that many different types of materials were used in jewelry production in Urkesh. Other sites, such as Ebla, yielded an impressive amount of raw Lapis lazuli for example, where more than 22 kilos were found in the destruction level of the royal palace (Pinnock 1986: 223). Perhaps not finding any similar evidence from Urkesh is indicative of the fact that the city was not a center for heavy industries as it did not need to be.²³¹ It was close enough to the location of resources that when these resources are imported, they go straight to smaller towns in the hinterland of Urkesh where they would be manufactured there and sent to Urkesh as ready to use merchandise. It is also possible that because Urkesh was a religious center other cities and small towns would supply it with manufactured goods and not raw material. And it would be more plausible that these small towns would be of the same ethnic sphere to the north, as they produced specific objects compatible with what is assumed to be a Hurrian social and cultural identity, because despite being a gateway for goods and raw materials traveling north-south and south-north (Kelly-Bucellati 1990: 118), Urkesh managed to preserve its “indigenous” identity, which would be something extremely hard to do having a frail identity, meaning that the Hurrian identity is deeply rooted. Being closer to the north, where they could have imported what they needed without having to rely on the south, meant that they imported goods that fit the standard and style of their identity and their taste.

In conclusion, it appears as if non-coercive power was exercised to control the production of objects according to market demands and to foster a sense of identity (Bucellati 1999b: 230-232). This cohesiveness must have been the result of a set of oral conceptions that needed to be

²³¹ While this can be very true, it is very important to keep in mind that the nature of the excavated area is a major factor in not finding a center of heavy industries. Further excavations might reveal otherwise.

followed, which resulted in objects recognized as Hurrian at least by the Hurrians, if not others as well, hence translating thoughts, beliefs and social identity through stone, clay and metal.

Catalogs

17. Anthropomorphic figurines

17.1 Organization of the catalog

The catalog, divided by excavation units, aims at providing detailed data on each of the anthropomorphic figurines presented in this research. The following information is presented for each artifact.

The excavation number: Each artifact has a serial number that consists of the excavation unit's code (a letter and a number) and the number of the item preceded by a dot (.) for items and (q) for q-items.

Photo or vector drawing: A photograph of the artifact is presented when possible. For the artifacts with no photographic documentation in the data base, a vector drawing based on the original drawing of the item is presented.

Descriptive information: This section provides information about the material, the color of the artifact and the Munsell chart reading for clay objects (when recorded) and the measurements of the items which were either recorded on the field and the laboratory, or based on the drawing scale as indicated in chapter 5.

Description: A brief description of the morphological features and attributes of the artifact, containing information about the gender of the figure representation, the state of preservation and condition.

Typological classification: Since this catalog deals with the artifacts divided based on excavation units and not the typological classification, a reference to the class and type of the artifact is included.

Archaeological context: This section provides information on two levels: *The first level* provides information about context in data form by presenting all the field information associated with the find such as the locus number, the feature number, the feature's definition, the pottery lot number, the assigned phase and stratum number. *The second level* provides a feature description and a phase description more specific to the layer in which the artifact was found.

Dating: The dating of the artifacts was based on one or more of the following criteria:

- Criteria 1/a: dating the context based on the ceramic analysis done by Kelly-Buccellati or C14 dating technique.
- Criteria 1/b: Using the context of any related information to date the artifacts that did not have any information on the confirmed dating in the data base.
- Criteria 2: Dating the item based on typological similarities with other artifacts in Urkesh.
- Criteria 3: Dating based on comparative analysis of the analogies with other sites in the region.
- Criteria 4: Dating based on chronologically distinctive features in Urkesh and / or other sites.

A note on the dating method will accompany each of the artifacts that were not dated within their original context, to highlight the fact that it is not conclusive nor confirmed dating, and to indicate which of the criteria were used to arrive at that approximate dating.

17.2 Figurine Catalog²³²

J1.26



Illustration 37: figurine J1.26 (L_V18d1787 J1i26 P905 gG, L_W18d0402 J01.0026 Y426 kF)

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	Pink	5YR 8/2	11	Max 7.5 Min 3	2.2

Description: Anthropomorphic figurine representing a naked female. The body is slim and elongated, with a thin waist. Legs, pubic area and head are not preserved. The right arm is broken off below the shoulder. The left arm is holding the left breast (hand is not preserved). The curvature of the preserved part of the right arm indicates that it was holding the right breast. A dark reddish-brown line runs along the figurine's body as the following: one horizontal line around the waist and the back, vertical lines on the front, the two sides and the back (the line on

²³² For some of the items in the catalog, some of the entries are missing because work on the record is still in progress, see urkesh.org/UGR-note.

the back is not well preserved in the bottom part of the figurine). The posture and height of the figurine indicates that it was standing.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J1	K4	183	Accumulation D	48	h7s J1A	S130 J1A

Feature description: Natural accumulation below abandonment accumulation f182.

Phase description: This phase is characterized by the construction of the Second Apron in J2 and J3 and blocking of the staircase. It marks the beginning of build-up in the area.

Dating: Late Mittani

Dating criterion: 1/a

Typological classification: Class A Type 3 Group a

J1q1150.2



Illustration 38: figurine J1q1150.2 (L_V22d8106 J1q1150.2 T916 dM fg f235.jpg)

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	Very pale brown	19YR 7/3	1.9	4	1.8

Description: fragment of an anthropomorphic figurine torso. The arms are shaped as short stubs. The body is flat on one side and slightly concave on the other.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J1	K127	235	Accumulation B	1150	h7f J1A	S178 J1A

Feature description: Accumulation below the Mittani pebble surface. This accumulation is brown and soft but seems to be a denser material than the one above. There are several Khabur and Mittani sherds and lots of bones, but no other inclusions or items.

Phase description: This phase is characterized by the beginning of filling in the plaza. the area has started to fill up with very soft brown accumulations (^acc4), probably evidence of a first short abandonment or less care of the area.

Dating: Early Mittani

Dating criterion: 1/a

Typological classification: Class A Type 4 Group a

J5.8



Illustration 39: Figurine J5.8 (L_V21d7715 J5i8 S819 dM, L_W21d2074 J5.0008 X208 kF)

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	Very pale brown	10YR 8/2	7.11	4.41	2.29

Description: Anthropomorphic figurine of a standing female. The head and a large portion of the legs are missing. On the left side, below the elbow, traces of reddish-brown paint in the form of 4 stripes are visible. This figurine is quite puzzling. On the first glance, one might see that the figure is holding her breast, which is a common depiction in Mesopotamia. However, the figurine could be holding an object of some sort or could be simply holding her hands together below the neck. The reason behind this assumption is the position of the arms. Although the hands are not well preserved, one can see that they are gathered together and placed high on the chest area just below the neck, and this is not consistent with the positioning of holding breasts which is usually very clear.

The arms are well articulated on the front and the back of the figurine. The pubic area is articulated by two clear incised lines that form the pubic triangle. From the tip of pubic triangle, one can infer that the line continued down in a straight line that separated the legs. This is also evident by the roundness of the preserved portion of the thighs. Now what is peculiar here is the back of this figurine, as it shows no separation of the legs, as if the figure was dressed with a long gown. This is very bizarre because it makes it difficult to decide if the figure is naked or dressed due to the contrast between the front which shows the pubic area, and the back which does not reveal any details of the body.

Although the pubic triangle is represented in a clear way, there was no emphasis on any other areas like the hips, buttocks area or the breast. Hence, it could be only an indication that the figure is female, and nothing more.

Looking more in depth, this figurine resembles the Egyptian figurines that were represented laying down flat on their back. And giving the fact that this particular figurine does not resemble the rest of the body of anthropomorphic figurines in Urkesh, then it could be imported or it could be an attempt to replicate a style influenced by the Egyptians. In any case, this figurine was probably meant to be lying flat on its back or to hang on wall, because one has to consider its proportions and thickness if we want to assume that it was meant to stand. If it is meant to stand, then the head would have been flat from the back side, because if we take into consideration the thickness of this figurine, a round piece of clay (the head) will probably cause

the figurine to tip over and fall, unless the figurine was placed on a platform, which is something impossible to verify in this case. There is the possibility that this figurine was mold made, but it will be unwise to say this with certainty because the figurine was not examined up close to determine this.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J5	K34	15	Topsoil	19	h9m J5B	S10 J5B

Feature description: Flat topsoil with no plants above it. It contains backfill of previous excavations. It has a chunky, compact texture, because it was a road for people and trucks.

Phase description: This phase documents various recent activities on the Tell surface or on features already exposed. It also consists of layers of inter-seasonal accumulation that had to be removed before excavation could resume.

Dating: Khabur

Note about the dating: Dating this figurine is based on the painting pigmentation which resembles Khabur pigments.

Dating criterion: 4

Typological classification: Class A Type 2 Group a

J5.22



Illustration 40: figurine J5.22 (L_V21d4916 J5i22 S823 dM fg f63)

Descriptive information

Material	Color	Munsell chart	Measurements		
			Height	Width	Thickness
Clay	Light brown	7.5YR 6/4	3.7	1.8 at waist	3.4

Description: Fragment of an anthropomorphic female figurine. The head, arms and legs are missing. The breasts are badly preserved but can be recognized, and the waist line is clearly thinner than the rest of the body.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J5	K34	63	Floor B	108	h7s J5B	S130 J5B

Feature description: A very compact lamination, with an irregular surface. the texture consists of sandy clay full of nodules, pottery sherds and pebbles. Traces of melted red mud brick were found in this feature.

Phase description: This phase is the earliest late Mittani stratum excavated in the site. In this time period, the newly constructed monumental entrance and plaza were active. Almost all sherds belonging to this stratum were Mittani.

Dating: Late Mittani

Dating criterion: 1/a

Typological classification: Class A Type 4 Group a

J6.24



Illustration 41: Figurine J6.24 (L_V22d5065 J6i24 T907 dM fg f243)

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	Dark brown	–	5.5	5	1.5

Description: Anthropomorphic figurine, the bottom half below the waist is missing. The figurine is gender neutral. The arms are represented as short knobs. The head is broken off, but the neck is preserved. On the neck, there appears to be a scarf or a necklace. It is added clay and it does not continue all the way to the back of the neck. It has two triangular pieces hanging down from it, and two circular clay pieces on the top.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J6	K82	243	Lens B	381	h7i J6A	S140 J6A

Feature description: lens of pebbles and pottery located in the eastern portion of k82. This feature is slightly hard and contains flat laid sherds almost like a pavement.

Phase description: This phase is characterized by erosions, water channels, laminations and scattered unorganized occupation.

Dating: Late Mittani.

Dating criterion: 1/a

Typological classification: Class A Type 2 Group b

J6q210.1



Illustration 42: Figurine J6q210.1 (L_V21d8370 J6q210.1 S923 dM fg f126)

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	White	2.5YR 8/7	4.2	4	Min 1.8 Max 2.4

Description: Torso of an anthropomorphic figurine. The head is broken off and some traces of bitumen can be seen on the neck (maybe an attempt to glue the head back on?). the figurine appears to have knob shaped arms. Although the legs are broken, a space was left between the legs in the hip area, as if the figure was supposed to be mounted on something.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J6	K101	126	Accumulation A	210	h7d J6A	S18b J6A

Feature description: Layer of soft soil full of pottery. It is hypothesized that this was a pit due to the presence of the large amount of pottery and because the soil was loose. The feature was not fully excavated; hence the pit theory remains an assumption.

Phase description: This phase is characterized by a general reorganization of the space and construction of new structures.

Dating: Early Mittani.

Dating criterion: 1/a

Typological classification: Class A Type 2 Group b

J6q94.1



Illustration 43: Figurine J6q94.1 (L_V21d8207 J6q94.1 S824 dM fg f29)

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	Very pale brown	10YR 7/3	6	Max 5.2 Min 3	3.6

Description: Torso of an anthropomorphic figurine of an undetermined gender. The body is cylindrical in shape and the arms are shaped like knobs. The neck and arms are robust. The body bears no distinctive features.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J6	K200	29	Topsoil	94	h9p J6A	S1 J6A

Feature description: This feature was created specifically for all the dirt to be removed from the sides and bottom of the trench excavated by the DOG excavations led by Peter Pfaeltzner. It extended from area B6 to the bottom of the staircase in J02. This whole area will also be referred to as J6 k200. The feature has been defined as topsoil because it lacks stratigraphic context.

Phase description: This phase is characterized by the inter seasonal accumulations.

Dating: –

Dating criterion: –

Typological classification: Class A Type 3 Group b

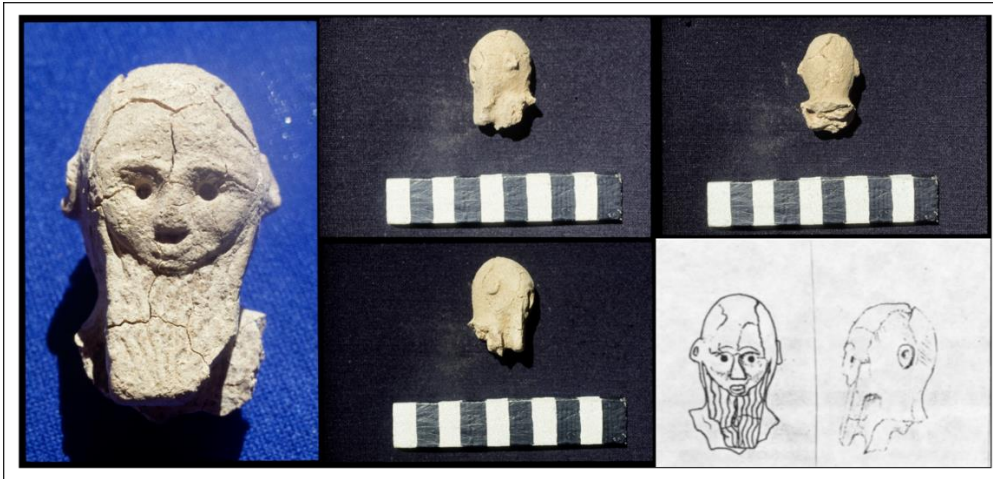


Illustration 44: Figurine A1.23 (MZ V6c3337, MZ V6c0813).

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	White	10YR 8/1	4.4	2.8	2.8

Note: Measurements were recorded based on the scale of the drawing.

Description: Head of a male anthropomorphic figurine. The rest of the body is missing. The figure is bald with a smooth head. The ears on both sides are small and molded from a separate piece of clay. The eyes are represented with two deep perforations, and the eyebrow ridge is slightly prominent. The nose is small and molded from the same piece of clay (according to the local potter consulted). The mouth is depicted as a small line tilted upwards which gives the impression of a smile. The figure has a long beard which start below the mouth defining the face with a clear line. The beard is depicted in a realistic method with vertical stripes depicting hair. This figurine is very well made, with very realist and proportioned features. These proper proportions and realism give the impression of a portrait. The great attention to details extended even to the cheek bones which are prominent and well defined.

²³³ This figurine is previously published in Kelly-Buccellati 1998: pl. II.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A1	–	F50	–	–	h4h MZA	–

Feature description: –

Phase description: This phase is characterized by the palace abandonment above service wing.

Dating: Akkadian/ late Naram-Sin

Note about the dating: Dated based on similarities with the bold headed men figurines found at Mari dating to 2400 BC. No possible accurate dating because the figurine was found just below surface in an undatable context.

Dating criterion: 3

Typological classification: Class A Type 1 Group b

A1q239.1

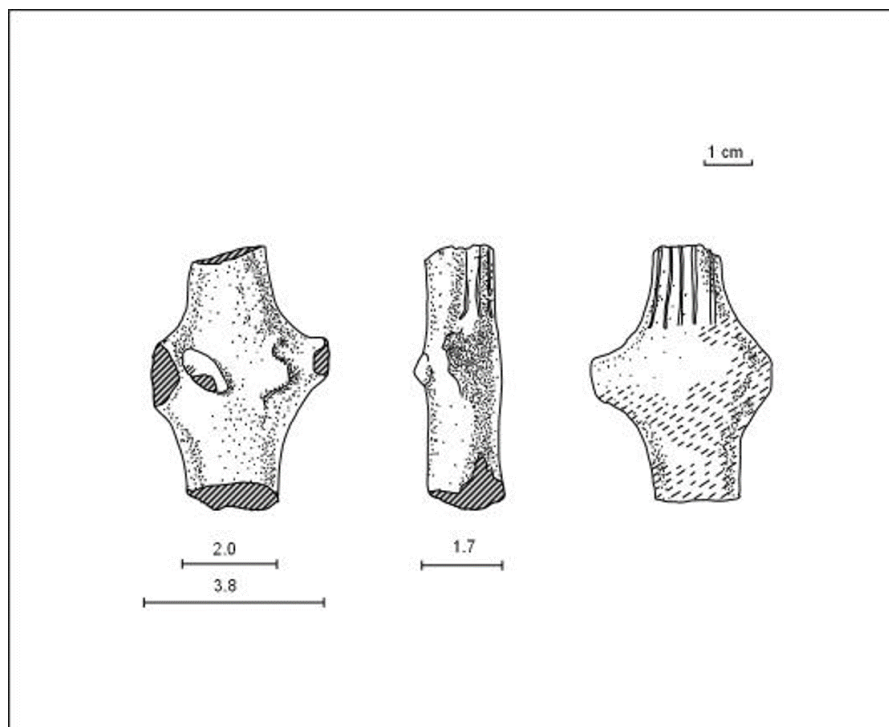


Illustration 45: Figurine A1q239.1 (W15c5101 A01q0239-i M911 cw li @ZE1115 aMA).

Descriptive information

Material	Color	Munsell chart	Measurements in cm
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			Height	Width	Thickness
Clay	–	–	5.6	Max 3.8 Min 2.0	1.7

Description: Torso of an anthropomorphic female figurine. The neck and the waist are almost the same size. The preserved portions of the arms are thick at the base, and were probably depicted as knobs with a pointed tip. The applied breasts are damaged and have slightly an irregular shape. The peculiar part of this figurine is the neck, as it is elongated and the back of the neck has incised vertical stripes which probably represented the hair of the figure, although in an odd and unrealistic manner.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A1	11	40	–	239	h4 mixed MZA	–

Feature description: –

Phase description: –

Dating: Akkadian.

Note on dating: There is mixed pottery, but the figurine belongs to an Akkadian level.

Dating criterion: 1/a

Typological classification: Class A Type 2 Group a

A2.110

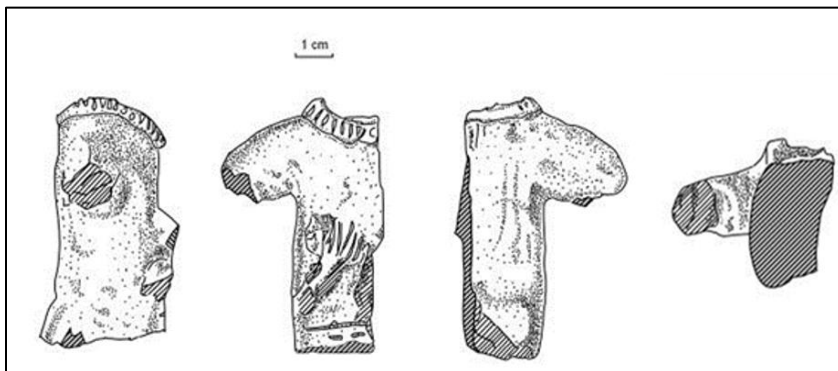


Illustration 46: Figurine A2.110 (W15c6103 A02.0110 M914 cw fg @ZE1116 aMA).

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	–	–	6.4	Max 4.1 Min 2.3	3.5

Note: Measurements were recorded based on the scale of the drawing.

Description: Torso of an anthropomorphic figurine. The overall shape and lack of breasts indicate that it could be a male figurine. The torso is very thick and it is vertically broken in half. The preserved upper part of the right arm is very thick.

The figure is wearing a necklace in the form of tight band on the neck with vertical incisions shaped like leaves. The vertical incisions are present only on the front of the band but not the back. This band could also be the collar of a garment.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A2	150	108	Accumulation	237	–	–

Feature description: Accumulation outside wall f107 (external face of wall). This feature is connected with infant burial A2a3 and contained many items like seal impression i108, obsidian blade i109, animal figurine i111. May contain bricks from wall f107.

Phase description: –

Dating: Akkadian

Dating criterion: 1/a

Typological classification: Class A Type 3 Group b

A2.114

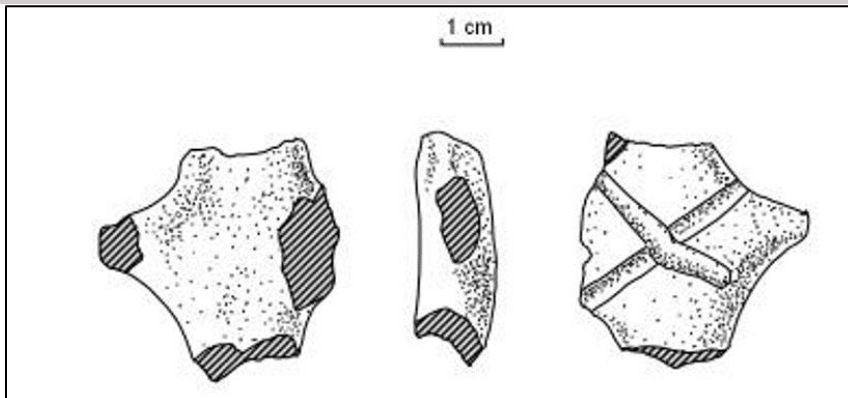


Illustration 47: Figurine A2.114 (W15c6101 A02.0114 M911 cw li @ZE1115 aMA).

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	–	–	4	3.8	1.2

Description: Torso of an anthropomorphic figurine, gender is unidentifiable. The neck is as thick as the waist. The arms are short knobs (only one of the arms is preserved). The figurine has a flat front and back. There is a wide incised (or painted) crossed band on the torso, but only on one side.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A2	150	108	Accumulation	258	–	–

Feature description: Accumulation outside wall f107 (external face of wall). This feature is connected with infant burial A2a3 and contained many items like seal impression i108, obsidian blade i109, animal figurine i111. May contain bricks from wall f107.

Phase description: –

Dating: Akkadian

Dating criterion: 1/a

Typological classification: Class A Type 2 Group b

A5q140.2

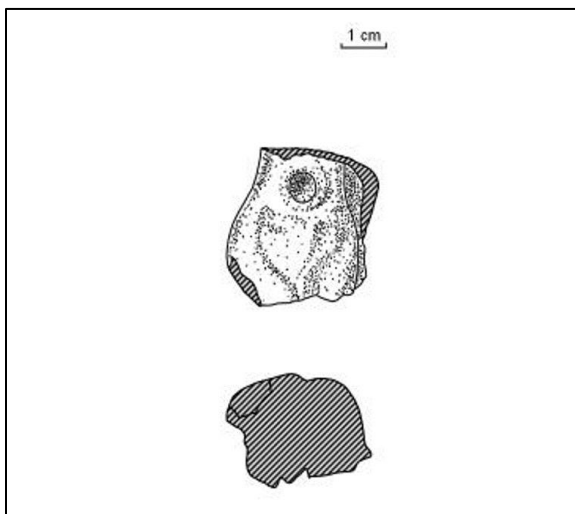


Illustration 48: Figurine A5q140.2 (W15c6301 A05q0140 M915 cw li -(o2) @ZE1116 aMA)).

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	–	–	3.3	3.2	2.4

Note: Measurements were recorded based on the scale of the drawing.

Description: Fragment of hips and waist area of a female anthropomorphic figurine. The navel was depicted as a very large circle; however, it is unclear if it forms a depression or not. The waist is slimmer than the curvy hips. The pubic triangle is not represented.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A5	109	87	–	140	–	–

Feature description: –

Phase description: –

Dating: –

Dating criterion: –

Typological classification: Class A Type 4 Group a

A6.107

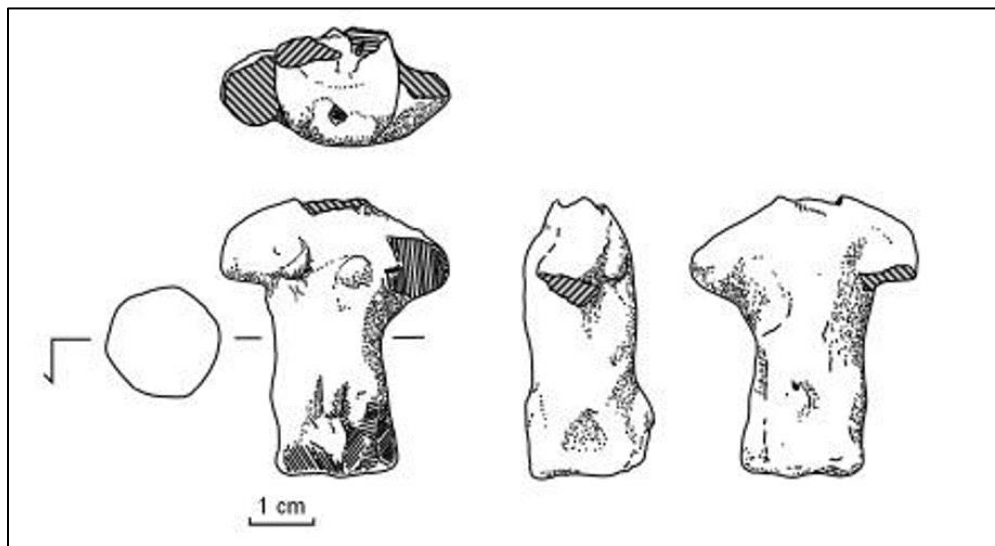


Illustration 49: Figurine A6.107 (W15c6405 A06.0107 Mx08 flp fg @ZE1116 aMA f145 k168).

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	–	–	4.2	Max 3.5 Min 1.7	2

Note: Measurements were recorded based on the scale of the drawing.

Description: Torso of an anthropomorphic figurine. The first look gives the impression of a male human figurine, because of what appears to be the representation of male genitals. The frontal view reveals traces of applied breasts which are not visible from the side view. The arms are two short knobs, and the legs and buttocks are not represented. It appears that the figurine was intentionally made to represent only the torso.

This figurine could have served a specific purpose like a fertility charm or a sex aid object due to the dual representation of sexual attributes.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A6	168	145	Accumulation	493	8	–

Feature description: Accumulation inside a vault.

Phase description: This phase is characterized by scattered occupations.

Dating: Middle Assyrian

Dating criterion: 1/a

Typological classification: Class A Type 3 Group a

A6.109

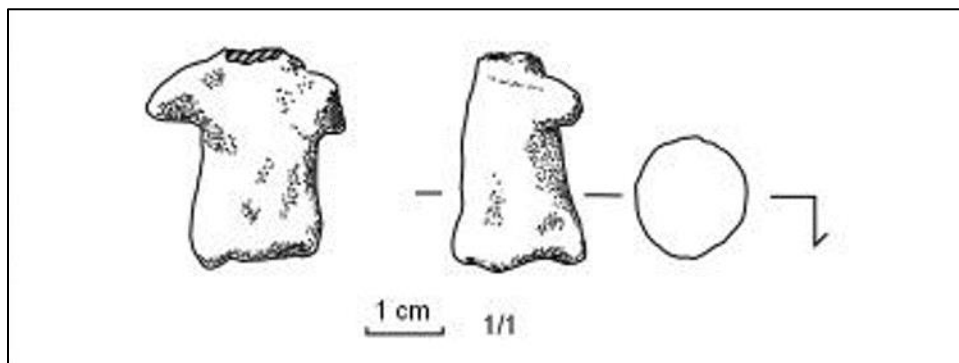


Illustration 50: Figurine A6.109 (W15c6404 A06.0109 Mx10 flp fg @ZE1116 aMA).

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	–	–	2.8	Max 2.5 Min 1.5	1.7

Note: Measurements were recorded based on the scale of the drawing.

Description: Torso of an anthropomorphic figurine, probably male. The head is missing, it is not clear if the bottom part is missing or if it was meant to represent only the torso. I am in favor of the figurine representing only a torso. The figurine is chubby and it has a round base wider than the top part. The arms are short knobs and only the right one is preserved.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A6	168	113	Accumulation	492	8	–

Feature description: grey accumulation layer.

Phase description: This phase is characterized by the presence of floors.

Dating: Middle Assyrian

Dating criterion: 1/a

Typological classification: Class A Type 3 Group b

A6.156

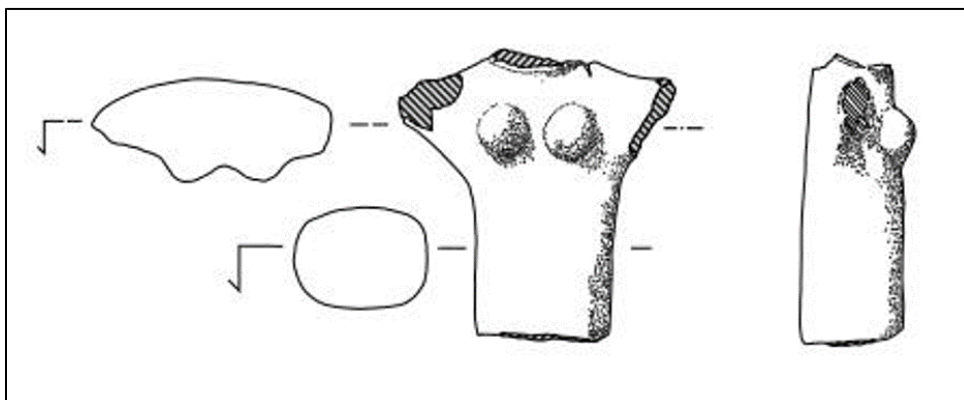


Illustration 51: Figurine A6.156 (W15c6403 A06.0156 Mx10 flp fg @ZE1116 aMA)

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	–	–	4.8	Max 4.5 Min 2.2	1.6

Description: Torso of an anthropomorphic female figurine. Arms are broken off. The back is flat, while the front is slightly round. The breasts are round, both are the same size and slightly pointed at the tip. The execution of the figurine as a whole and the execution of the breasts are very good.

From the profile view, the breasts seem to be molded from the same clay piece as the body and not applied. To determine this with accuracy, the piece has to be examined in person or through a photograph.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A6	22	211	Accumulation	633	8	–

Feature description: –

Phase description: –

Dating: Middle Assyrian

Dating criterion: 1/a

Typological classification: Class A Type 3 Group a

A6q593.1

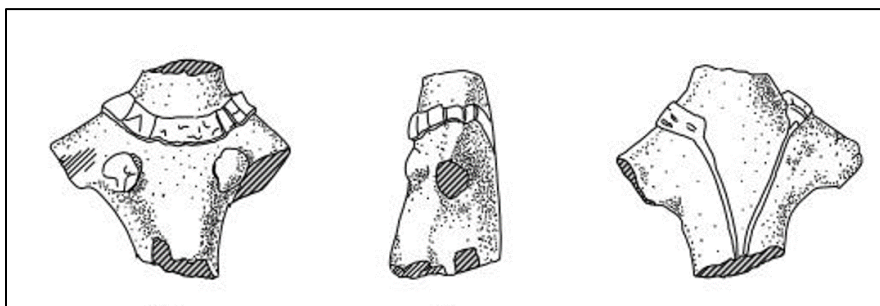


Illustration 52: Figurine A6q593.1 (W15c6401 A06q0593.01 M911 cw fg @ZE1116 aMA)

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	–	–	4.5	5.1	2.3

Description: Torso of an anthropomorphic female figurine with a thin waist. Breasts are applied and far apart. The figure is wearing a necklace in the form of a thick band incised with vertical stripes. The necklace does not close at the back of the neck, but rather continues as two thin bands from each side of the necklace all the way down the back and join together in the lower back area forming a counter weight. The arms appear to have been represented as two knobs.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A6	219	195		593	Phase 4 MZA	S2 MZA

Feature description: Northern baulk of K219.

Phase description: This phase is characterized by stone pavement, baked brick sub-pavement

Dating: Akkadian/ late Naram-Sin

Dating criterion: 1/a

Typological classification: Class A Type 3 Group a

A6q594.1

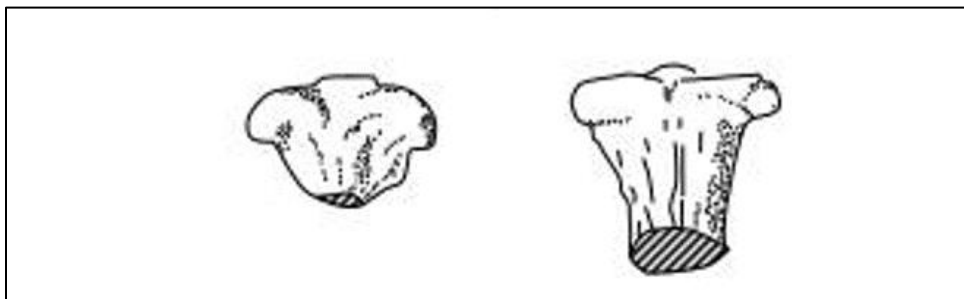


Illustration 53: Figurine A6q594.1 (W14c6102 A06q0594.01 L709 cw fg @ZE1107 aMA).

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	–	–	–	–	–

Note: This item cannot be measured due to the lack of a drawing scale.

Description: Torso of an anthropomorphic figurine. The head, arms and bottom half are missing. The shape suggests that it could represent a male. The shoulders are wide, and the waist is slim. The roundness of the shoulder from the front is what gives the masculine impression.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A6	169	191	Accumulation	594	h4 MZA	-

Feature description: Hard grey material in a doorway.

Phase description: This phase is characterized by the accumulations on the courtyard floor.

Dating: Akkadian- Post imperial

Dating criterion: 1/a

Typological classification: Class A Type 3 Group b

A7.350

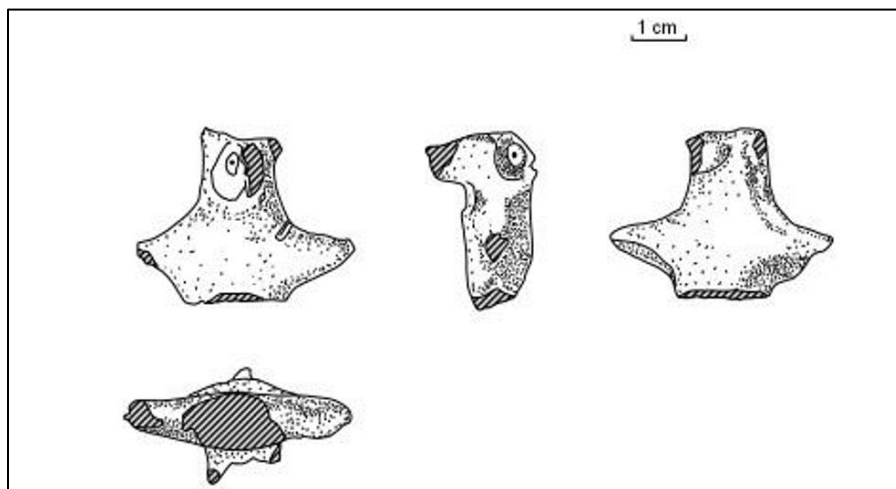


Illustration 54: Figurine A7.350 (W15c5201 A07.0350 M907 cw li @ZE1115 aMA).

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	–	–	3	Max 3.7 Min 1.4	Max 2 Min 1

Note: Measurements were recorded based on the scale of the drawing.

Description: Head and upper part of an anthropomorphic figurine. The figurine's body is flat. Left arm is completely preserved while the tip of the right arm is broken. The arms, which are shaped like knobs, are extending outwards. The face is pinched and very narrow, and the eyes are applied and oval in shape.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A7	–	–	–	–	–	–

Feature description: –

Phase description: –

Dating: UrIII.

Note on dating: Dated based on ceramic analysis of unit A7

Dating criterion: 1/b

Typological classification: Class C Type 2

A7.356

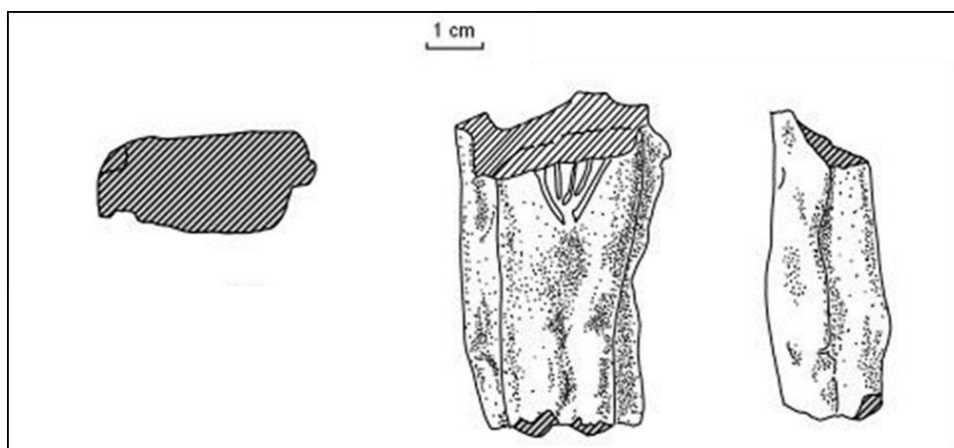


Illustration 55: Figurine A7.356 (W15c5206 A07.0356 M916 cw li @ZE1115 aMA).

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	–	–	5.8	3.5	1.7

Note: Measurements were recorded based on the scale of the drawing.

Description: portion of the bottom part of a plaque with a human female depicted on it, which was determined based on the incised lines forming the bottom half of the pubic triangle. The legs were not separated but since the pubic triangle is depicted, we can assume that the figure was represented naked, while omitting to represent accurately the anatomical features.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A7	–	–	–	–	–	–

Feature description: –

Phase description: –

Dating: Khabur

Note on dating: Dated based on the similarity of techniques used to render the pubic hair with A12q19.1 from Urkesh, and the fact that the mold technique was introduced in Urkesh during the second millennium and not prior to that. The dating to the Isin-Larsa period is considered a possibility as well.

Dating criterion: 2 and 4

Typological classification: Class B Type 1

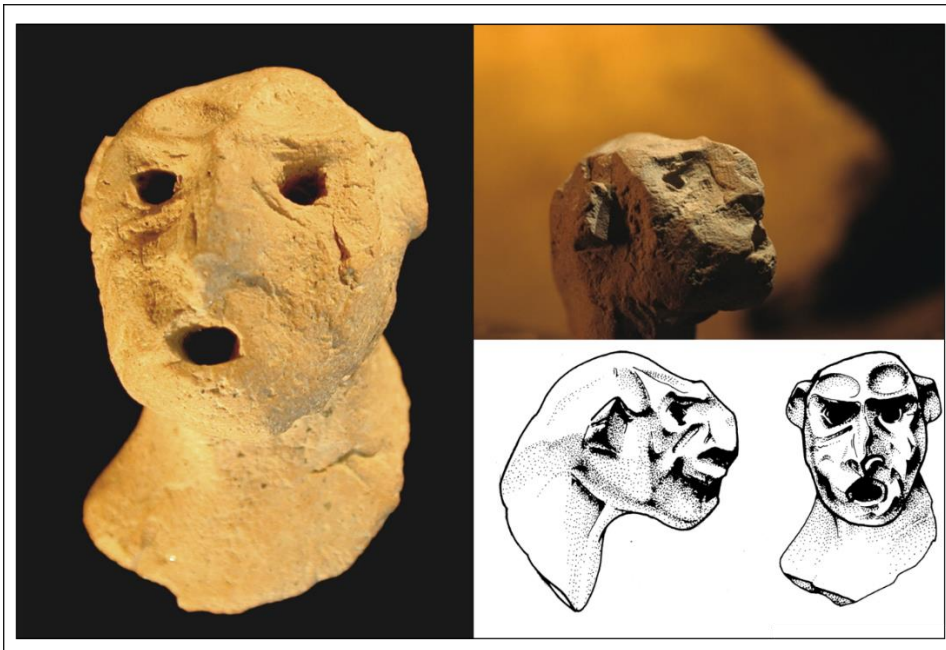


Illustration 56: Figurine A7.507 (KLGIR1165r201f13, W12c7504 A07.0507 J728 pp fg).

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	–	–	–	–	–

Note: This item cannot be measured due to the lack of a drawing scale.

Description: Head of an anthropomorphic figurine representing a bald male. The shape of the head is irregular. The forehead has two indentations above the eyebrow ridge and a bump, which gives the figure an expressive look. The sides of the head are flat. Both ears are applied and the right ear has a triangular shape. The ridge of the eyebrows is prominent. The eyes are deep round perforations. The nostrils are big and the nose is crooked. Looking at the nose from the side, we can see that the bridge of the nose is very high, it almost looks deformed. The mouth is also a deep round perforation giving the impression that the figure is screaming or growling.

²³⁴ Figurine previously published by Buccellati (2000b;2002b).

The back of the neck and the head form an almost straight line, leaving no separation between the head and the neck in the back with a slight hunch, which makes the head very robust and very primitive in shape.

The figure appears to have a resentful appearance. This was probably intentional to express an inner thought or feelings of the person who made it.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A7	-	-	-	-	-	-

Feature description: -

Phase description: -

Dating: Akkadian/ UrIII

Note on dating: Dated based on ceramic analysis of unit A7

Dating criterion: 1/b

Typological classification: Class A Type 1 Group b

A8.24

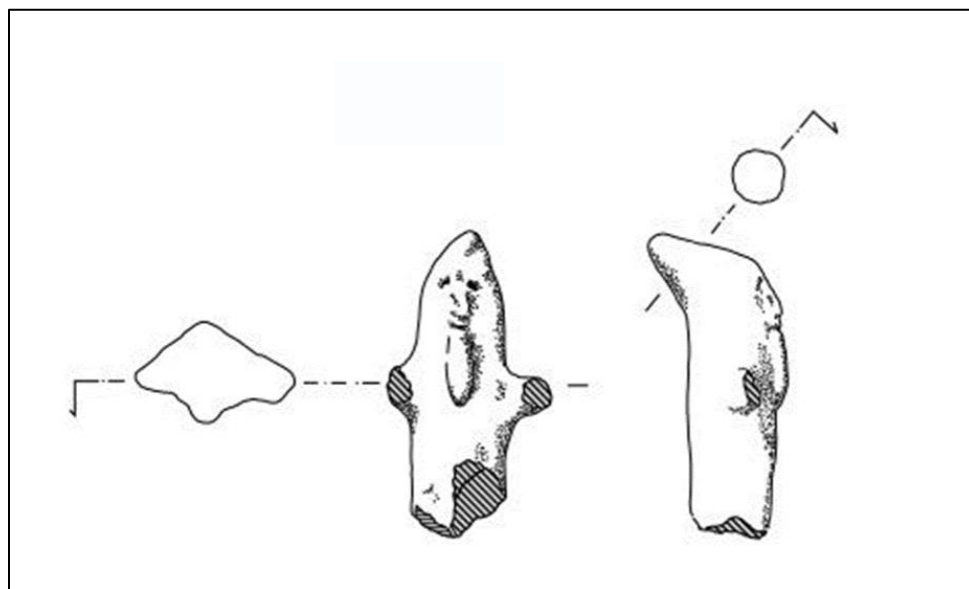


Illustration 57: Figurine A8.24 (W15c5302 A08.0024 Mx10 fa f46 k09 fg @ZE1115 aMA).

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	–	–	–	–	–

Note: This item cannot be measured due to the lack of a drawing scale.

Description: Anthropomorphic figurine, broken below the waist line. Arms are broken off. The small preserved parts of the arms indicate that the arms were extending outwards. The figure has a peculiar shape. It is cylindrical with a pointed head where the tip is behind the back line giving the impression that the figure is wearing a hooded cape. The figure has incised eyes and mouth in the form of a small line. The nose is pinched. The figure has a thick pointed goatee or beard executed with an applied piece of clay.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A8	K9	43	Accumulation	142	h6 MZA	–

Feature description: –

Phase description: This phase is characterized by burials, kilns and dumps.

Dating: Khabur/ MB/ OJ

Dating criterion: 1/a

Typological classification: Class C Type 1

A9.52

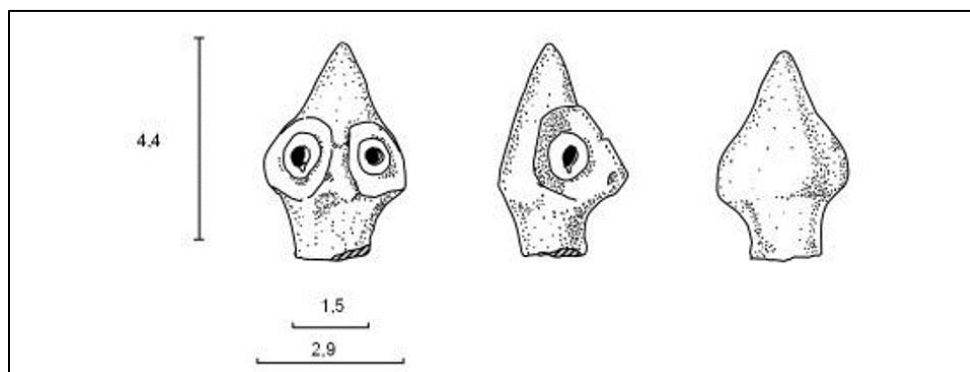


Illustration 58: Figurine A9.52 (W15d0603 A09.0052 M908 cw fg @ZB824 aMA).

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	Reddish yellow	5YR 7/6	4.4	Max 2.9 Min 1.5	2.5

Note: Some of the measurements were recorded based on the scale of the drawing.

Description: Broken head of an anthropomorphic figurine. The shape of the head is conical, with a pointed tip. The depicted facial features are the eyes and nose only. The eyes are very large and depicted in the form of concentric circles where the larger one represents the space in which the applied prominent eye is placed, and the pinched nose is large and prominent, with depicted nostrils. The shape of this head resembles that of a bird.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A9	K4	99	Accumulation C	378	–	–

Feature description: Bright brown accumulation under ashy accumulation, ranging in depth from 10 cm to about 20 cm as one proceeds to the east. The layer seems contained to the north by the south face of wall, f155. There is one reddish brick material near the wall.

Phase description: –

Dating: Akkadian

Note on dating: Dated based on ceramic analysis of A9, in addition to being found near AK palace floor.

Dating criterion: 1/b

Typological classification: Class C Type 2

A9.61

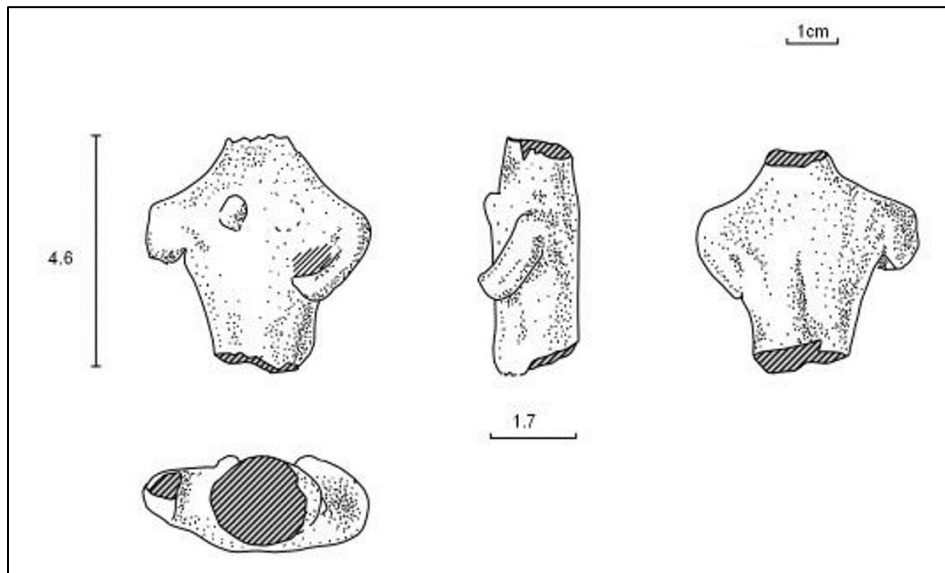


Illustration 59: Figurine A9.61 (W15d0605 A09.0061 M913 cw fg @ZB825 aMA).

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	–	–	4.6	Max 4.1 Min 1.8	1.7

Note: The width was recorded based on the scale of the drawing.

Description: Torso of an anthropomorphic female figurine with a thin feminine waist. The head and right arm are missing, and so is the bottom half of the figurine. Only one breast is preserved. The fact that the person who drew this item did not indicate any breakage line where the left breast was supposed to be, indicate that the breast where applied. The preserved arm is bent towards the body, but it is not clear where it would have been placed if it had been complete.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A9	K9	144	Accumulation C	431	–	–

Feature description: Light powdery soil under surface soil and housing area in k9. Resembles gully wash seen in other loci at this level.

Phase description: –

Dating: UrIII

Note on dating: Dated based on ceramic analysis of unit A9 and the general chronological sequence of K9.

Dating criterion: 1/b

Typological classification: Class A Type 2 Group a

A9.86 ²³⁵

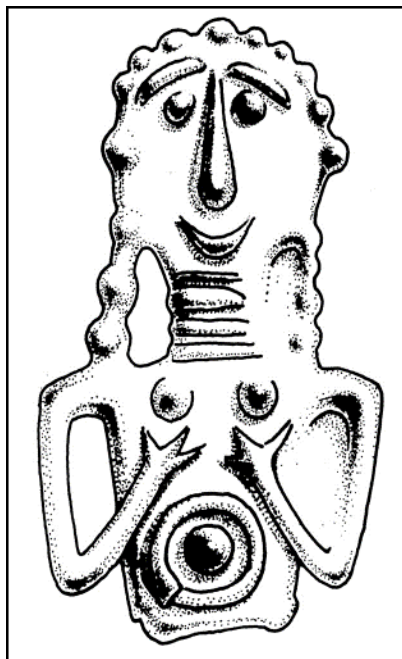


Illustration 60: Figurine A9.86 (L_W12d9503 A09.0086 J703 pp fg).

Descriptive information

Material	Color	Measurements in m		
		Height	Width	Thickness
Lead	–	7		

²³⁵ Figurine previously published by Canby (2003) and Recht (2014).

Other measurements

Eye brow to eye brow	Thickness navel	Thickness nose	Thickness face	Thickness breasts
1.23	0.2625	0.32	0.175	0.33

Description: Top half of a led anthropomorphic female figurine. The item is very thin and particular in shape. The eyebrows are sliding downwards giving her face a sweet expression. The eyes are round. Nose is shaped like a long tear drop, and she is smiling. The hair is depicted as small knobs as if she had curly hair, and she appears to have two braids on the sides. The long neck is decorated with four horizontal stripes for a necklace.

The figure is naked, and her hands are placed slightly under her small breasts as if she is drawing attention to that area (not touching or holding the breasts). Much emphasis is placed on her navel as it is depicted with a round knob surrounded by a high edged circle.

This figure combines realistic and unrealistic characteristics such as the depiction of her hands with only three fingers.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A9	K6	110	Accumulation C	538	h5c MZA	–

Feature description: Alternating thin bands of red and black soil in k6. Many sherds from this feature have contributed to dating this stratum. This feature is likely the result of accumulation during post-palace occupation.

Phase description: –

Dating: Akkadian / Ur III.

Note on dating: The item was found in baulk at Post-imperial Akkadian/Ur III level.

Dating criterion: 1/a

Typological classification: Class B Type 2

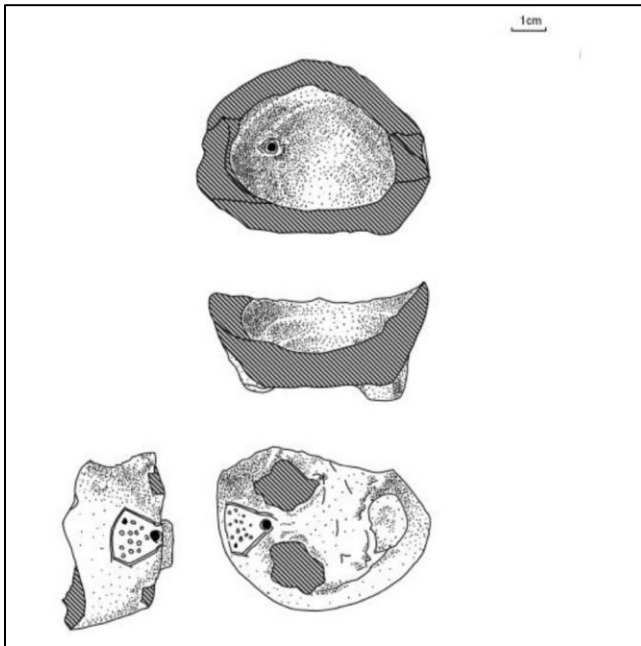


Illustration 61: Figurine A9.91 (L_W15d0608 A09.0091 M919 cw fg).

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	–	–	3.2	5	6

Other measurements: perforation in the pubic triangle 0.3 cm/ Rim 1 cm

Note: Measurements were recorded based on the scale of the drawing.

Description: Bottom part of a hollowed anthropomorphic female vessel figurine. The figurine has three knobs for legs to make it stand. The shape is very round, and the pubic triangle is represented at the bottom with a small opening on the bottom angel of the triangle. This perforation is also visible from the inside. The round shaped female representation with a perforation on the bottom part of the body indicate that it was used as container to hold some sort of liquid used, most probably, in a ritual practice. This item is very similar to A12.108.

²³⁶ ²³⁶ Figurine previously published by Recht (2014).

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A9	K4	100	Accumulation C	589	h4 MZA	–

Feature description: First accumulation overlaying pebble floor f80. It contained fine grains and very dense ones. This layer is possibly related to the first phase of abandonment.

Phase description: –

Dating: Post-imperial Akkadian.

Note on dating: The item was found in a layer above AK palace floor. In addition to the similarity with A12 i108 and ceramic analysis of A9.

Dating criterion: 1/a, 1/b, 2

Typological classification: Class A Type 3 Group a

A9.145 ²³⁷

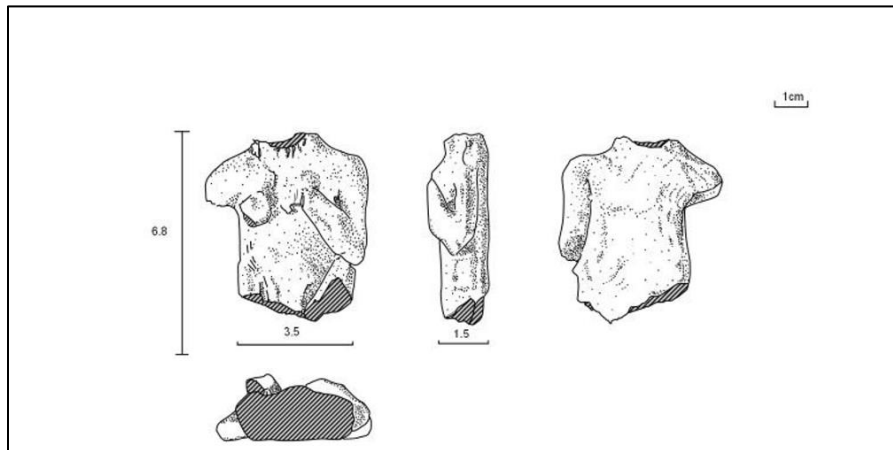


Illustration 62: Figurine A9.145 (W15d0606 A09.0145 M914 cw fg @ZB825 aMA).

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness

²³⁷ ²³⁷ Figurine previously published by Recht (2014).

Clay	Reddish yellow	5YR 6/6	6.8	3.5	1.5
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Description: Torso of an anthropomorphic female figurine. Head and right arm are missing. The back is flat and straight. Right breast is preserved. Left arm appears to be placed on the (now) missing left breast. The depiction of the left arm is very realistic in terms of shape and proportions. The waist and shoulder are almost the same width.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A9	K25	307	Top soil	817	–	–

Feature description: Topsoil under back dirt and portions of berms in k25, which was removed earlier in preparation for excavation.

Phase description: –

Dating: Khabur

Note on dating: The item was found in Khabur/Nuzi level.

Dating criterion: 1/a

Typological classification: Class A Type 2 Group a

A9.149 ²³⁸



Illustration 63: Figurine A9.149 (W14d0101 A09.0149 L726 sg fg @ZB821 aMA f316k52).

²³⁸ Figurine previously published by Buccellati and Kelly-Buccellati 2002a; Buccellati 2013: 91.

Descriptive information

Material	Color	Measurements in cm		
		Height	Width	Thickness
Lithic	–	5.7	3.9	4.2

Note: Measurements were recorded based on the scale of the drawing.

Description: Head of an anthropomorphic figurine representing a male figure. The head is shaped like a cone with a wide rounded tip. The base is slightly wider. The figure is wearing a fitted hat. Nose is represented with realistic proportions. Eyes are small round perforations. The drawing indicates a faint marking in the place of ears on each side which are not visible from the frontal view. Under the nose, a shape representing the lips is visible, but the lower portion of it is damaged. An unusual marking under the eyes in the form of incised vertical lines, one under each eye, is clearly marked for no apparent reason. However, these two lines in addition to the way the clay is shaped over the eyes, give the face a melancholic expression.²³⁹

Due to the peculiar shape of the head, it is very difficult to imagine that it was attached to a body. It was probably only a representation of a head.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A9	K52	316	Top soil	843	–	–

Feature description: Topsoil that covers both the previously excavated and unexcavated portions of k52. Undoubtedly the topsoil in some parts is a result of plant interaction with backfill from the MZ6 excavation.

Phase description: –

Dating: Mittani²⁴⁰

²³⁹ The possibility that the eyes were inlaid with a precious or semi-precious stone is present.

²⁴⁰ The figurine head is Mitanni in style and most likely was carved during the time when that empire dominated northern Mesopotamia from Nuzi to Alalakh. However, there is no guarantee that it was originally deposited in this stratum. The head was found in the process of cleaning away a surface accumulation which covered AS loci that had been excavated in 1990. Therefore, it is possible that it was either associated with the architecture in k51 and k52 or was washed down from strata above it, which reportedly had “Nuzi” sherds in the accumulations. The conservative conclusion is that the architecture in k51 and in k52 marks the transition point into the Mitanni period,

Dating criterion: 1/a

Typological classification: Class A Type 1 Group a

A9q382.1

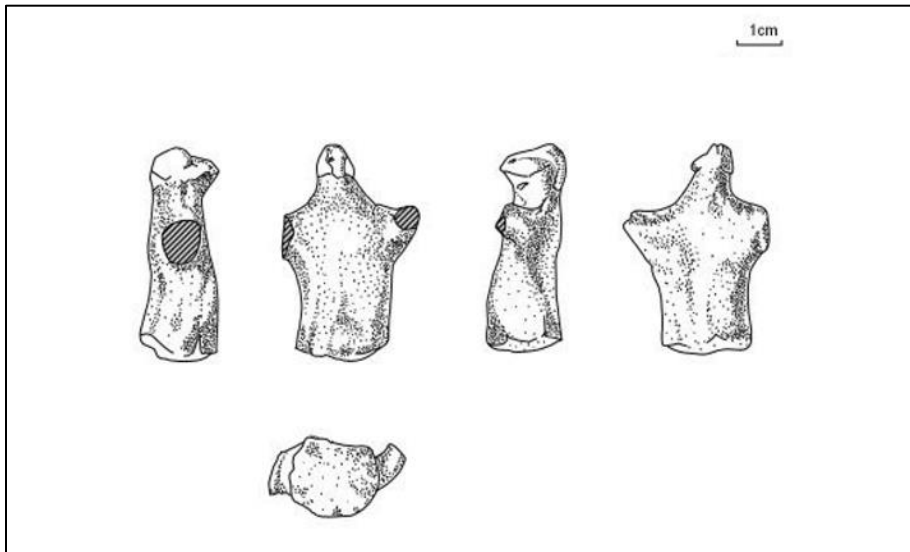


Illustration 64: Figurine A9q382.1 (W15d0607 A09q0382.01 M917 cw fg @ZB826 aMA).

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	–	–	4.6	Max 3 Min 2	1.6

Note: Measurements were recorded based on the scale of the drawing.

Description: Anthropomorphic figurine of an undetermined gender. The body of this figurine is somewhat shapeless. The bottom is round and serves as a stand. The arms are broken but

which either started at Mozan when the buildings were constructed or soon thereafter (Buccellati and Kelly-Buccellati 2002: 129).

from what remains, it appears as if the figure is extending his arms outwards. The neck is very thick while the head is very thin and the face is pinched forward. No detectible facial features.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A9	K9	131	Top soil	382	–	–

Feature description: –

Phase description: –

Dating: Khabur

Note on dating: The item was found near surface at Khabur level.

Dating criterion: 1/a

Typological classification: Class C Type 1

A10q316.3



Illustration 65: Figurine A10q316.3 (Photo by the author)

Descriptive information

Material	Color	Munsell chart	Measurements in cm
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			Height	Width	Thickness
Clay	Light brown	–	–	–	–

Note: This item cannot be measured due to the lack of a scale.

Description: Anthropomorphic figurine, the head and arms are broken. The waist is incised with a horizontal line. The legs appear to be molded by rolling the clay, and a clear line is visible separating the legs and going all the way up to form the two sides of the buttocks. The same line is visible on the front side as well but reaching a lower portion. It is difficult to determine whether the figurine represents a male or a female because there are no breasts and the genitals are not represented, but the low and prominent buttocks gives the figure a feminine shape.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A10	K13	155	–	316	–	–

Feature description: –

Phase description: –

Dating: Akkadian

Note on dating: Dated based on ceramic analysis of A10

Dating criterion: 1/b

Typological classification: Class A Type 3 Group b

A10q317.1

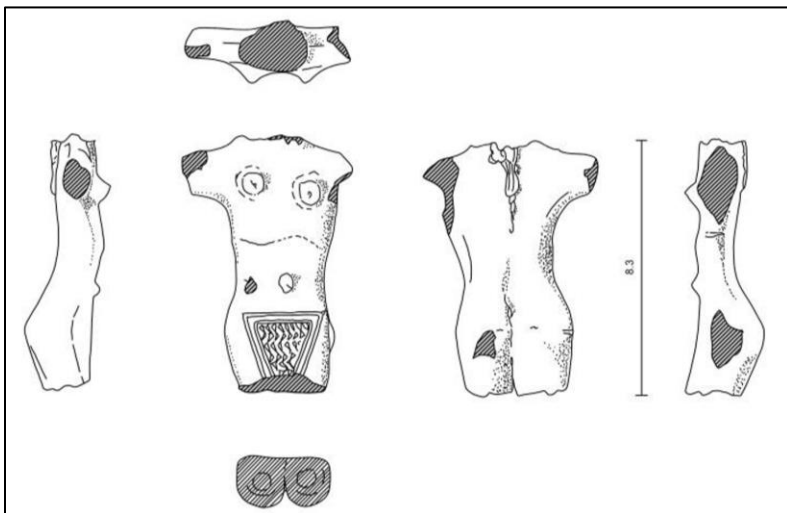


Illustration 66: Figurine A10q317.1 (W12c1504 A10q0317.01 J705 cw fg @ZE1106 aMA).

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	–	–	8.3	6	2.9

Note: Some of the measurements were recorded based on the scale of the drawing.

Description: Female anthropomorphic figurine. The head, arms and legs are broken off. The small portion left of the right arm suggests that the figure was represented extending her arms to the sides. The breasts are small and round, but it is difficult to determine from the drawing if they are applied or sculpted from the same piece of clay as the body. The cross section of the legs indicated that the legs were molded by rolling the clay, and the separation line is visible on the back side of the figurine. The buttocks are very prominent, and the pubic triangle is represented by two incised triangles, one inside the other, where in the smaller one, the pubic hair is represented by small triangular strokes. A small knobbing is present on the stomach. The waist and the pectoral area are slightly robust, and the positioning of the breasts is not very realistic. On the upper part of the back side, an applied strand is present. It could be a counter weight of a necklace that is no longer preserved on the figurine.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A10	–	–	–	317	–	–

Feature description: –

Phase description: –

Dating: Akkadian

Note on dating: Dated based on ceramic analysis of A10

Dating criterion: 1/b

Typological classification: Class A Type 2 Group a

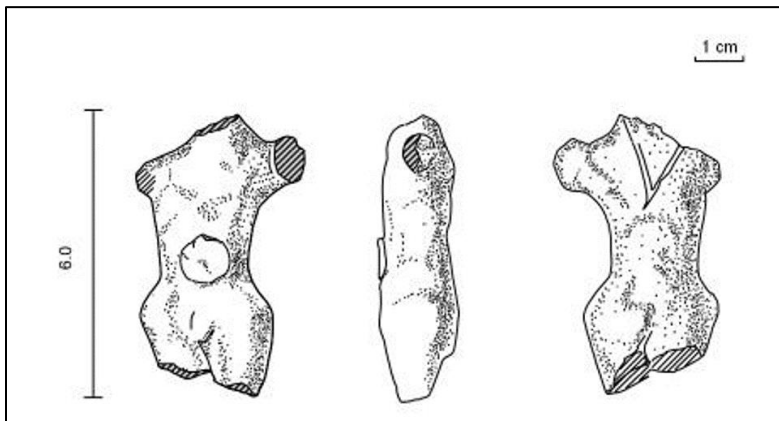


Illustration 67: Figurine A10.262 (W15c1501 A10.0262 M910 cw fg @ZE1108 aMA).

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	–	–	6	Max 3.4 Min 1.8	1.6

Note: Some of the measurements were recorded based on the scale of the drawing.

Description: Anthropomorphic figurine. The head, legs and arms are broken off. The silhouette implies that it represents a female figure due to the thin waist and prominent full hips. The legs appear to be shaped by rolling the clay, which is visible on the front and back side. The figurine has a large flat disk on the stomach (intended as a naval?), and two V shaped incised lines forming a triangle on the back. The buttocks area is flat when looking at it from the side.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A10	–	–	–	–	–	–

Feature description: –

Phase description: –

Dating: Akkadian

Note on dating: Dated based on comparative analysis with similar figurine from Tell Beydar.²⁴¹

Dating criterion: 1/a

Typological classification: Class A Type 2 Group b

A10q680.3

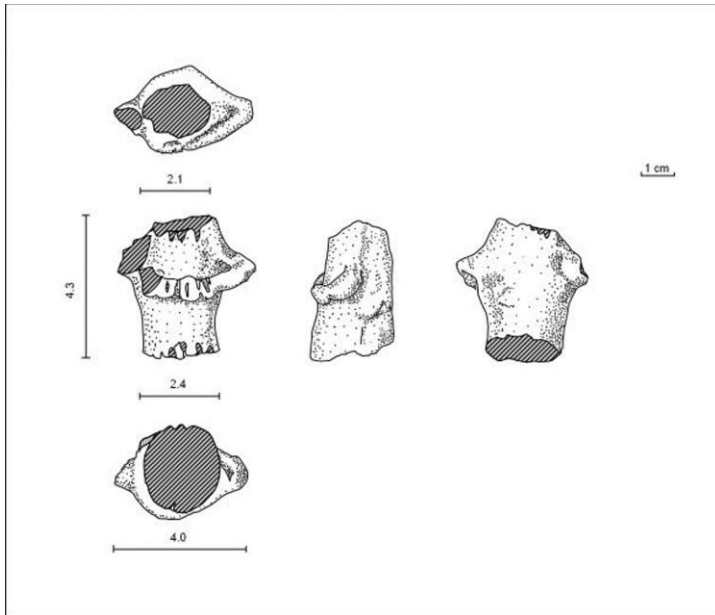


Illustration 68: Figurine A10q680.3 (W15c1502 A10q0680.03 M907 cw fg @ZE1109 aMA)

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	–	–	4.3	Max 4 Min 2.1 Min 2.4	2.3

Description: Torso of an anthropomorphic figurine. Head, right shoulder, right arm and the legs are broken off. The left arm is placed on the chest, and part of the right hand is preserved

²⁴¹ Lebeau and Suleiman 2008: 35, Fig. 185

on the chest as well, touching the left hand. No breasts are visible. The arms could be in a worshipping position. The figurine is very thick, and the proportions and representation are not very realistic especially when looking at the way the arm was molded into shape.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A10	-	-	-	-	-	-

Feature description: -

Phase description: -

Dating: Akkadian

Note on dating: dated to the Akkadian period because it belongs to the same pottery lot as A10q680.2, which is dated to that period based on comparative analysis with Tell Arbid.

Dating criterion: 1/b

Typological classification: Class A Type 3 Group a

A10q680.2

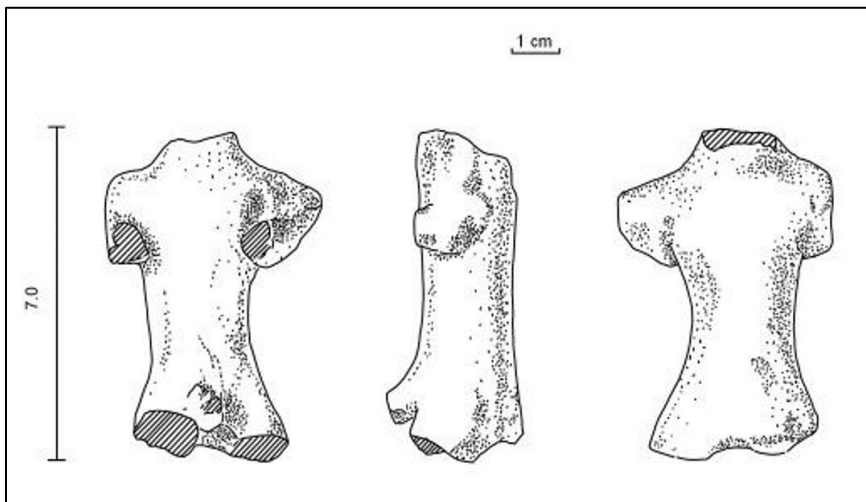


Illustration 69: Figurine A10q680.2 (W15c1503 A10q0680.02 M911 cw fg @ZE1109 aMA).

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness

Clay	–	–	7	4.1	Max 2.5 Min 1.9
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Note: Some of the measurements were recorded based on the scale of the drawing.

Description: Male anthropomorphic figurine. Legs, arms and head are broken off. The silhouette of the figure is very fit and lean. From the section of the legs, we can see that they were molded to be separate. The position of the preserved portion of the legs suggests that the figure might have been represented in a seated position. Traces of male genitals can be seen.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A10	–	–	–	680	–	–

Feature description: –

Phase description: –

Dating: Akkadian

Note on dating: Dated based on comparative analysis with A56 ARB'03 SD 35/64–63A from Tell Arbid.²⁴²

Dating criterion: 3

Typological classification: Class A Type 3 Group a

²⁴² Makowski 2016

A10.118

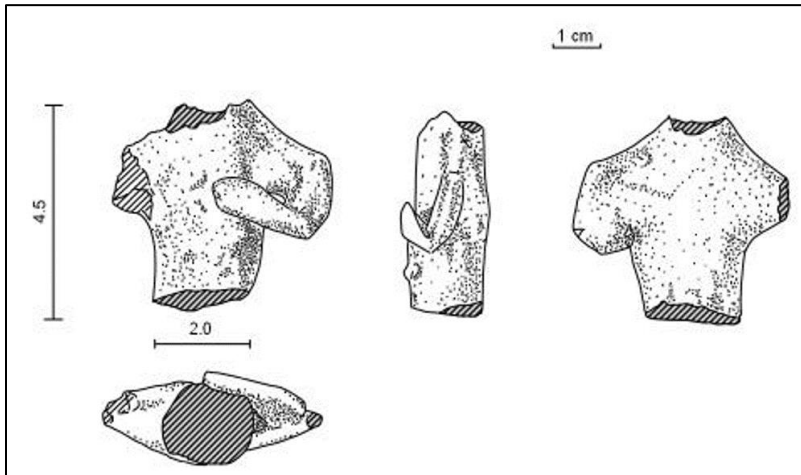


Illustration 70: Figurine A10.118 (W15c1510 A10.0118 M913 cw fg @ZE1109 aMA).

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	–	–	4.5	Max 4.1 Min 2	1.7

Description: Torso of an anthropomorphic figurine. The absence of breasts suggests that the figure is in a worship position giving the fact that the left preserved arm is placed on the chest. The shoulders are very thick and not proportioned with the small waist.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A10	–	–	–	–	–	–

Feature description: –

Phase description: –

Dating: Ur III/ Isin-Larsa

Note on dating: Dated based on comparative features with figurine TM.88.R.35 from MB IA from Ebla.²⁴³

Dating criterion: 3

Typological classification: Class A Type 2 Group a

A10q823.1

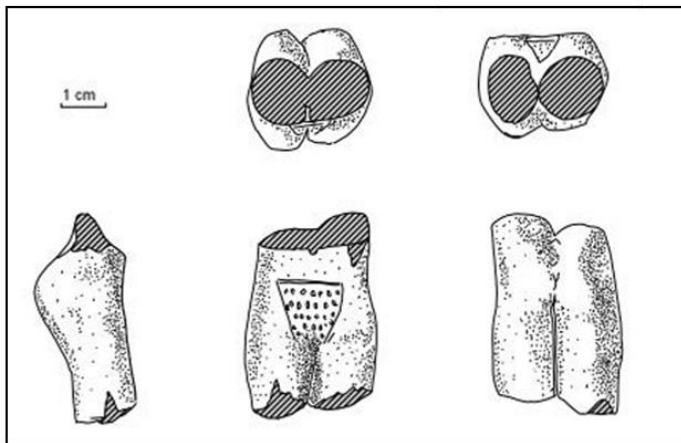


Illustration 71: Figurine A10q823.1 (W15c1511 A10q0923.01 M916 cw fg @ZE1109 aMA).

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	–	–	4.5	3	2

Note: Measurements were recorded based on the scale of the drawing.

Description: Fragment of a female anthropomorphic figurine. The only preserved part is the hips area. The legs are molded from two pieces of rolled clay. The buttocks area is well defined, and very prominent if we look at it from the side. The pubic area is represented with a triangle and tear drop shaped incisions inside of it, representing schematically the pubic hair.

Archaeological context

²⁴³ Marchetti 2007: 273; Marchetti 2001: 36

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A10	–	–	–	823	–	–

Feature description: –

Phase description: –

Dating: Khabur

Note on dating: Dated based on similarities with find 007 ARB'01 SA 37/54 from Tell Arbid, Catalog number A015.²⁴⁴

Dating criterion: 3

Typological classification: Class A Type 4 Group b

A10.225

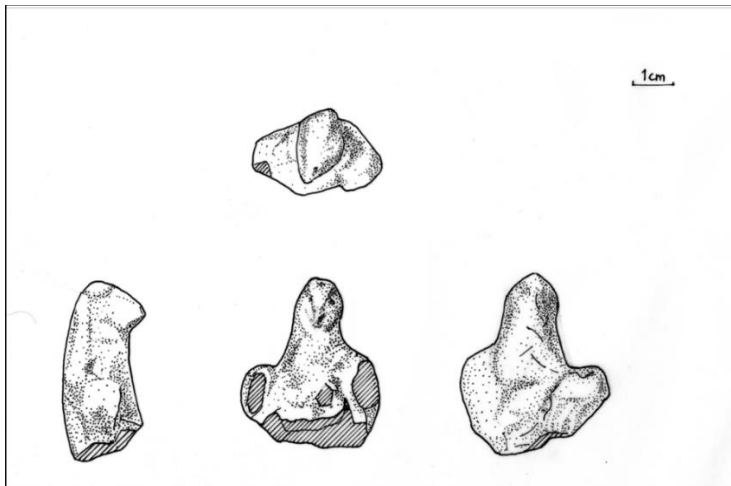


Illustration 72: Figurine A10.225 (W15c1512 A10.0225 M916 cw fg).

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	–	–	4.1	Max 3.3 Min 1.2	1.6

²⁴⁴ Makowski 2016: PL. XXIV

Note: Measurements were recorded based on the scale of the drawing.

Description: Anthropomorphic figurine, of which only the top part is preserved. The arms are broken off. The shape is very abstract and the proportions are not realistic. The head is pointy almost resembling a bird's head. The nose is pinched giving the entire representation a reptilian appearance. The eyes are represented by two dots.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A10	-	-	-	-	-	-

Feature description: -

Phase description: -

Dating: Khabur

Note on dating: Dated based on similarities with figurine A9 q382.1 from Urkesh.

Dating criterion: 2

Typological classification: Class C Type 2

A10q296.1

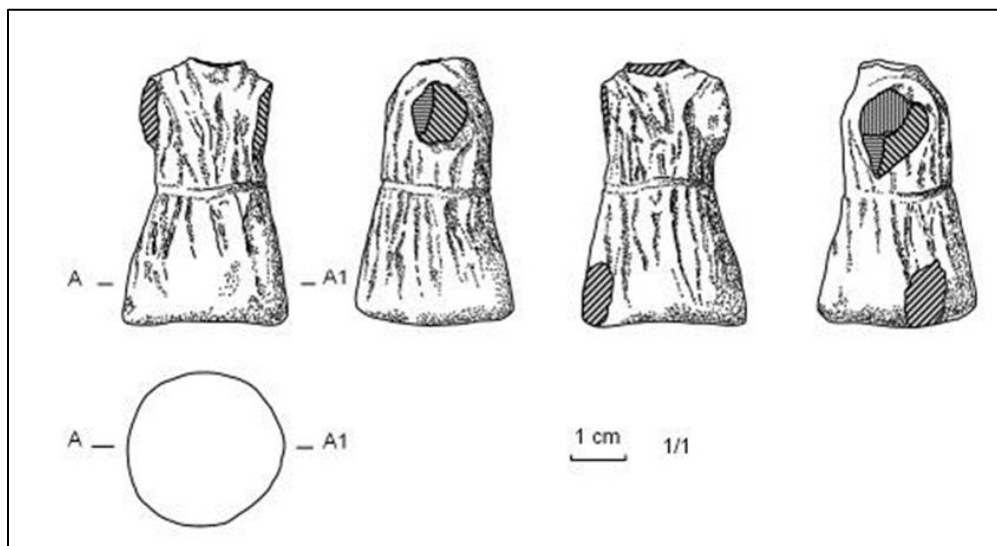


Illustration 73: Figurine A10q296.1 (W15c1513 A10q0296.01 Mx11 fa fg @ZE1115 aMA).

Descriptive information

Material	Color	Munsell chart	Measurements in cm
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			Height	Width	Thickness
Clay	–	–	4.6	Max 2.8 Min 2	Max 2.9 Min 2

Note: Measurements were recorded based on the scale of the drawing.

Description: Anthropomorphic figurine wearing a dress. All we have left of it is the garment that it is wearing, which is a knee-high dress with an incised strap on the waist. The head and the arms are missing, but the round edges of the bottom of the dress suggest that the legs were not represented and that the figurine was meant to stand as such on the round base of the dress. The figurine's torso bares no representation of any gender indicators. The depiction of the item is realistic, where even the creases of the dress fabric were illustrated.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A10	–	–	–	296	–	–

Feature description: –

Phase description: –

Dating: Akkadian

Note on dating: Similar garments is depicted on seal impressions worn by working class males such as seal impressions AKh3 and rolling A15.270.²⁴⁵

Dating criterion: 1/b, 2

Typological classification: Class A Type 3 Group b

²⁴⁵ Buccellati 2016: 129-131, Figures 7 and 10.

A11q201.1

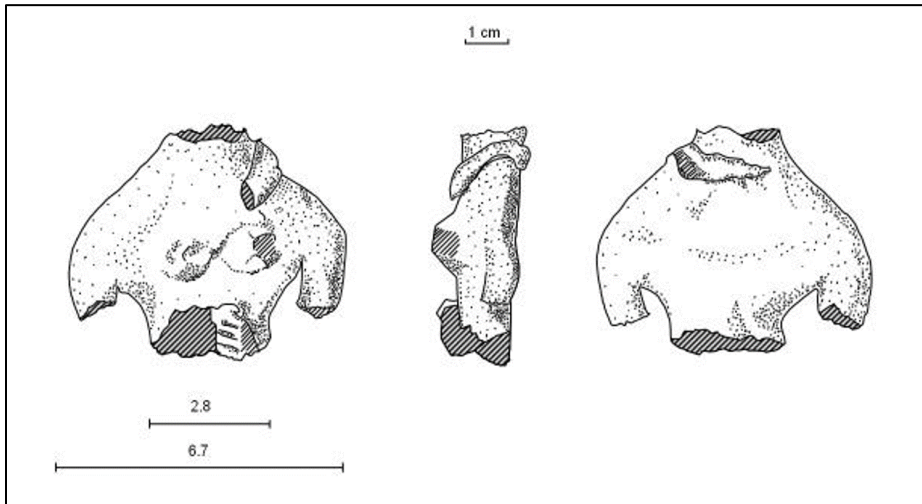


Illustration 74: Figurine A11q201.1 (W15c5401 A11q0201.01 M906 cw fg @ZE1115 aMA).

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	–	–	5.5	Max 6.7 Min 2.8	2.1

Note: Some of the measurements were recorded based on the scale of the drawing.

Description: Torso of a female anthropomorphic figurine. Both arms, the head and the bottom part below the chest are broken off. The figure's breasts are placed very close to each other. On the neck, there is a band that was probably meant to be a necklace. This necklace is also broken but it extends all the way to the back of the neck.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A11	22	142	Accumulation	201	–	–

Feature description: –

Phase description: –

Dating: Khabur/ Dated based on ceramic analysis for A11

Dating criterion: 1/a

Typological classification: Class A Type 2 Group a



Illustration 75: Figurine A12.30 (A12i30 V12d5005 j706 al v1b-10, KLGIR1165r195f20, A12i30 V12d5230 j718 gg, A12i30 V12d5513 j718 gg, A12i30 V12d5011 j707 gg v-1).

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	Grayish pale brown	–	29	–	–

²⁴⁶ Figurine previously published by Buccellati and Kelly- Buccellati (2000a); Buccellati (2002b); Kelly- Buccellati (2016a); Recht (2014).

Note: Some of the measurements were recorded based on the scale of the drawing.

Description: Female anthropomorphic statuette. This figurine is very important from the view point of execution and function. It is clear that whoever made it was a professional artist, and it was made with such precision for a purpose. The head is slightly cubic in shape and the facial features are very well defined. The right eye is partially preserved and it is an applied round piece of clay. The cheek bones are high and very prominent. The jaw line is very clearly defined and the chin is narrow with a round tip. The mouth is small. The nose is narrow at the top and wide at the bottom but well defined and very proportioned with the rest of the facial features. The brow ridge is prominent giving her majestic appearance. The brows are indicated with small incised lines representing the eyebrow hair. On both sides of the head, there are two projections that could represent a hair style covering the ears, and they are decorated with four small perforations on each side, probably used to hang more accessories. The figure is wearing a disk like double lobed earrings (only the right one is fully preserved). The figure is also wearing a necklace in the form of two narrow bands. The first band covers only the front of the neck and the second band (below the first one) continues all the way to the back of the neck and down the back forming a counter weight.

The arms are broken off but the shoulders are preserved. The applied breasts are small and has the shape of round tipped cones, and the position of the breast is slightly higher than normal. The waist is thin and the navel is depicted as a small perforation. On the lower part of the abdomen there are three vertical stripes above the pubic triangle where the pubic hair is depicted schematically with small incised vertical lines. The hips are wide and the buttocks is very prominent and made using molding technique. The legs were not depicted, and the figurine stood on its round hollowed base.

This figurine was found in three pieces and was reconstructed together. What is interesting about this figurine is that the body is hollowed starting from below the breasts. On the top of the head, there is a depression that forms a small container that was probably used for ointments and healing substances.²⁴⁷

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A12	K10	F194	Fill	138	h5 MZA	A3 MZA

²⁴⁷ A similar assumption is mentioned in Recht 2014. Another function was suggested by Buccellati and Kelly-Buccellati where the depression would have been used to attach a wig made from different material (2000)

Feature description: Fill inside pit

Phase description: This phase is characterized by the reshaping of the space after abandonment and the scattered occupation, pits and burials.

Dating: UrIII/ Isin-Larsa

Dating criterion: 1/a

Typological classification: Class A Type 3 Group a

A12.48 ²⁴⁸

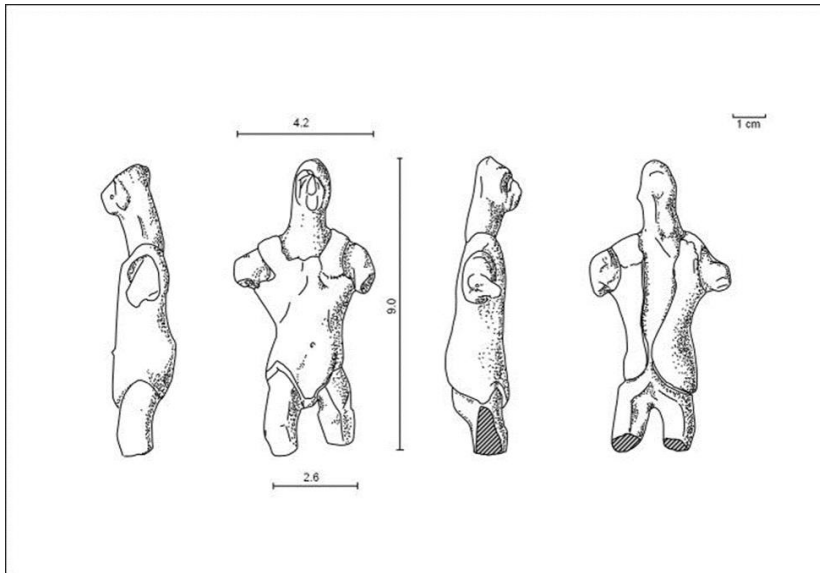


Illustration 76: Figurine A12.48 (W12c2401 A12.0048 J802 cw @ZE1107 aMA).

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	—	—	9.0	Max 4.2 Min 2.6	1.9

Note: Some of the measurements were recorded based on the scale of the drawing.

Description: Anthropomorphic figurine, probably representing a male figure due to its robust nature. The figure is bald with a very long neck. The shape of the head is peculiar because it is

²⁴⁸ This figurine is previously published in Hauser 2007.

elongated at the top. The figure could be wearing a hat but it is not well defined. The ridge of the nose is very high. The arms are short knobs (if broken, it is not indicated in the drawing). Shoulders are wide, while the waist is thinner. Overall, the torso is long, and because the legs are broken, we have no way of knowing if they are in fact proportioned with the torso.

The figure is wearing a suit resembling a modern one-piece bathing suit. The only difference is that the suite is open from the back. The suit covers the genital area from the front but does not cover the buttocks from the back. This gives the impression that this figurine probably represented a worker or a handy man at work wearing a protective piece of clothing. Rick Hauser argues that the figure is wearing the skin of an animal, most probably a carnivore, where the claws are draping over the shoulders.²⁴⁹

The execution of this figurine is weak and there was no attention to proportions.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A12	K19	F233	Layer	433	–	–

Feature description: red layer below ancient wash.

Phase description: –

Dating: Akkadian or UrIII

Note on dating: According to Hauser, this figurine was recovered from third millennium strata immediately outside the Royal Residence. Dating also considered the ceramic analysis of A12

Dating criterion: 1/b

Typological classification: Class C Type 3

²⁴⁹ Hauser 2007: 246



Illustration 77: Figurine A12.108 (4-600-41 V13d1635 A12.108 K724 gg cv, 4-600-42 V13d1689 A12.108 K803 gg cv, W13c2503 A12.0108 K805 cw cv label_low_W13w8575, 4-600-43 V13d1689 A12.108 K803 gg cv, KLGIR1165r193f15).

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	Grayish pale brown	–	7.3	5.9	6

Description: Naked female anthropomorphic statuette. This figurine is one of the most important among the Urkesh collection. The figure represents a woman with a small jar on the head and an elaborate hair style of long applied braids that drape on the back in gathered

²⁵⁰ Figurine previously published by Kelly- Buccellati (2002); Kelly- Buccellati (2016a); Kelly- Buccellati (2016b); Recht (2014); Collins, B.J (2004).

strands.²⁵¹ The figurine is hollow on the inside, and it was probably used as a container for aromatic oils used in cult rituals. The assumption is that this figurine represents the lady of the *Abi* and it was used in the *Abi* rituals (Kelly-Buccellati 2002, Buccellati and Kelly-Buccellati 2001, Kelly-Buccellati 2019).²⁵² Her features match this assumption. The eyes are big and wide. The nose is very well defined, even the nostrils are depicted with accuracy. The ears are large and leaning forward so she can hear what the spirits are saying (Collins, B.J 2004). The mouth is crooked, and her face is chubby, but the jaw line is defined. The head rests directly on the body, and the figure is wearing a necklace in the form of two bands decorated with small incised circles.

The body is round and shaped like a jar with arms molded from the same piece of clay resting on the body and holding the small breasts between the thumb and the index finger. All five fingers on both hands are depicted accurately. The figure is wearing a bracelet on each wrist. The navel is a very shallow round incision, and the pubic triangle is depicted schematically with small incised vertical lines inside of it representing pubic hair. The legs are not represented, but instead, the figure has three knobs on the bottom to stand on.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A12	–	f343	Accumulation	–	h4t MZA	–

Feature description: Layer inside the *Abi* identified as continuous regular build up with a high concentration of pig and dog bones, indicative of the activities that took place there.

Phase description: –

Dating: Post- Imperial Akkadian

Dating criterion: 1/a

Typological classification: Class A Type 3 Group a

²⁵¹ One of the indicators of its importance as a figure, are the braid on her head (without braid ornaments). This hair style, as shown in the seal iconography, was a characteristic of Uqnitum and her daughter, the females of the royal family, meaning that the figure of the lady of the *Abi* must have been a distinguished high-ranking person in society to be portrayed with a hair style restricted to royalty or elites. (Buccellati and Kelly-Buccellati 2000)

²⁵² The nature of the ritual is discussed in details in Kelly-Buccellati 2002: 137-138 and Kelly Buccellati 2016b: 100-102.

A12q19.1

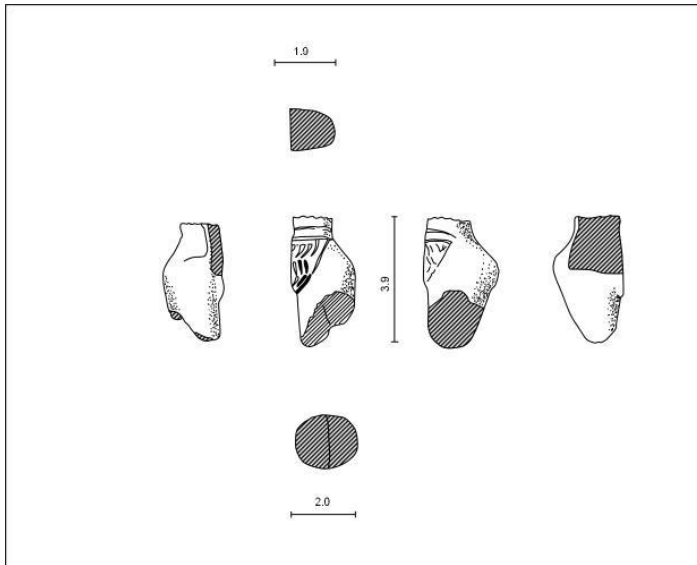


Illustration 78: Figurine A12q19.1 (W12c2434 A12q0019.01 J705 cw fg @ZE1107 aMA).

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	–	–	3.9	1.9	2

Note: Some of the measurements were recorded based on the scale of the drawing.

Description: Left part of an anthropomorphic female figurine's hip. The waist is very thin and the hips are wide which gives an extremely feminine shape. The pubic triangle is represented, with deep small vertical incisions to schematically indicate the pubic hair.

The hip was probably made using the molding technique where the artist would mold the two side separately and then join them together.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A12	K8	74	Topsoil	19	h6 MZA	A1 MZA

Feature description: –

Phase description: This phase is characterized by modern abandonment

Dating: Khabur/MB/OJ 2

Dating criterion: 1/a

Typological classification: Class A Type 4 Group b

A13.118

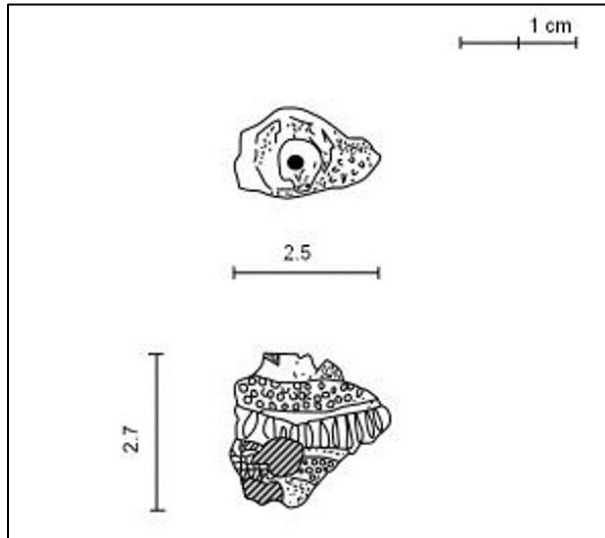


Illustration 79: Figurine A13.118 (W14c5302 A13.0118 L703 cw cv @ZE1107 aMA).

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	Black	–	2.7	2.5	1.6

Note: The thickness was recorded based on the scale of the drawing.

Description: Part of a burnt anthropomorphic figurine torso. Only portions of the neck and the right shoulder are preserved. The back is more or less flat, and the front is concave. The figure is wearing a decorated garment. The decoration on the garment is divided into three wide stripes separated by thick horizontal lines. The first strip is decorated with dots, the second strip is decorated with incised almond shaped vertical lines, and the third one is decorated with dots like the first strip.²⁵³

²⁵³ A hollowed reed might have been used to create the pattern. A close examination is the only way to confirm.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A13	K12	F94	Brick fall	157	h5 MZA	S2 MZA

Feature description: Brick fall, not just accumulation of bricky materials. The layer contains chunks of red bricks.

Phase description: This phase is characterized by brick fall and wall collapse.

Dating: UrIII/ Isin-Larsa

Dating criterion: 1/a

Typological classification: Class A Type 3 Group b

A13.134

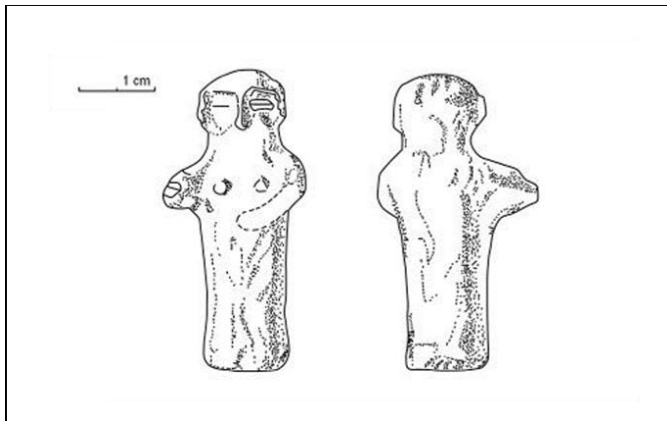


Illustration 80: Figurine A13.134 (W14c5303 A13.0134 L730 cw fg @ZE1107 aMA).

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	–	–	7.3	Max 3.5 Min 2	

Note: The measurements were recorded based on the scale of the drawing.

Description: Anthropomorphic female figurine with a cylindrical shape. The neck is very thick and the head is circular. The nose is well defined. The eyes and eyebrows are represented by straight lines. The figure appears to have ears. The small round breasts are applied. The arms are broken off. The position of the preserved portion of the right arm indicate that it curved

inwards. While the preserved part of the left arm indicates that it was extended outwards. This gives the impression that the figure was depicted holding an object of a long nature, like a stick or a staff. The legs were not represented, it rather stood on its round base

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A13	K13	F156	Pit fill	232	h8 MZA	S6 MZA

Feature description: Fill in the cut that follows the stone pavement f78 in the western part of this locus. It consists of dark gray ashy material full of animal bones and some sherds.

Phase description: This phase is characterized by scattered occupations.

Dating: Middle Assyrian

Dating criterion: 1/a

Typological classification: Class C Type 1

A14.7 ²⁵⁴

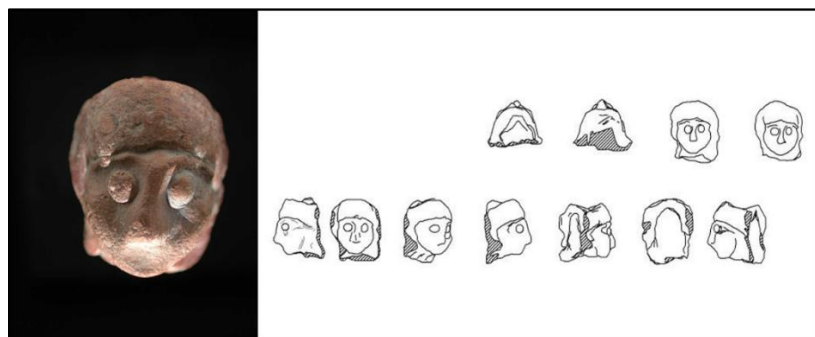


Illustration 81: Figurine A14.7 (L_V14d2610 A14.7 L722 gg, W16d715 A14.0007 L718 fg su@ZB725 aMA f25 k1).

Descriptive information

Material	Color	Munsell chart	Measurements in cm
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²⁵⁴ Figurine previously published by Buccellati and Kelly-Buccellati 2002a.

			Height	Width	Thickness
Clay	Light red	2.5YR 7/6 10R 4/8	Max 2.4 Min 2	Max 2.9 Min 1.5	2.7

Description: Head of a female anthropomorphic figurine. The figure is wearing a head dress in the form of a wide band covering the front all the way down to the eyebrows. It is also a little higher than the top of the head. The head dress extends to cover the sides of the face, and it extends to the back of the head and drapes on the back of the neck as well. The nose and eyebrows are molded from the same piece of clay as the head. The eyebrows start from the edges of the nose bridge, while the eyes are applied in the shape of two round flattened clay disks. The figurine has a light red color and it is painted with a darker shade of red on the head dress, the ridge of the nose, the eyes and the cheek bones, which gives the feature a highlight and prominence.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A14	K1	25	Accumulation D	46	h5 AAC	–

Feature description: soft dirt layer.

Phase description: This phase is characterized by brick fall, abandonment, dumps and burials.

Dating: Khabur

Dating criterion: 1/a

Typological classification: Class A Type 1 Group a

A14.135



Illustration 82: Figurine A14.135 (L_V17d2724 A14.135 O715 gg fg).

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	Light grey	10 YR 7/2	3.91	2.37	2.69

Weight: 16 g

Description: Male anthropomorphic figurine with a wide oval base on which it stands. The head and both arms are broken off. This figure probably represents a male fertility symbol due to the depiction of exaggerated male genitals. The surface of the figurine is very rough. This lack of smoothness and roughness was probably intentional, as they did not lack the technique and the knowledge, nor the tools to make the surface smooth. It was rather intentional to emphasize the masculinity of the representation.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A14	K12	135	Top soil	551	h5 AAC	–

Feature description: Top soil in k12 east baulk.

Phase description: This phase is characterized by brick fall, abandonment, dumps and burials.

Dating: Khabur

Dating criterion: 1/a

Typological classification: Class A Type 3 Group a



Illustration 83: Figurine A15.226 (V14d3575-A15, VDLx03 1600 gb 44).

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	Light and dark grey	–	3.5	2.5	1.5

Description: The head of a male anthropomorphic figure with very distinctive and unique features. It is probably an indicator to its function as a personal portrait of someone. Adding to this, is the distinctiveness of its features, and the emphasis on showing the moustache for instance. The figurine is wearing a turban like headdress which is typical for this period, the nose is well defined. The interesting aspect is that the eyes and the moustache are represented in black, and the head dress has a black line in the middle and the top part is also colored in black, so as to give it authenticity and dimension. This representation is very realistic and very expressive, hence giving the impression of a portrait representation.

²⁵⁵ Figurine previously published by Buccellati and Kelly-Buccellati 2002a; Buccellati 2013a:91.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A15	13	353	Accumulation	713	h5 AAC	–

Feature description: Pottery kiln where a number of vessels and figurines were being fired. The kiln was to the south of a residential area that developed after the Royal Palace of Tupkish was abandoned.

Phase description: This phase is characterized by brick fall, abandonment, dumps and burials.

Dating: Khabur

Dating criterion: 1/a

Typological classification: Class A Type 1 Group a

A15.228

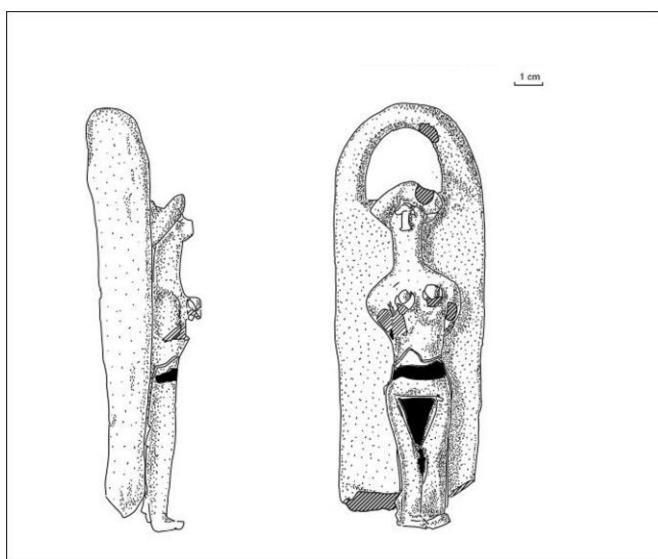


Illustration 84: Figurine A15.228 (W15c3507 A15.0228 M922 cw fg- W15d3508 A15.0228 M922 cw fg @ZC421 aMA).

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	–	–	13.2	4.8	Top 3 Mid 2.8 Bott 2.6

Other measurements: Thickness of the top part of the plaque 2 cm/ bottom part 1.4 cm, thickness of the human figure without the plaque 1.2 cm measured below the breasts, width of the opening 2.5 cm/ height of the opening 2.3 cm.

Note: Measurements were recorded based on the scale of the drawing.

Description: Clay plaque with a female anthropomorphic figure represented on it. The top part of the plaque is oval in shape with half an oval opening at the top.

The woman on the plaque was depicted with a long neck and a lean body. Arms are broken. It has two small round applied breasts. The hips are represented wider than the waist, giving it a feminine shape. The pubic triangle is depicted, and it extends almost to the knees.

The figure appears to be wearing a head dress like a hat, with prominent edges.

The face seems to be an extension of the neck. The only facial feature that was depicted is the nose which is long and well defined. On the top part of the nose, there is a piece of clay perpendicular to the nose and runs across it. The two edges of this piece of clay end where the eyes should be, appearing to be actually the eyes. The edges of the plaque are smooth and round.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A15	13	355	Ash layer	715	h5 AAC	–

Feature description: Grayish brown ash layer.

Phase description: –

Dating: Khabur.

Dating criterion: 1/a

Typological classification: Class B Type 1

A16.27

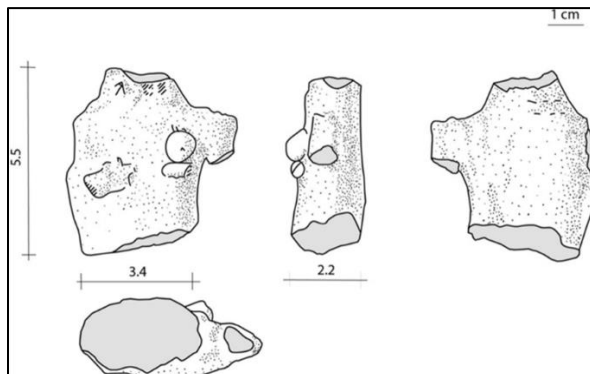


Illustration 85: Figurine A16.27 (L_W15d4402 A16.0027 Z701 rL fg).

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	–	–	5.5	3.4	2.2

Description: Torso of a female figurine. Head and arms are broken off. Left shoulder and left breast are preserved. Breasts are applied, and there are traces of marks on the torso below the breast. Probably these are the traces of the hands that were placed on the torso below the breasts as if holding the breasts. The neck is thick, and the body is robust and thick, the waist is not slimmed down to give a feminine appearance. The figurine is not very smooth, nor very well executed.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A16	K105	84	Brick fill	248	h6S AAH	S230 AAH

Feature description: Brick fall in k105, subsuming brick fall f71 and brick fall f78 in k8 which is all considered part of brick fall a4.

Phase description: This phase is characterized by the large brick fall a4 that covered all the A16 area. It is sloping to the South and to the West. It abuts all the structures, so it is thought that they are almost contemporary, and it happened just after a short period of the abandonment of the area.

Dating: Khabur/ MB/ OJ2

Dating criterion: 1/a

Typological classification: Class A Type 2 Group a

A16.116



Illustration 86: Figurine A16.116 (L_V15e5061 A16.116 Mx15 fab si - f292, L_W15d4412 A16.0116 Y521 kF li).

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	Pink	7.5 YR 7/3	3.5	3.9	2

Description: Part of a human female figurine. Only the chest, part of the neck and a small part of the right arm are preserved. The preserved part of the arm indicates that it was extending outwards. The breasts are applied and round shaped, with pointed tips. On both shoulders, we can see a necklace made from round pieces of clay shaped like beads. They are more visible on the right shoulder. The necklace extends all the way to the middle of the back (flat no beads) serving as a counter weight. There is a small perforation in the middle of the neck section (not clear if it perforates all the way down, nor if it is intentional or caused by damage).

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A16	K206	292	Layer	783	h5h AAH	S330 AAH

Feature description: gray ashy layer seen in the south section that slopes up from west (lowest point) to the east (high point). This layer lies in between a number of sloping layers but it is the most distinct and thickest gray one. These series of layers do not seem to belong to the reddish bricky material, but to the upper level, characterized by the presence of the numerous pits and burials.

Phase description: This phase is characterized by the formation of thin outdoor accumulations, but most of all by several pits and burials dug in the open area. They dug the material of collapsed palace in the courtyard that was covered by the large pit fill a13/a17. The outdoor function of the area is also shown by two tannurs, and other installations like a pebble pavement, pottery lens and accumulations.

Dating: Isin-Larsa/ OJ1

Dating criterion: 1/a

Typological classification: Class A Type 4 Group a



Illustration 87: Figurine A16.129 (L_V23d4015 A16i129 U817 dM ca f309, L_W16d5417 A16.0129 Y530 kF li f309 k206).

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	Very pale brown	–	2.7	1.5 at waist	1

Description: Fragment of an anthropomorphic figurine. It might have been photographed upside down and what we can see here as the top part is actually the bottom half. If we assume that this is the upper half, we do not have a view that shows the area between the two knobs in order to see if there is a breakage where the head is supposed to be if. Moreover, the smoothness of the edges and the little depression between the two knobs suggests that there is no breakage, hence what we have is the bottom half. The two knobs are flattened but then the body starts getting thicker.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A16	K206	309	Layer	814	h4m AAH	S490 AAH

Feature description: brown material in the baulk of k206 and k207. A mixture of gray soil with charcoal inclusions and brown chunky clay located in the North baulk of k206, k207, and k205.

Phase description: In phase 4m, the palace was no longer used for its original function, though it retained its structural integrity. In the courtyard, there is evidence of non-Palace related activities that took place directly on the pavement itself, which had obviously lost its original significance.

Dating: Akkadian/ late Naram-Sin

Dating criterion: 1/a

Typological classification: Class A Type 2 Group b

A16q625.3

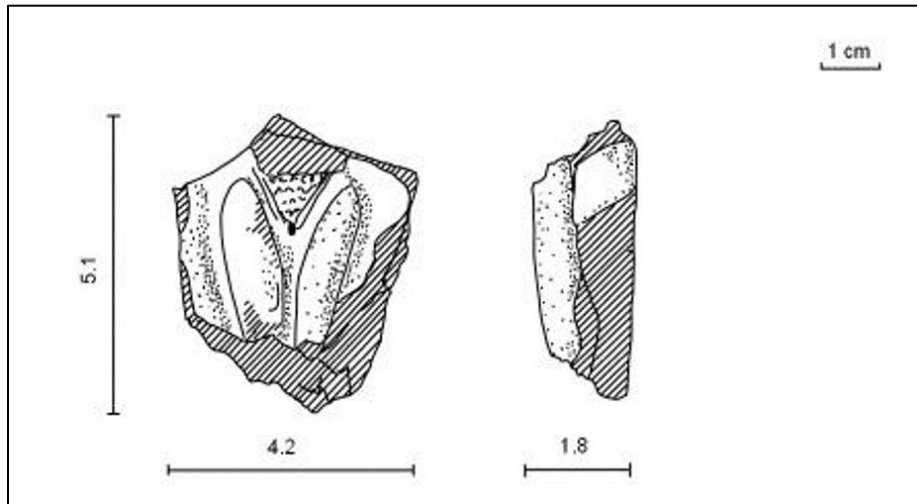


Illustration 88: Figurine A16q625.3 (W15c4001 M912cw A16q625.3). T Figurines 36 @ZE1102

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	–	–	5.1	4.2	1.8

Description: Portion of the bottom half of a plaque bearing a female representation on it. The preserved portion shows the thighs which are depicted separated, and shaped to make the hip area in the shape of an hour glass. The pubic triangle is depicted as an incised triangle with small incised lines inside it to schematically represent the pubic hair.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A16	K110	202	Accumulation	625	h5h AAH	S315 AAH

Feature description: Accumulation that contains a mixture of layers with chunks of light brown clay mixed with a soft ashy matrix. The material is of a fine silt with clay inclusions, small flakes of charcoal, white slivers of calcar, and thin chunks of an orange-fired clay. This feature spread

throughout the whole locus and contains many small lenses, bands, and layers that are too small or irregular to excavate separately. Most of the material from this feature was excavated while levelling the area

Phase description: This phase is characterized by the formation of thin outdoor accumulations, but most of all by several pits and burials dug in the open area.

Dating: Isin-Larsa/ OJ1

Dating criterion: 1/a

Typological classification: Class B Type 1

A16q638.3

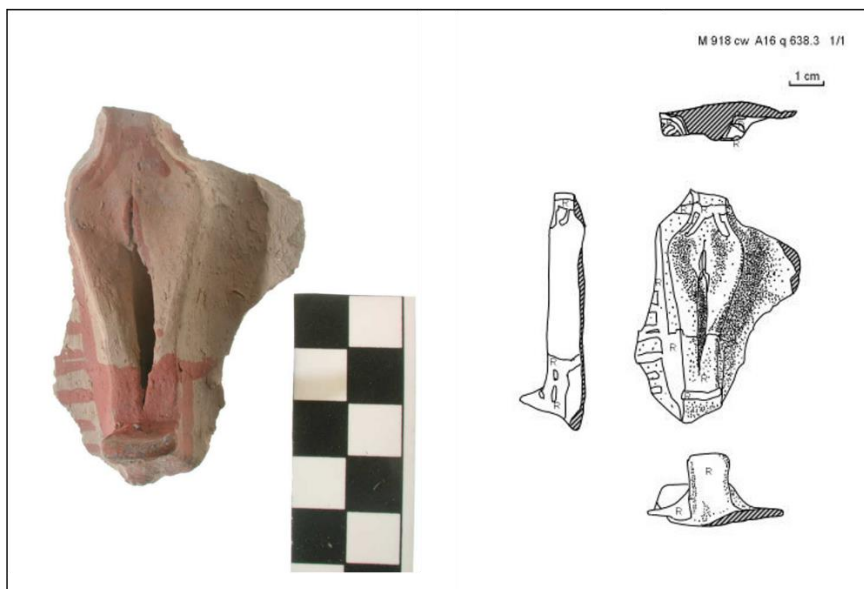


Illustration 89: Figurine A16q638.3 (L_V15d4653 A16q638.3 Mx10 fab fg, T Figurines 37 @ZE1102).

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	Light brownish pink	–	6.7	4.4	2.2

Description: Bottom portion of a plaque bearing a female figure. The hips are accentuated giving a silhouette of an hour glass. There is a gap between the thighs. The figurine is decorated with reddish paint on the waist with one horizontal line and four vertical line dripping from it

like tassels. The feet are flat and project forward by 1.5 cm, and they are painted as well. One of the preserved sides of the plaque is decorated with horizontal lines of the same paint. The pubis is depicted by a vertical slit, with thin vertical paint stripes on each side, giving the shape of a vagina.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A16	K110	206	Fill	638	h6c AAH	S280 AAH

Feature description: Fill inside the square tomb, part of burial a16.

Phase description: This phase is characterized by the large brick fall a4 that covered all the A16 area and sloping to the South and to the West. It abuts all the structures, so the assumption is that they are almost contemporary, and it happened just after a short period of the abandonment of the area.

Dating: Khabur/MB/OJ 2

Dating criterion: 1/a

Typological classification: Class B Type 1

A17q223.1

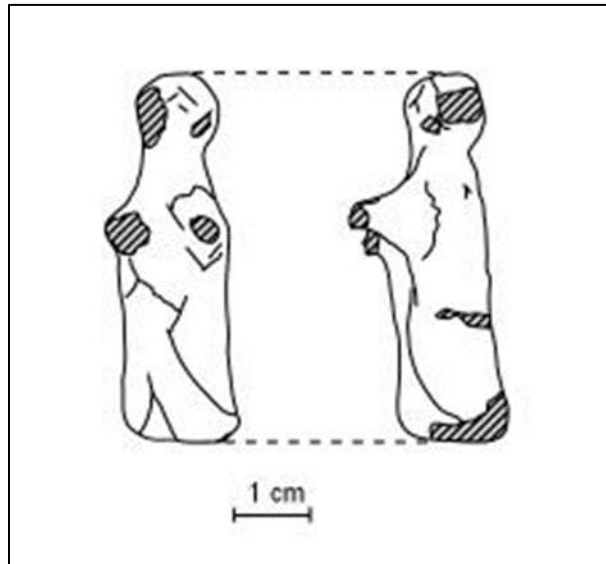


Illustration 90: Figurine A17q223.1 (A17q223.1 @ZE1101 aMA).

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	–	–	4.8	1.6	Max 1.8 Min 1.2

Note: Measurements were recorded based on the scale of the drawing.

Description: Gender neutral anthropomorphic figurine. The shape is cylindrical. Arms are broken, but the parts that are preserved indicate that they were extended forward. Legs and feet are not depicted as the figurine has a round base to stand on. Head is round and smooth. No detectible features in the drawing. The figure appears to be wearing a long gown with a small triangular slit at the bottom.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A17	23	75	–	223	h6a MZA	13b MZA

Feature description: –

Phase description: –

Dating: Khabur/MB/OJ 2

Dating criterion: 1/a

Typological classification: Class C Type 1

B4.129

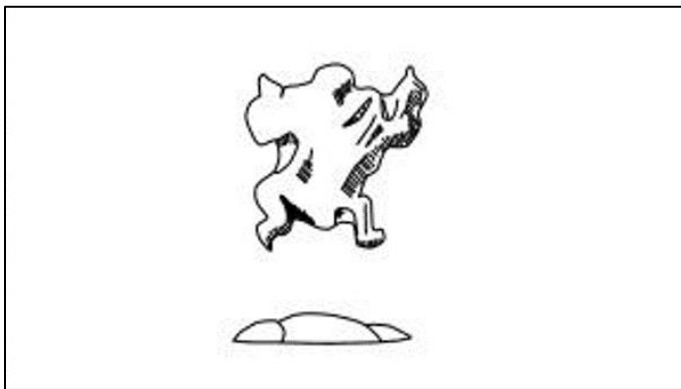


Illustration 91: Figurine B4.129 (W00d1225 B04.0129 f148 copy MZ5 @ZB101 aMA).

Descriptive information

Material	Color	Measurements in cm		
		Height	Width	Thickness
Lithic	–	–	–	–

Note: This item cannot be measured due to the lack of a drawing scale.

Description: Anthropomorphic lithic figurine. The back is flat, and the figurine is very thin. The figure is represented in an abstract way. Arms are raised upwards, and the head is small, round, and attached directly to the torso with no neck.

The peculiarity of this figurine is that it is represented in motion as if it is running or dancing, which is evident by the legs, while the hands are raised in a praising motion. This could be a representation of a ritualistic dance or praise.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
B4	–	148	–	–	–	–

Feature description: –

Phase description: –

Dating: –

Dating criterion: –

Typological classification: Class C Type 3

C1.1²⁵⁶

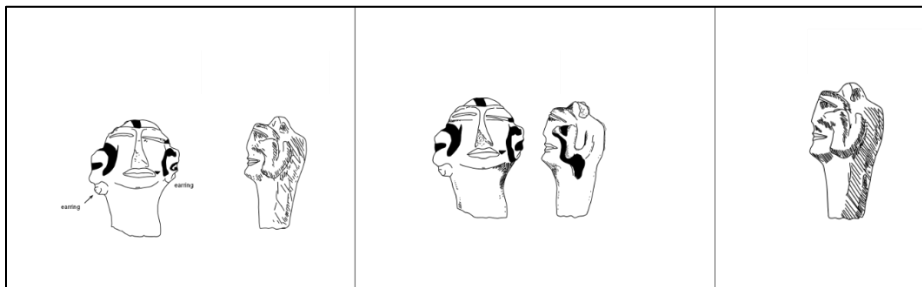


Illustration 92: Figurine C1.1 (W00d1604 C01.0001 (4) MZ5 @ZB1021 aMA).

²⁵⁶ This figurine is previously published in Kelly-Buccellati 1998: pl. III.

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	Pink	10YR 5/6- 5YR 7/4	–	–	–

Note: This item cannot be measured due to the lack of a drawing scale.

Description: Head of an anthropomorphic figurine. The neck is preserved, while the rest of the body is missing. The figure appears to have a head piece. Eyes are depicted with two horizontal lines and the nose is narrow at the top and it gets wider at the bottom. Lips are represented with realism. Ears are slightly large with two earrings (as inferred by the person who drew it). There are paint lines on this figurine. One horizontal line on each ear, one vertical line on the head piece, and one line around each ear (not all the way). The drawing indicates two color reading on the Munsell chart, one for the figurine itself and the other represents the color of the decorative line.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
C1	–	–	–	–	–	–

Feature description: –

Phase description: –

Dating: Khabur

Note on dating: Found under surface in Khabur level, in addition to the similarity of painting style of other Khabur figurines such as A15 i226 and A14 i7.

Dating criterion: 1/b, 2, 4.

Typological classification: Class A Type 1 Group a

Z1

Identification: Surface finds

Z1.91

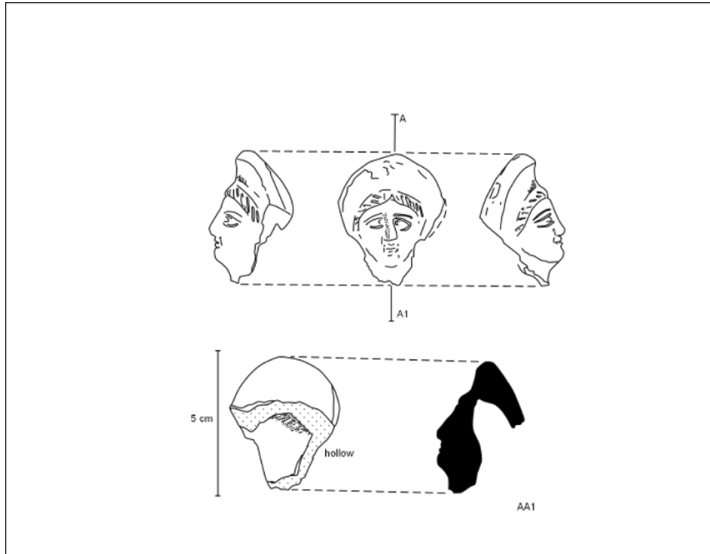


Illustration 93: Figurine Z1.91 (W00d8031 Z01.0091 MZ5 @ZB1026 aMA).

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	Reddish yellow	5YR 6/6	5	4	3

Note: Measurements were recorded based on the scale of the drawing.

Description: Molded head of a female anthropomorphic figurine. Only a small portion of the neck is preserved. This figurine depicts a woman with a small mouth, big wedged eyes and eyebrows. The figure is wearing a head dress that resembles a high turban shaped like a crown with a band on the front, decorated with incised small vertical stripes. The head is hollow, which indicates a high level of craftsmanship. It could also indicate a certain function. This is hard to determine because the rest of the body is missing. The facial features and style of this representation are not very consistent with the Mesopotamian style, or Urkesh style. This human figurine has classical period characteristics. Since we do not have any evidence of a later Roman settlement in the region nor we are in the right timeframe to suggest an influence from

Roman or Hellenistic occupation area, or importation, we have then to assume at least that this figurine was imported, in later periods.²⁵⁷

Dating: Hellenistic

Note on dating: Dated based on comparative analysis with similar figurines from Tell Beydar.²⁵⁸

Dating criterion: 3

Typological classification: Class B Type 2

Z1.141²⁵⁹

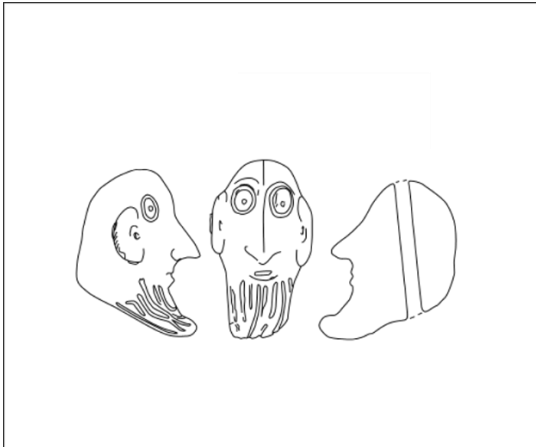


Illustration 94: Figurine Z1.141 (W00ed7201 MZ-0141 8623 lmw fg @ZB1025 aMA).

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	Red	2.5YR 5/6	–	–	–

Note: This item cannot be measured due to the lack of a drawing scale.

Description: Head of a male anthropomorphic figurine. It is difficult to determine from the drawing whether the representation is only of a head, or if the rest of the body is broken off. And furthermore, the drawing does not show if there is a breakage marking at the neckline. The

²⁵⁷ Similar figurine was found in Tell Beydar and it was dated back to the Hellenistic period.

²⁵⁸ Lebeau and Suleiman 2008: 40, Fig. 205.

²⁵⁹ This figurine was given to the directors of the excavation by a local person from the town of Amuda, saying that it is from Tell Mozan.

figure is depicted bold headed with a long beard (probably depicted by incising the clay). The ears are extremely large. The nose is pointed, mouth is small and the eyes are represented with two big concentric circles with a smaller circle inside, for the pupils.

Dating: –

Dating criterion: –

Typological classification: Class A Type 1 Group a

Z1.231²⁶⁰

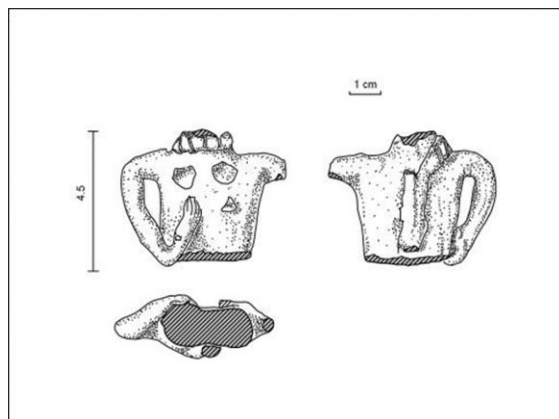


Illustration 95: Figurine Z1.231 (W15c7902 Z01.0231 M912 cw fg @ZE1116 aMA).

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	–	–	4.5	Max 4.9 Min 2.8	1

Note: The rest of the measurements were recorded based on the scale of the drawing.

²⁶⁰ Figurine previously published by Recht (2014).

Description: Torso of a female anthropomorphic figurine. The head and the left arm are missing, as well as the body from below the waist line. The left shoulder is preserved, the right arm is placed on the torso just below the small breast. The fingers of the right hand are depicted (5 fingers) but not in an anatomically accurate way. The shoulders projects away from the body which leaves a wide space between the body and the arms. The arm is extremely long, and its depiction is not realistic at all in terms of proportions, as the upper part of the arm is very long, and the lower part is very short. The placement of the elbow is not realistic and the lengths are not disproportioned. There is a trace on the torso where the left hand should have been placed, so it is plausible that the left hand was place in similar position to the right one.

The drawing does not show if the small breasts are applied or molded, and it does not reflect the actual projection from the body. The author's guess is what we are seeing is actually the traces that the broken off breasts left on the body. The figure is wearing a necklace in the form of a band around the neck with wide vertical incision. The necklace extends to the back forming a counter weight.

Dating: Khabur

Note on dating: Dated based on similarities with figurine A16.27 from Urkesh.

Dating criterion: 2

Typological classification: Class A Type 2 Group a

Z1.295

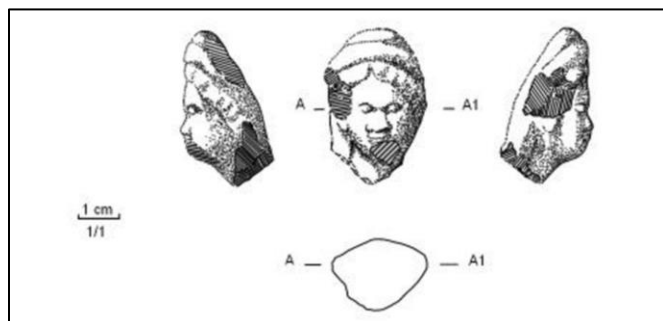


Illustration 96: Figurine Z1.295 (W15c7903 Z01.0295 Mx09 fa fg @ZE1117 aMA).

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	—	—	3.6	2.4	1.9

Note: Measurements were recorded based on the scale of the drawing.

Description: Head of a female figurine. Part of the neck is preserved, while the rest of the body is missing. The general shape of a flat back side suggest that this was in the form of a plaque or a product of a mold. The woman has a very wide nose. The eyes appear to be closed. The figure is wearing a turban like head dress. Part of the hair is showing from under the head dress as shown from the parting of the hair. The headdress continues all the way down the neck and it probably extends even further like a shawl or long scarf. The features of the woman appear to be foreign to the region. In addition, this style is not consistent with the finds in the region in the Bronze Age.

Dating: Hellenistic

Note on dating: Dated based on comparative analysis with similar figurines from Tell Beydar.²⁶¹

Dating criterion: 3

Typological classification: Class B Type 2

Z1.350

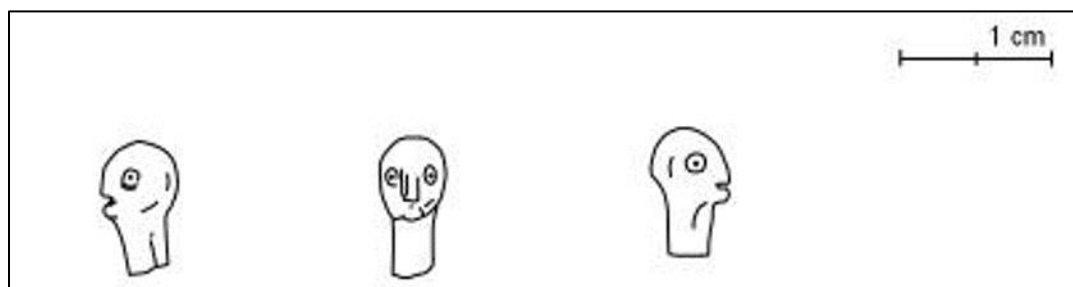


Illustration 97: Figurine Z1.350 (W14c6501 Z1.0350 L729 cw fg @ZE1107 aMA).

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	–	–	2	1	1.2

Note: Measurements were recorded based on the scale of the drawing.

Description: Small head of an anthropomorphic figurine. The long neck is preserved. The figure is represented bold headed with two big round eyes. The profile rendering shows no features

²⁶¹ Lebeau and Suleiman 2008: 40, Fig. 206

other than the chin and opened mouth. The nose details are visible only from the frontal view. This head resembles to some extent the head of a turtle. This representation is very minimalistic and childish. The drawing does not reveal if there is a breakage at the neckline.

Dating: –

Dating criterion: –

Typological classification: Class C Type 3

Z1.398

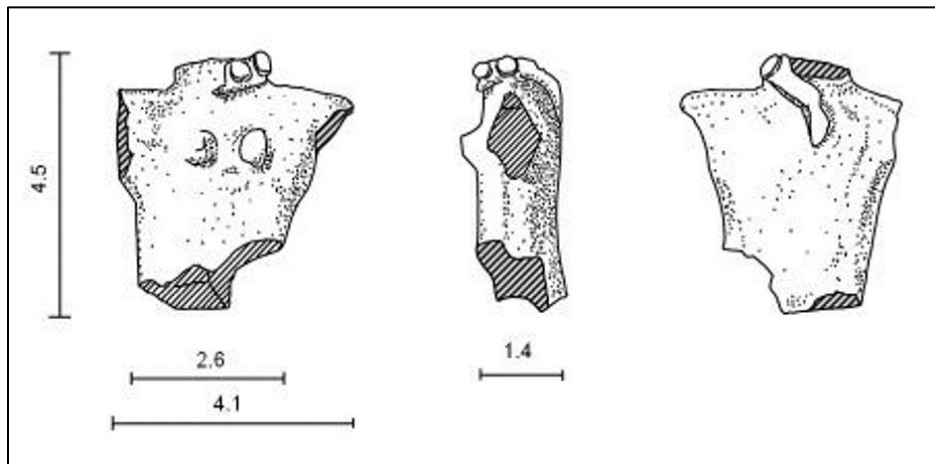


Illustration 98: Figurine Z1.398 (W15c7901 Z01.0398 M912 cw fg @ZE1116 aMA).

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	–	–	4.5	Max 4.1 Min 2.6	1.4

Description: Torso of an anthropomorphic female figurine. The head and arms are missing, so is the body below the waist. A very small part of the shoulder is preserved. The small breasts appear to be applied. The fact that the clay body below the breast was rendered smooth in the drawing, indicates that there were no arms placed on it, and therefore did not leave a damage trace when broken off. This leads us to conclude that this is not the case of the holding breasts female depiction.

The interesting part of the figurine is the preserved part of the necklace the figure is wearing. It appears to be a thin band that goes around the neck, with round beads on it (only half of the band with two beads are preserved). The band goes all the way to the back of the neck and continues slightly down the back to form a counter weight.

Dating: Khabur

Note on dating: Dated based on similarities with figurine A16.27 from Urkesh.

Dating criterion: 2

Typological classification: Class A Type 2 Group a

Z1.459

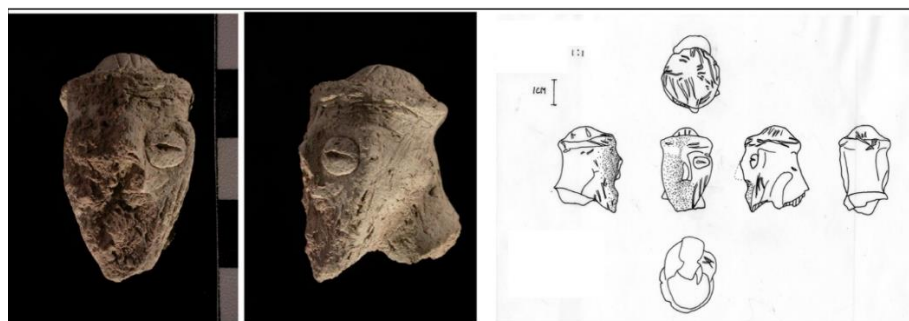


Illustration 99: Figurine Z1.459 (O728 vve).

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	–	–	3	1.8	2.2

Note: Measurements were recorded based on the scale of the drawing.

Description: Head of an anthropomorphic male figurine. The rest of the body is missing. The figure is wearing a hat with a wide rim and incisions on the top part to give the hat a textile texture. The pointed tip of lower part of his face indicate that the figure is a bearded man. The bridge of the nose is preserved. The bottom half of the nose, the face and the right eye are incrustrated with soil, hence damaged. The left eye is formed from a piece of round flattened clay, with a deep horizontal incision in the middle in the shape of a coffee bean. Ears are not depicted.

Note: found in A14 dirt pile.

Dating: –

Note on dating: Dating this figurine based on comparative analysis is very speculative. The coffee bean eyes are the most distinct feature of this figurine; however, this feature is attested in

third and second Millennium periods. Examples are from Tell Arbid fig. A010 ARB'98 A 30/20-35 where the figurine is dated to a late phase of EDIII or Akkadian period, and from Umm El Marra Fig.16 UMM 97.H.002 where the figurine is dated to the Khabur period.²⁶²

Dating criterion: –

Typological classification: Class A Type 1 Group a

Z1.515

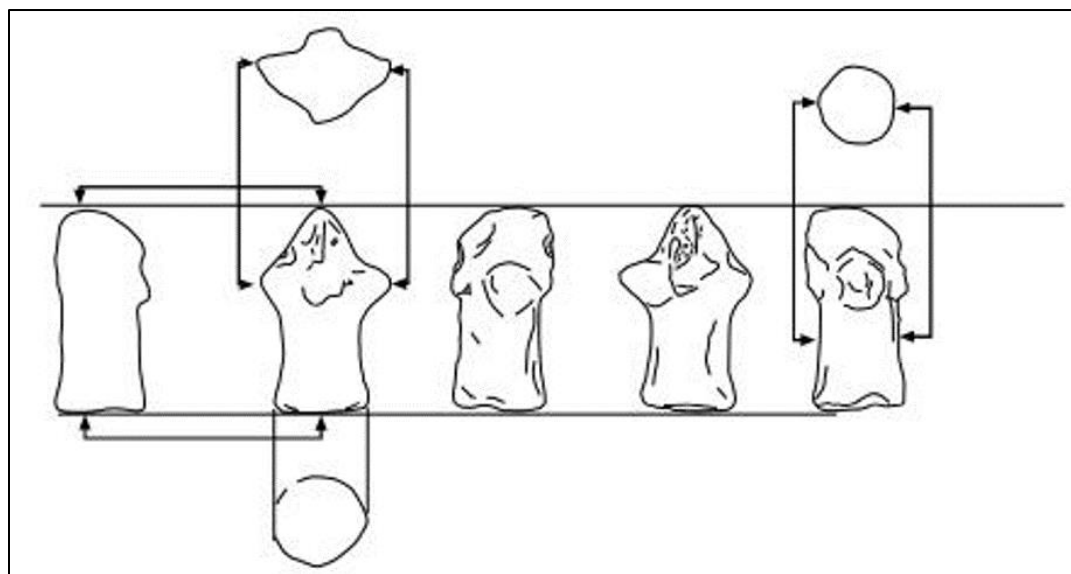


Illustration 100: Figurine Z1.515 (Z1 i515 @ZE1117 aMA)

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	–	–	–	–	–

Note: This item cannot be measured due to the lack of a drawing scale.

Description: Anthropomorphic figurine depicting a male. The body is cylindrical with a round base. The arms are represented as small conical knobs with a round tip. The head is also shaped like a round tipped cone. The figure has a pinched nose and a beard. The mouth and eyes are

²⁶² Makowski 2016: 176; Petty 2006: 71.

incised on the clay (as it appears from the drawing). The profile view of the head gives the impression that the figure is wear a cloak with a large head cover.

Note: figurine was found in excavation unit J2.

Dating: Khabur

Note on dating: Dated based on similarities with figurine A9q382.1 and A8.24 from Urkesh.

Dating criterion: 2

Typological classification: Class C Type 1

Z1.528

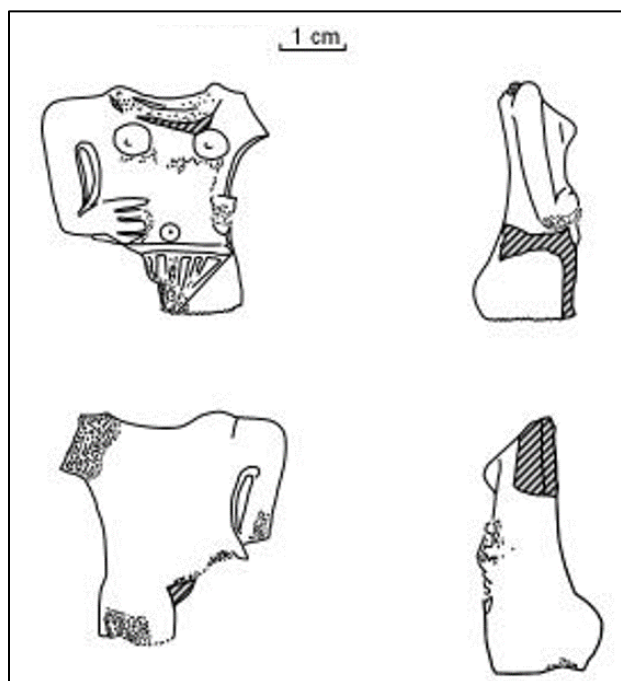


Illustration 101: Figurine Z1.528 (Z1 i 528 @ZE1117 aMA)

Descriptive information

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	–	–	4.5	4.4	Max 2 Min 1.2

Note: Measurements were recorded based on the scale of the drawing.

Description: Torso of a naked Anthropomorphic female figure. Head and left arm are missing, so is the right part of the hip and both legs. Right hand is placed on the waist (four visible

fingers). On the left side we can see the fingers of the left arm still on the waist. The drawing indicates a wide breakage line around the neck and from this breakage we can see that the figurine is hollowed. Breasts are applied, shaped like a round tip cone (as seen from the profile rendering). Navel is represented like a circle with a small dot in the middle of the circle. The pubic triangle is depicted, with incised wide lines within the triangle as a schematic rendering of the pubic hair. The buttocks are emphasized and depicted projecting outwards.

Dating: Khabur

Note on dating: Dated based on comparative analysis with anthropomorphic figurines from other site with an exaggerated depiction of the pubic triangle and navel such as 78Q110 from Tell Halawa, AT/48/25 from Tell Atchana, TA.91.E.136 from Tell Afis which were all dated to the MB II.²⁶³

Dating criterion: 3

Typological classification: Class A Type 2 Group a

Z1.1000



Illustration 102: Figurine Z1.1000

Descriptive information

²⁶³ Marchetti 2007: 276-279, Figures 32, 46, 62.

Material	Color	Munsell chart	Measurements in cm		
			Height	Width	Thickness
Clay	Greenish beige	–	4	2	0.75

Description: the body of a small anthropomorphic female figurines. The head is missing. The arms are represented like short knobs while the legs are hand molded by rolling the clay. Breasts are applied and are positioned in a strange location, almost on the shoulders area. The buttocks area is prominent. The figurine is painted with two dark gray crossing stripes on the chest extending to the neck and one horizontal stripe on the waist. The pubic triangle is illustrated by paint and marked by two incised lines extending from the line separating the thighs. The back of the figurine is not painted.

Dating: Khabur

Note on dating: Painting style is similar to Khabur level figurines from Urkesh.

Dating criterion: 2

Typological classification: Class A Type 3 Group a

18. Jewelry

18.1 Organization of the catalog

The catalog, divided by jewelry type which is divided based on excavation units, aims at providing detailed data on each of the jewelry items discussed in this research. The following information is presented for each of artifact.

The excavation number: Each artifact has a serial number that consists of the excavation unit's code (a letter and a number) and the number of the item preceded by the letter a dot for items and (q) for q-items.

Photo or vector drawing: A photograph of the artifact is presented when possible. For the artifacts with no photographic documentation in the data base, a vector drawing based on the original drawing of the item is presented.

Descriptive information: This section provides information about the material, the measurements of the items which were either recorded on the field and the laboratory, or based on the drawing scale as indicated in chapter 5.²⁶⁴

Description: A brief description of the morphological features and attributes of the artifact, containing information about the state of preservation and condition.

²⁶⁴ Note that the diameter was recorded for circular, cylindrical and spherical items. Thickness was considered when the item is not very thick (disk beads for example). In other cases (spherical, cylindrical or barrel shaped beads for example), I used the term height.

Archaeological context: This section provides information on two levels: *The first level* provides information about context in data form by presenting the all the field information associated with the find such as the locus number, the feature number, the feature's definition, the pottery lot number, the assigned phase and stratum number. *The second level* provides a feature description and a phase description more specific to the layer in which the artifact was found.

Dating: The dating of the artifacts was based on one or more of the following criteria:

- Criteria 1/a: dating the context based on the ceramic analysis done by Kelly-Buccellati or C14 dating technique.
- Criteria 1/b: Using the context of any related information to date the artifacts that did not have any information on the confirmed dating in the data base.
- Criteria 2: Dating the item based on typological similarities with other artifacts in Urkesh.
- Criteria 3: Dating based on comparative analysis of the analogies with other sites in the region.
- Criteria 4: Dating based on chronologically distinctive features in Urkesh and / or other sites.

A note on the dating method will accompany all the artifacts that were not dated within their original context, to highlight the fact that it is not conclusive nor confirmed dating, and to indicate which of the criteria were used to arrive at that approximate dating.

18.2 Jewelry Catalog

Finger Rings

J.1.1



Figure x: J1.1 (L_V16d0503 J1.1 N804 gg)

Descriptive information

Definition	Material	Color	Measurements in cm	
			Diameter	Thickness
Ring	copper/bronze	Dark green	2	–

Description: Bronze ring. The top part consists of three round disks, gradual in size, the largest being at the bottom.

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
J1	K10	F3	Accumulation D	h7v J1A	S120 J1A

Feature description: soft brown natural accumulation below the top soil.

Phase description: This phase is characterized by thick natural accumulations covering the old Plaza. The revetment wall was no longer visible at this period of abandonment and collapse of structures. There is a scattered occupation on the high mound.

Dating: Late Mittani

Dating criterion: 1a

Earrings

A7.72

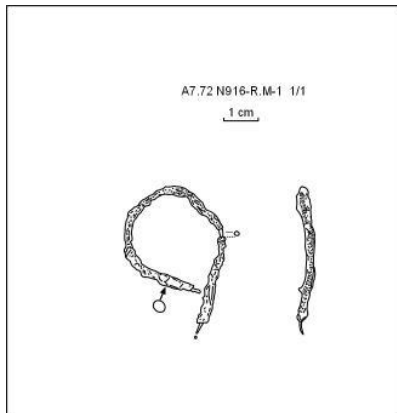


Figure x: A7.72 (W16eb9516 A07.0072 N916 rm mt @ZE1025 aMA)

Descriptive information

Definition	Material	Color	Measurements in cm		
			Height	Width	Thickness
Earring	Metal	–	4	2.8	0.3

Note: Measurements were recorded based on the drawing scale.

Description: Hoop shaped earring with open pointy tips. The two tips do not meet as one is more tilted inward and the other continues in a straight line. The surface is heavily encrusted. The very pointy tips suggest that the earring was worn on a pierced ear.

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A7	–	–	–	–	–

Archaeological context: –

Feature description: –

Phase description: –

Dating: –

Dating criterion: –

A10.974

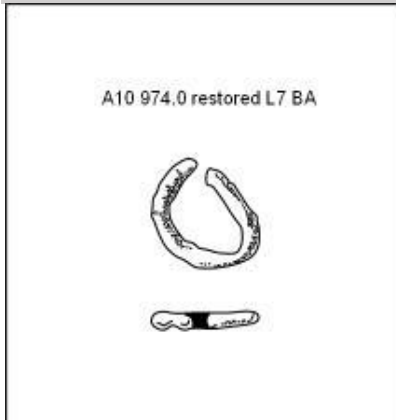


Illustration 105: A10.974 (W14ec7006 A10.0974.o L7xx ba mt @ZE1021 aMA)

Descriptive information

Definition	Material	Color	Measurements in cm	
			Maximum diameter	Thickness
Earring	Metal	–	–	–

Description: Circular hoop earring. It appears that the surface is encrusted with soil.

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A10	–	–	–	–	–

Archaeological context: –

Feature description: –

Phase description: –

Dating: –

Dating criterion: –

A12q1020.1

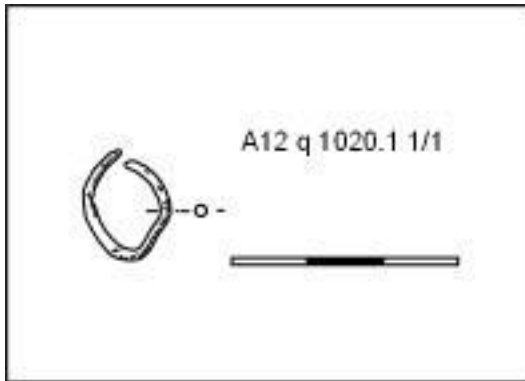


Illustration 106: A12q1020.1 (W15ec2401 A12q1020.01 Mx03 khl mt @ZE1022 aMA)

Descriptive information

Definition	Material	Color	Measurements in cm	
			Maximum diameter	Thickness
Earring	Metal	–	1.2	0.2

Note: Measurements were recorded based on the drawing scale.

Description: Hoop earring with a smooth surface and tips. It was worn on a non-pierced ear.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A12	–	–	–	1020	–	–

Archaeological context: –

Feature description: –

Phase description: –

Dating: –

Dating criterion: –



Illustration 107: A16.33 (L_V14d4507 A16.33 L717 gg zc bt– (W17eb9606 A16.0033 O817 cvp ma)

Descriptive information

Definition	Material	Color	Measurements in cm	
			Diameter	Thickness
Earrings	Silver	Not visible, item encrusted	3.2	0.4

Description: Heavily encrusted silver earrings. One piece is almost intact and the rest of the pieces are fragmentary. The shape is circular, but the tips are missing, making difficult to know the method of attaching them to the ear lobes.

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A16	K105	F128	Accumulation	h6m AAH	S245 AAH

Item found in a one room burial a9, containing an adult female skeleton. Grave goods found in the burial include two silver earrings i33, i36, ceramic vessel i34, and bronze bucket i29.

Feature description: Accumulation associated with the burial in a9.

Phase description: This phase is characterized by some later Khabur structures that were identified as burials, others as rooms and others are still uncertain. In between the structures, outdoor spaces with pavements and street are found. Their chronological assignment to a later phase is based mainly on the stratigraphic relationship with brick fall a4.

Dating: Khabur/MB/OJ2

Dating criterion: 1a



Illustration 108: A16.36 (L_V14d4523 A16.36 L723 gg zc at)

Descriptive information

Definition	Material	Color	Measurements in cm	
			Diameter	Thickness
Earrings	Silver	Not visible, item encrusted	–	–

Note: This item cannot be measured due to the lack of a drawing scale.

Description: Encrusted silver earrings. It consists of 3 complete circle, one larger than the other two. The other large circle is broken in two pieces. This suggests that the earring's shape was probably two hoops inserted together, a large and a small hoop. The attachment to the ear lobe method is difficult to determine.

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A16	K105	F128	Accumulation	h6m AAH	S245 AAH

Item found in a one room burial a9, containing an adult female skeleton. One earring was found on the skull. Grave goods found in the burial include two silver earrings i33, i36, ceramic vessel i34, and bronze bucket i29.

Feature description: Accumulation associated with the burial in a9.

Phase description: This phase is characterized by some later Khabur structures that were identified as burials, other as rooms and other are still uncertain. In between the structures,

outdoor spaces with pavements and street are found. Their chronological assignment to a later phase is based mainly on the stratigraphic relationship with brick fall a4.

Dating: Khabur/MB/OJ2

Dating criterion: 1a

A16.103

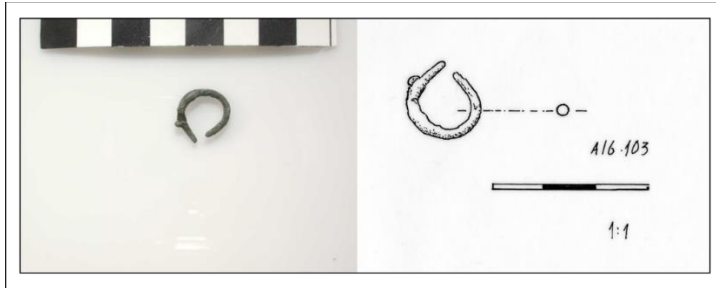


Illustration 109: A16.103 (L_V14d4523 A16.36 L723 gg zc at- W15ec4321 A16.0103 Mx03 khl mt)

Descriptive information

Definition	Material	Color	Measurements in cm	
			Maximum diameter	Thickness
Earring	Bronze	Greenish grey	2	0.3

Description: Complete bronze earring. The end tips are thinner than the rest of the body. One of the tips is straight and pointy suggesting the earring was worn on a pierced ear.

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A16	K204	F285	Accumulation C	h5h AAH	S330 AAH

Feature description: Accumulation below laminations extends throughout k202 and into k203

Phase description: This phase is characterized by outdoor accumulations, and pits and burials.

Dating: Isin-Larsa OJ1

Dating criterion: 1a



Illustration 110: A16.124 (L_V15d4627 A16.124 Mx05 sb ma)

Descriptive information

Definition	Material	Color	Measurements in cm	
			Maximum diameter	Thickness
Earring	Bronze	Grey	1.8	0.2

Description: Complete bronze earring with overlapping ending tips. The shape is almost circular.

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A16	K205	F304	Fill	h5h AAH	S330 AAH

Earring found in a female child burial a20 i123, resting on the right ear of the female child skull, which suggests that the child was buried wearing it. No pit was associated with the burial.

Feature description: Fill 10 cm thick found in the ceramic vessels i114 and i115, part of burial a20 located under tannur f180.

Phase description: This phase is characterized by outdoor accumulations, and pits and burials.

Dating: Isin-Larsa / OJ1

Dating criterion: a1

A16.134

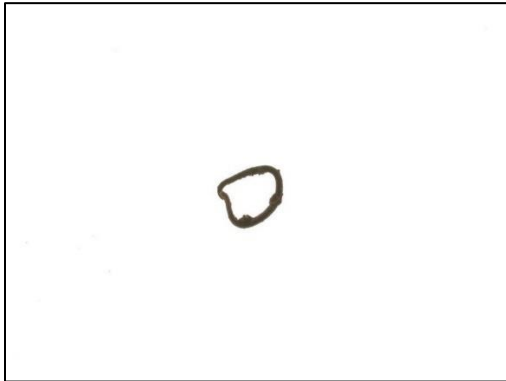


Illustration 111: A16.134 (L_V15d4537 A16.134 M921 gg ma bc)

Descriptive information

Definition	Material	Color	Measurements in cm	
			Maximum diameter	Thickness
Earring	Bronze	Dark grey	–	–

Note: This item cannot be measured due to the lack of a drawing scale.

Description: Complete bronze earring (the second pair, the first being i124) with overlapping ending tips. The shape is almost circular. This earring is less encrusted than the other pair i124.

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A16	K205	F304	Fill	h5h AAH	S330 AAH

Earring found in a female child burial a20 i123, resting on the left ear of the female child skull, which suggests that the child was buried wearing it. No pit was associated with the burial.

Feature description: Fill 10 cm thick found in the ceramic vessels i114 and i115, part of burial a20 located under tannur f180.

Phase description: This phase is characterized by outdoor accumulations, and pits and burials.

Dating: Isin–Larsa / OJ1

Dating criterion: 1a



Illustration 112: A16q348.2 (L_V15d4618 A16q348.2 Mx05 sb ma– W15ec4318 A16q0348.02 Mx05 fa mt)

Descriptive information

Definition	Material	Color	Measurements in cm	
			Diameter	Thickness
Earring	Bronze	Dark grey	3.3	0.4

Description: Complete circular hoop bronze earring. The ends are nearly touching. It was probably attached to the ear lobe and could be worn even if the ear is not pierced.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A16	K6	F153	Fill	348	h6h AAH	S255

Feature description: Fill or dumping interface between house accumulation of a2 and pit.

Phase description: This phase is characterized by accumulations and burials.

Dating: Khabur/ MB/ OJ2

Dating criterion: 1a

A16q4.2



Illustration 113: A16q4.2 (W15ec4318 A16q0348.02 Mx05 fa mt)

Descriptive information

Definition	Material	Color	Measurements in cm	
			Maximum diameter	Thickness
Earring	Bronze	Dark grey	3.4	0.5

Description: Metal earring. The interpretation as earring, despite the strange shape, is based on the size of the items. The shape is unusual, but clearly made on purpose and it is not the result of a damage. The shape resembles the shape of a strawberry. The opened edges are very smooth and adjustable, which allows to be worn without piercing the ear. The fact that the item was not found in a well-defined archaeological context, leaves the interpretation open to many possibilities.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A16	K5	F3	Accumulation B	4	h6m AAH	S240 AAH

Feature description: Accumulation of a soft ashy material mixed with brick fall inside of structure a1 which is a U-shaped structure, opening to the W-SW and consisting of three unbonded walls.

Phase description: This phase is characterized by accumulations and burials.

Dating: Khabur/MB/OJ2

Dating criterion: 1a

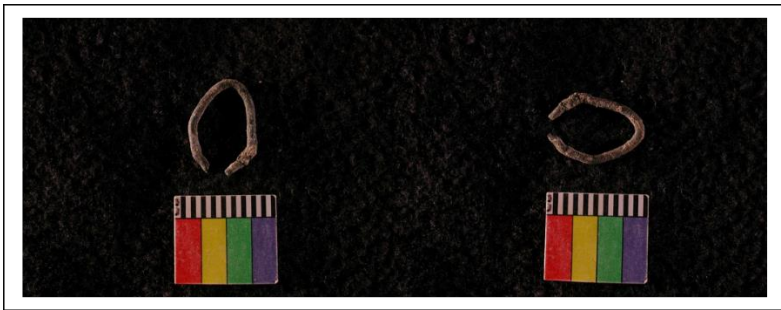


Illustration 114: J2.3 (L_V22d2603 J2i3 T804 dM ma)

Descriptive information

Definition	Material	Color	Measurements in cm	
			Maximum diameter	Thickness
Earring	Bronze	Brownish grey	2	0.6

Description: Bronze earring, the shape was probably circular, but sustained damage that caused the shape to become elongated and oval. The size of the item could suggest also that it was a ring, and that the opening is the result of breaking and the deformation that occurred. I opt for the interpretation as an earring due to an observation. One of the tip edges is broken, and the break is visible, the other tip is not broken, it has a smooth surface from what I can see in the photo. Of course, further cleaning of the incrustation could reveal a breakage surface, but for now, it appears as if the opening was made intentionally which means that it was more likely meant as an earring.

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
J2	K83	F26	Lens C	h8m J2B	S70 J2B

Feature description: Lens type C

Phase description: This phase is characterized by surface wash and erosions.

Dating: Middle Assyrian

Dating criterion: 1a

Bracelets

A2.102

Descriptive information

Definition	Material	Color	Measurements in cm	
			Diameter	Thickness
Bracelets	Metal	–	–	–

Note: This item cannot be measured due to the lack of a drawing scale.

Description: Fragment of a metal bracelet circular in shape and section.

Archaeological context:

Unit	Locus	Feature	Feature df	Phase	Stratum
A2	K150	F106	–	–	–

Item was found in a female burial age 5–8 years old, on its left arm along with i103 (bracelet), i105 (cluster of rings under the skull), i104 (ceramic jar) and i106 (ceramic bowl)

Feature description: –

Phase description: –

Dating: UrIII/ Isin–Larsa

Note on dating: The pottery around the skeleton belongs to later third millennium, early second millennium period.

Dating criterion: 1/a

A2.103

Descriptive information

Definition	Material	Color	Measurements in cm	
			Maximum diameter	Thickness
Bracelets	Metal	–	–	–

Note: This item cannot be measured due to the lack of a drawing scale.

Description: Fragment of a metal bracelet circular in shape and section.

Archaeological context:

Unit	Locus	Feature	Feature df	Phase	Stratum
A2	K150	F106	–	–	–

Item was found in a female burial age 5–8 years old, on its right arm along with i102 (bracelet), i105 (cluster of rings under the skull), i104 (ceramic jar) and i106 (ceramic bowl)

Feature description: –

Phase description: –

Dating: UrIII/ Isin–Larsa

Note on dating: The pottery around the skeleton belongs to later third millennium, early second millennium period.

Dating criterion: 1/a

A7.516

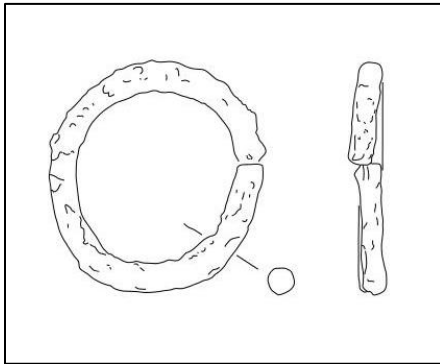


Illustration 115: A7.516 (W12ec7521 A07.0516 J728 cw ma @ZE1019 aMA)

Descriptive information

Definition	Material	Color	Measurements in cm	
			Diameter	Thickness
Bracelets	Metal	–	–	–

Note: This item cannot be measured due to the lack of a drawing scale.

Description: Metal bracelet circular in shape and section. The tip ends are not joint in order to make the size adjustable.

Archaeological context:

Unit	Locus	Feature	Feature df	Phase	Stratum
A7	–	–	–	–	–

Archaeological context: –

Feature description: –

Phase description: –

Dating: UrIII/ Isin-Larsa

Note on dating: dated based on the closeness of the sequential number of the item to figurine A7.507, dated to UrIII period, and similarity to bracelets A16.72 and A16.73.

Dating criterion: 1/b and 2

A9q219.1

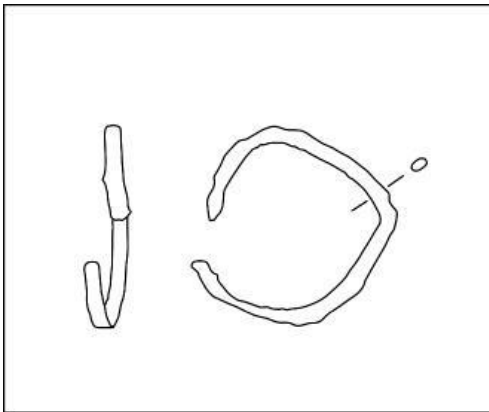


Illustration 116: A9q219.1 (W12ec9509 A09q0219.01 J727 cw ma @ZE1019 aMA)

Descriptive information

Definition	Material	Color	Measurements in cm	
			Maximum diameter	Thickness
Bracelets	Metal	–	5	0.6

Description: Circular metal bracelet, with a circular section and an opening to adjust the size. The item is encrusted with soil.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A9	K3	F101	Accumulation	219	–	–

Feature description: Distinct layer of soil with a small section of pebble floor, burned areas, a brown color (tending to some red near the eastern baulk), soft spots and a greasy texture (clumps

into a ball when squeezed). there are many charcoal bits as well as some Ash lenses. This feature appears to be related to living occupation.

Phase description: –

Dating: Akkadian

Note on dating: The item is dated based on the dating of other features higher and lower in the same excavation unit. f99 and f100 are dated to the Akkadian period, and f110 is dated to Akkadian/ UrIII period. This would date f101 to the Akkadian period as well.

Dating criterion: 1/b

A11.47

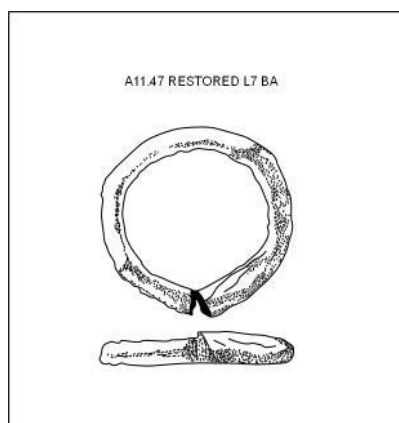


Illustration 117: A11.47 (W14ec7005 A11.0047 L7xx ba mt @ZE1021 aMA)

Descriptive information

Definition	Material	Color	Measurements in cm	
			Diameter	Thickness
Bracelets	Bronze	–	–	–

Note: This item cannot be measured due to the lack of a drawing scale.

Description: Bronze bracelet, circular in shape and section, with an opening to adjust the size.

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A11	K12	F140	Accumulation	–	–

Feature description: Accumulation under a pavement of black sherds f139.

Phase description: –

Dating: UrIII/ Isin-Larsa

Note on dating: Dated based on the similarity to bracelet A7.516, A16.72 and A16.73.

Dating criterion: 2

A15.53

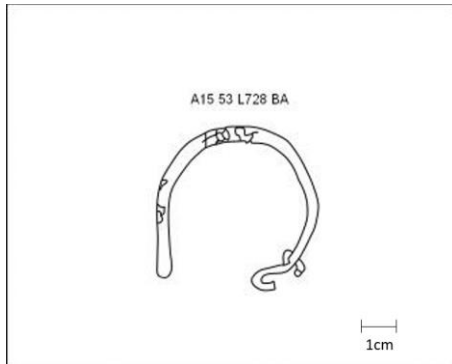


Illustration 118: A15.53 (W14ec7110 A15.0053 L728 ba mt @ZE1021 aMA)

Descriptive information

Definition	Material	Color	Measurements in cm	
			Maximum diameter	Thickness
Bracelets	Silver	–	4	0.3

Note: Measurements were recorded based on the drawing scale.

Description: Metal bracelet with a circular section. One tip is round, the other tip is shaped like a hook that clasps around the other tip to close the bracelet. On the hook side of the bracelet, there is small metal circle attached to it.

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A15	K1	F149	Fill	–	–

Bracelet was found on the left wrist of a human skeleton in burial a19.

Feature description: Fill inside tomb.

Phase description: –

Dating: Khabur

Dating criterion: 1/a, 1/b



Illustration 119: A16.72 (L_V15d4530 A16.72 M921 gg ma bc)

Descriptive information

Definition	Material	Color	Measurements in cm	
			Maximum diameter	Thickness
Bracelets	Bronze	Green	4.3	0.6

Note: Some measurements were recorded based on the drawing scale.

Description: Very small complete bronze bracelet, circular in shape and in profile. The bracelet has an opening to make its size adjustable. The surface is heavily encrusted with yellowish and grey purple incrustations. After cleaning some of the incrustation, we can tell that the surface was very smooth.

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A16	K110	F227	Fill	h5h	S330

Bracelet was found inside infant jar burial i71 along with the body of a small child i78 and other bronze and metal items including two bronze bracelets i72, i73, 9 metal rings i74, 9 beads i75 (one lapis bead shaped like a duck, one circular lapis bead, one red bird carved like a pair of eyes with white paint, and the rest are quartz crystal beads), a metal pin i76, and a metal head piece i70.

Feature description: fill in burial jar i71.

Phase description: This phase is characterized by outdoor accumulations, pits and burials.

Dating: Isin–Larsa / OJ1

Dating criterion: 1a

A16.73



Illustration 120: A16.73 (L_V15d4501 A16.73 M910 gg – L_V20d3201 A16.73 R823 dM ma)

Descriptive information

Definition	Material	Color	Measurements in cm	
			Diameter	Thickness
Bracelets	Bronze	Green	4.3	0.5

Note: Some measurements were recorded based on the drawing scale.

Description: Very small complete bronze bracelet, circular in shape and in profile. The bracelet has an opening to make its size adjustable. The surface is heavily encrusted with yellowish and grey purple incrustations. After cleaning some of the incrustation, we can tell that the surface was very smooth, so are the edges of the opening tips which indicates a good craftsmanship. This bracelet matched i72 found in the same jar burial.

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A16	K110	F227	Fill	h5h	S330

Bracelet was found inside infant jar burial i71 along with the body of a small child i78 and other bronze and metal items including two bronze bracelets i72, i73, 9 metal rings i74, 9 beads i75 (one lapis bead shaped like a duck, one circular lapis bead, one red bird carved like a pair of eyes with white paint, and the rest are quartz crystal beads), a metal pin i76, and a metal head piece i70.

Feature description: fill in burial jar i71.

Phase description: This phase is characterized by outdoor accumulations, pits and burials.

Dating: Isin–Larsa / OJ1

Dating criterion: 1a

Metal rings



Illustration 121: J1.36 (L_V19d1445 J1i36 Q926 dM f200 ma)

Descriptive information

Definition	Material	Color	Measurements in cm	
			Maximum diameter	Thickness
Ring	Bronze	Greenish grey	2.5	0.5

Description: Complete bronze ring. The shape is not perfectly circular. The ring's section is circular. Thickness is not consistent, as it becomes thinner towards the two tips leaving an opening, probably used to adjust the size. The large size of the ring suggests that it was worn by a male, if it was meant to be a finger ring. If not, then it could be a part of an earring, a necklace or any other type of ornament.

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
J1	K2	F200	Accumulation D	h7v J1A	S120 J1A

Feature description: Accumulation below the top soil.

Phase description: This phase is characterized by thick natural accumulations covering the old Plaza. The revetment wall was no longer visible at this period of abandonment and collapse of structures. There is a scattered occupation on the high mound.

Dating: Late Mittani

Dating criterion: 1a

A1q957.4

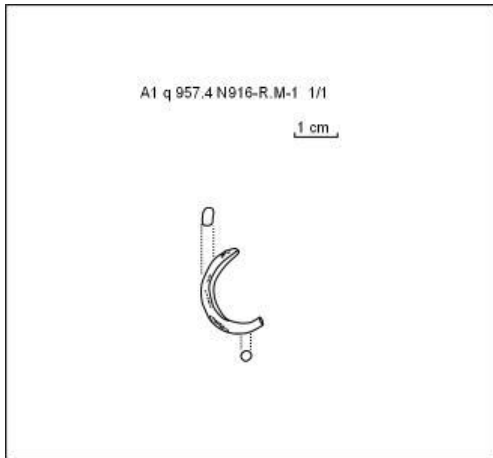


Illustration 122: A1q957.4 (W16eb4116 A01q0957.04 N716 rm mt @ZE1025 aMA)

Descriptive information

Definition	Material	Color	Measurements in cm	
			Diameter	Thickness
Ring	Metal	–	1.8	0.3

Note: Measurements were recorded based on the drawing scale.

Description: Half of a metal ring. The shape and the section are circular. It is difficult to determine what type of jewelry it is supposed to be. The item was categorized by a team member as an earring, but it could be a ring or part of an ornament.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A1	K	F137	–	957	–	–

Feature description: –

Phase description: –

Dating: –

Dating criterion: –

A2.105

Descriptive information

Definition	Material	Color	Measurements in cm	
			Diameter	Thickness
Ring	Metal	–	–	–

Note: This item cannot be measured due to the lack of a drawing scale.

Description: 8 small chained metal rings under the skull of a child in a burial.

Archaeological context:

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A2	K150	F106	–	222	–	–

Item was found in a female burial age 5–8 years old, under the skull, along with i103 (bracelet), i102 (bracelet), i104 (ceramic jar) and i106 (ceramic bowl)

Feature description: –

Phase description: –

Dating: UrIII/ Isin–Larsa

Note on dating: The pottery around the skeleton belongs to later third millennium, early second millennium period.

Dating criterion: 1/a

A2.145

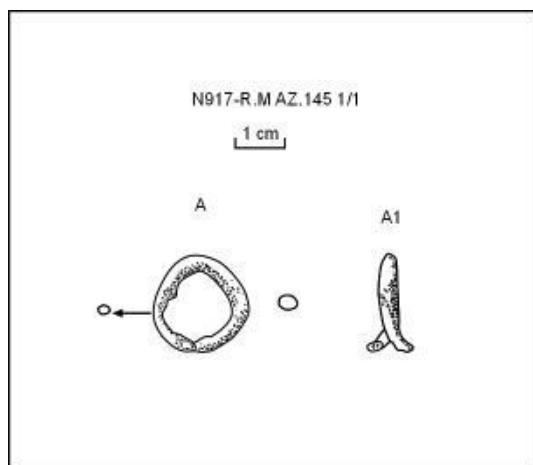


Illustration 123: A2.145 (W16b3404 A02.0145 N917 rm mt@ ZE1019 aMA)

Descriptive information

Definition	Material	Color	Measurements in cm	
			Maximum diameter	Thickness
Ring	Metal	–	1.9	0.3

Note: Measurements were recorded based on the drawing scale.

Description: Circular ring with a circular section. The two end tips are crossed. The item was categorized as an earring, but it could be a ring or part of an ornament.

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A2	–	–	–	–	–

Feature description: –

Phase description: –

Dating: –

Dating criterion: –

A6.55

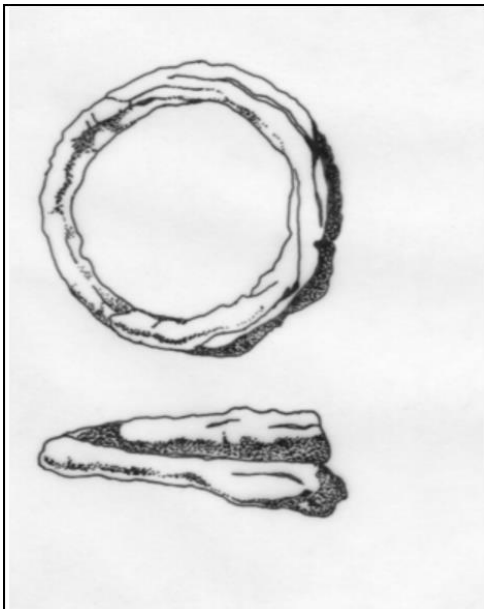


Illustration 124: A6.55 (W14ec7303 A06.0912.55 L7xx ds mt)

Descriptive information

Definition	Material	Color	Measurements in cm	
			Diameter	Thickness
Ring	Metal	–	–	–

Note: This item cannot be measured due to the lack of a drawing scale.

Description: Simple metal ring. The surface is heavily encrusted. The lack of a drawing scale makes it difficult to determine if it belongs to a man or a woman, or what type of jewelry it is supposed to be.

Archaeological context:

Unit	Locus	Feature	Feature df	Phase	Stratum
A6	K218	F 118	Layer	h3	B6

Feature description: –

Phase description: –

Dating: Post imperial Akkadian

Dating criterion: –

A7.154

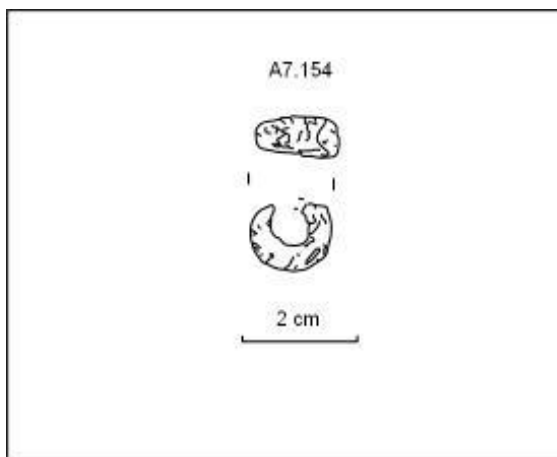


Illustration 125: A7.154 (W17b4136 A07.0154 O818 cvp ma @ZE1025 aMA)

Descriptive information

Definition	Material	Color	Measurements in cm
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			Diameter	Thickness
Ring	Metal	-	1.5	0.8

Note: Measurements were recorded based on the drawing scale.

Description: Half of a metal ring, made from a wide metal sheet. The surface is dented and not smooth.

Archaeological context:

Unit	Locus	Feature	Feature df	Phase	Stratum
A7	-	-	-	-	-

Feature description: -

Phase description: -

Dating: -

Dating criterion: -

A7.339

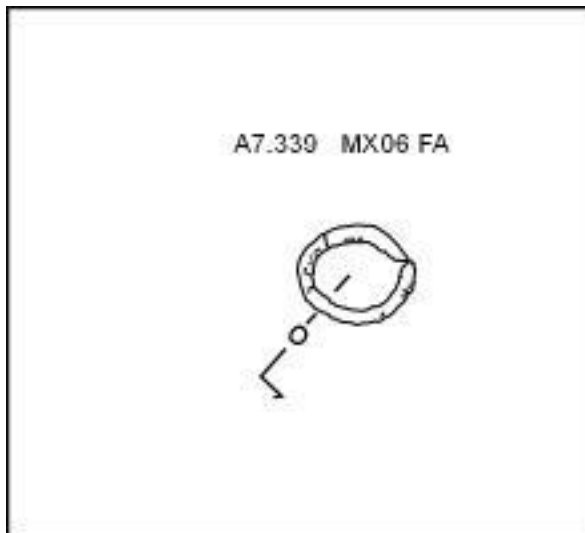


Illustration 126: A7.339 (W15ec5218 A07.0339 Mx06 khl mt @ZE1025 aMA)

Descriptive information

Definition	Material	Color	Measurements in cm	
			Diameter	Thickness
Ring	Metal	-	-	-

Note: This item cannot be measured due to the lack of a drawing scale.

Description: Circular ring with a circular section. The tip ends are not joint to make the size adjustable or to be able to place it on the ear if it is an earring. The item was categorized as an earring, but it could be a bracelet or ring or part of an ornament.

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A7	-	-	-	-	-

Feature description: -

Phase description: -

Dating: Akkadian/ UrIII

Note on dating: Other items belonging to features with close sequential numbers are dated to this period

Dating criterion: 1/b

A7q1201.1

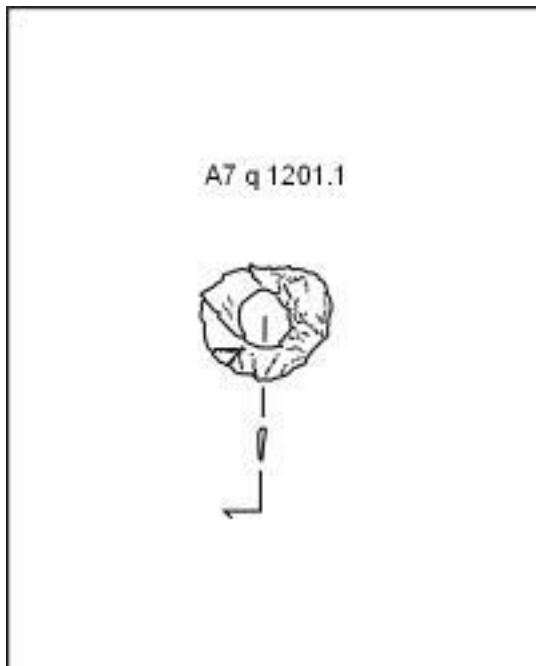


Illustration 127: A7q1201.1 (W15ec5219 A07.1201.01 Mx06 fa mt @ZE1025 aMA)

Descriptive information

Definition	Material	Color	Measurements in cm	
			Diameter	Thickness
Ring	Metal	–	–	–

Note: This item cannot be measured due to the lack of a drawing scale.

Description: Circular metal ring with a circular section. It appears from the drawing that the surface is heavily encrusted. The lack of measurements makes it difficult to determine whether this is in fact a part of an earring or a ring, because the item does not appear to have any opening to be worn on the ear, but in order to positively determine what it is, the measurements or seeing the object are indispensable.

It is worth mentioning that this item resembles one of the parts of earring A16.36 where the earring appears to be as two intertwined hoops.

Archaeological context:

Unit	Locus	Feature	Feature df	Phase	Stratum
A7	–	–	–	–	–

Feature description: –

Phase description: –

Dating: Akkadian/ UrIII

Note on dating: Other items belonging to features with close sequential numbers are dated to this period

Dating criterion: 1/b

A7.520

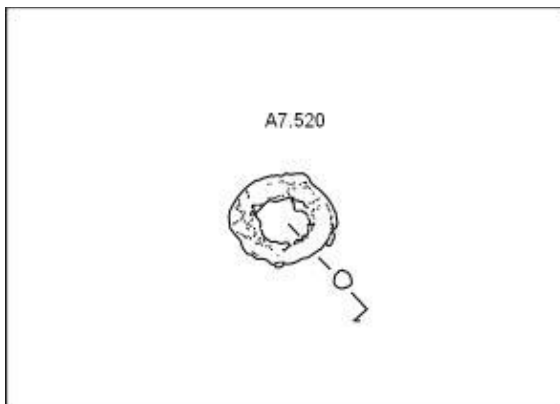


Illustration 128: A7.520 (W15ec5221 A07.0520 Mx06 fa mt @ZE1025 aMA)

Descriptive information

Definition	Material	Color	Measurements in cm	
			Diameter	Thickness
Ring	Metal	–	–	–

Note: This item cannot be measured due to the lack of a drawing scale.

Description: Circular metal ring with a circular section. It appears from the drawing that the surface is heavily encrusted. The lack of measurements makes it difficult to determine whether this is in fact a part of an earring or a ring, because the item does not appear to have any opening to be worn on the ear, but in order to positively determine what it is, the measurements or seeing the object are indispensable.

It is worth mentioning that this item resembles one of the parts of earring A16.36 where the earring appears to be as two intertwined hoops.

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A7	–	–	–	–	–

Feature description: –

Phase description: –

Dating: Akkadian/ UrIII

Note on dating: Other items belonging to features with close sequential numbers are dated to this period

Dating criterion: 1/b

A7.524

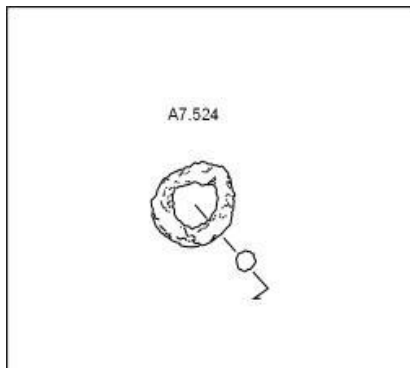


Illustration 129: A7.524 (W15ec5222 A07.0524 Mx06 fa mt @ZE1025 aMA)

Descriptive information

Definition	Material	Color	Measurements in cm	
			Diameter	Thickness
Ring	Metal	–	–	–

Note: This item cannot be measured due to the lack of a drawing scale.

Description: Circular metal ring with a circular section. It appears from the drawing that the surface is heavily encrusted. The lack of measurements makes it difficult to determine whether this is in fact a part of an earring or a ring, because the item does not appear to have any opening to be worn on the ear, but in order to positively determine what it is, the measurements or seeing the object are indispensable. It is worth mentioning that this item resembles one of the parts of earring A16.36 where the earring appears to be as two intertwined hoops.

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A7	–	–	–	–	–

Feature description: –

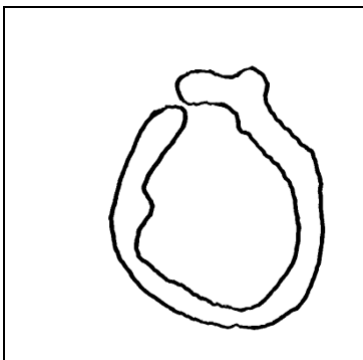
Phase description: –

Dating: Akkadian/ UrIII

Note on dating: Other items belonging to features with close sequential numbers are dated to this period

Dating criterion: 1/b

A7.216



130: A7.216 (W17c4124 A07.0216 I729 ma ma)

Descriptive information

Definition	Material	Color	Measurements in cm	
			Diameter	Thickness
Ring	Metal	–	–	–

Note: This item cannot be measured due to the lack of a drawing scale.

Description: metal ring with open tips and a small knob close to the tip. The tips are round and smooth. The item was categorized as an earring, but it could be a bracelet. The lack of measurements makes it hard to determine its type.

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A7	–	–	–	–	–

Feature description: –

Phase description: –

Dating: –

Dating criterion: –

A7q747.2.3

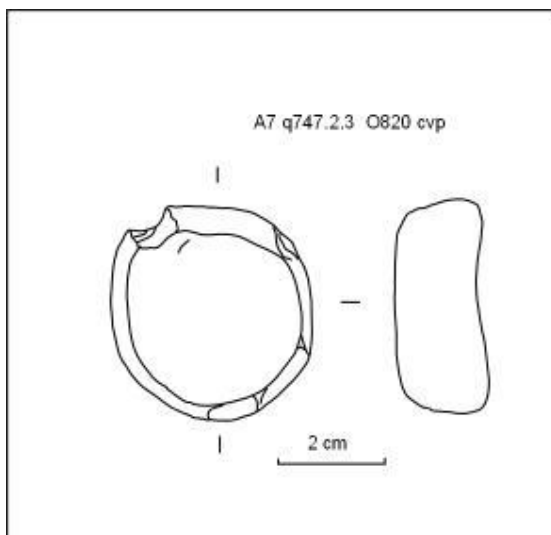


Illustration 131: A7q747.2.3 (W17eb4143 A07q0747.02.03 O820 cvp la @ZE1028 aMA)

Descriptive information

Definition	Material	Color	Measurements in cm	
			Diameter	Thickness
Ring	Metal	–	4.2	0.3

Note: Measurements were recorded based on the drawing scale.

Description: Circular metal ring. There is no opening which indicates that it is not an earring. But it could be a part of an earring consisting of intertwined loops. It is too large to be a ring, but it could be a child's bracelet.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A7	–	–	–	–	–	–

Feature description: –

Phase description: –

Dating: –

Dating criterion: –

A11q205.2

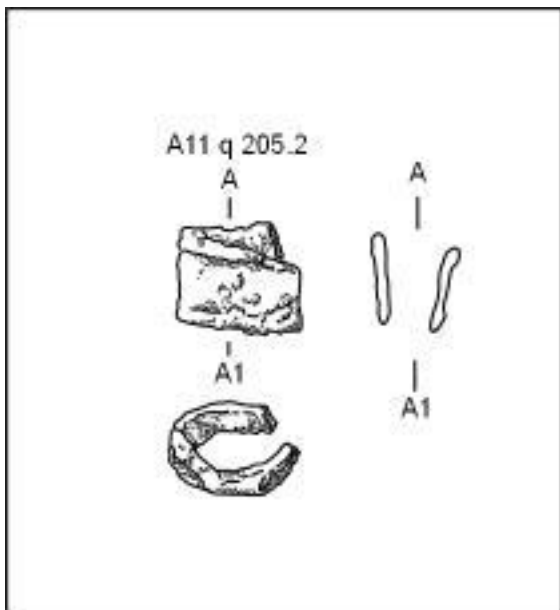


Illustration 132: A11q205.2 (W15ec5402 A11q0205.02 Mx06 fa mt @ZE1025 aMA)

Descriptive information

Definition	Material	Color	Measurements in cm	
			Diameter	Thickness
Ring	Metal	–	–	–

Note: This item cannot be measured due to the lack of a drawing scale.

Description: Thick and wide metal ring made from a thick metal sheet. The surface is rough. The item is broken; therefore, we cannot determine if it was closed all around or if it had an opening to adjust the size.

Archaeological context:

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A11	K22	F145	Accumulation	205	–	–

Feature description: –

Phase description: –

Dating: –

Dating criterion: –

A12q58.1

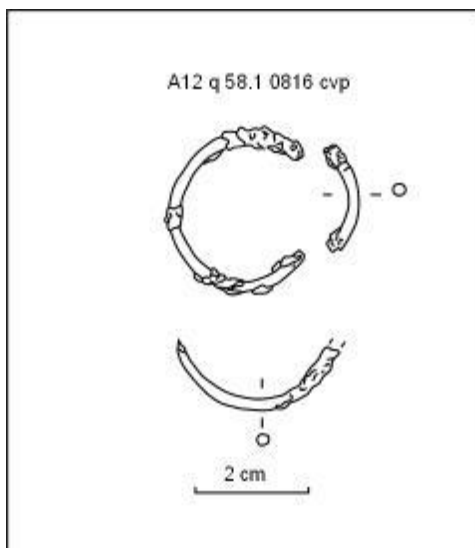


Illustration 133: A12q58.1 (W17eb1014 A12q0058.01 O817 cvp ma @ZE1028 aMA)

Descriptive information

Definition	Material	Color	Measurements in cm	
			Diameter	Thickness
Ring	Metal	–	2.5	0.3

Note: Measurements were recorded based on the drawing scale.

Description: Circular metal ring with a circular section. The item is slightly encrusted with soil.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A12	–	–	–	–	–	–

Feature description: –

Phase description: –

Dating: –

Dating criterion: –

A12.15²⁶⁵

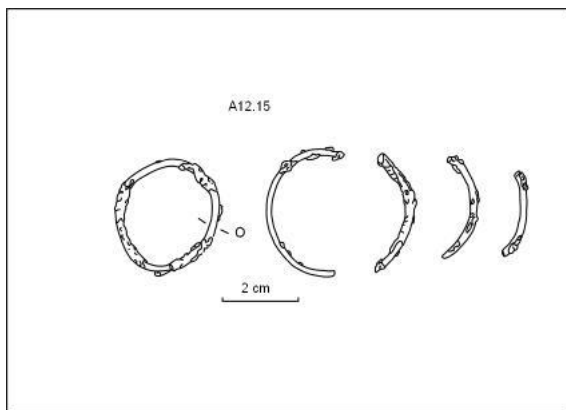


Illustration 134: A12.15 (W17eb1004 A12.0015 O818 cvp ma @ZE1028 aMA)

²⁶⁵ A number of complete and fragmentary artifacts have been recovered from the *Abi*. Especially noteworthy are the numerous artifacts found in the circular chamber in features 343, 342, 331. Included among them are various metal objects, especially a deposit of five silver rings (Kelly–Buccellati 2002: 135).

Descriptive information

Definition	Material	Color	Measurements in cm	
			Diameter	Thickness
Ring	Metal	–	2.9	0.1

Note: Measurements were recorded based on the drawing scale.

Description: Thin circular metal ring with a circular section and a smooth regular surface.

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A12	–	–	–	–	–

Feature description: –

Phase description: –

Dating: –

Dating criterion: –

A12.90

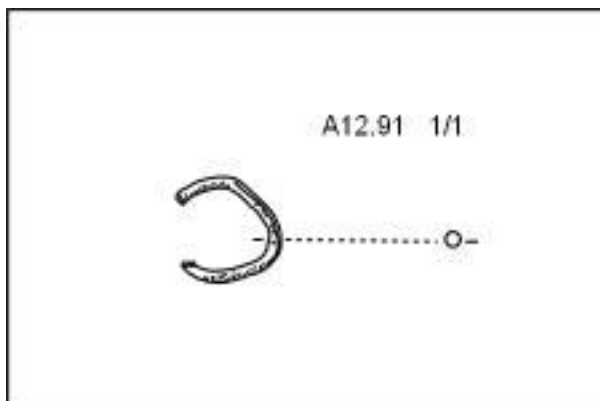


Illustration 135: A12.90 (W15ec2417 A12.0090 Mx06 khl mt @ZE1023 aMA)

Descriptive information

Definition	Material	Color	Measurements in cm	
			Diameter	Thickness
Ring	Silver	–	–	–

Note: This item cannot be measured due to the lack of a drawing scale.

Description: Circular metal ring with a smooth surface.

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A12	K27	F331	Accumulation	–	–

Feature description: Accumulation layer occurring after the loss of the roof of the *Abi*.

Phase description: –

Dating: Akkadian/ UrIII

Dating criterion: 1/a

A12.91

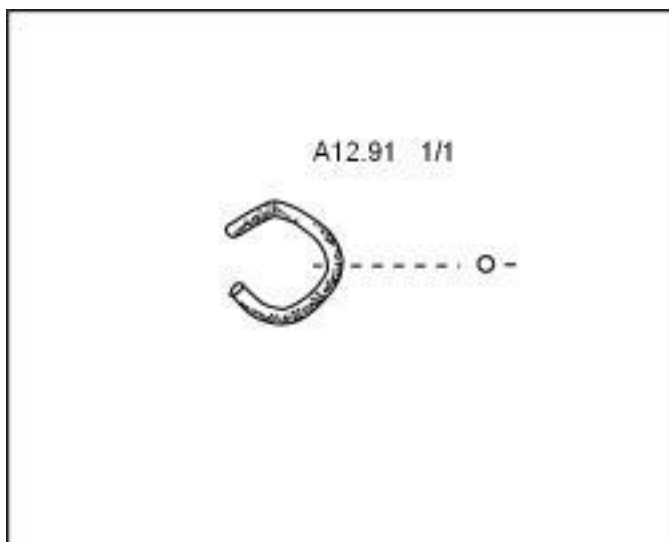


Illustration 136: A12.91 (W15ec2416 A12.0091 Mx06 khl mt @ZE1023 aMA)

Descriptive information

Definition	Material	Color	Measurements in cm	
			Diameter	Thickness
Ring	Silver	–	–	–

Note: This item cannot be measured due to the lack of a drawing scale.

Description: Circular metal ring with a smooth surface.

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A12	K27	F331	Accumulation	–	–

Feature description: Accumulation layer occurring after the loss of the roof of the *Abi*.

Phase description: –

Dating: Akkadian/ UrIII

Dating criterion: 1/a

A12.99

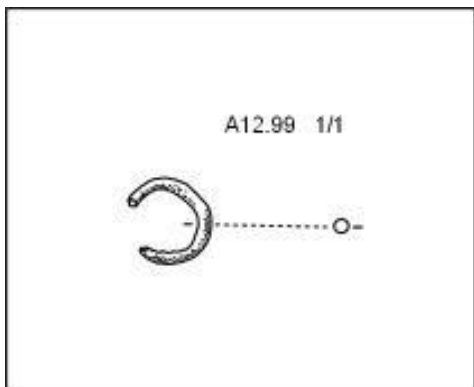


Illustration 137: A12.99 (W15ec2418 A12.0099 Mx06 khl mt @ZE1023 aMA)

Descriptive information

Definition	Material	Color	Measurements in cm	
			Diameter	Thickness
Ring	Silver	–	–	–

Note: This item cannot be measured due to the lack of a drawing scale.

Description: Circular metal ring with a smooth surface.

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A12	K27	F342	Installation	–	–

Feature description: A grouping of sherds, stones, and bones in the center of k27.

Phase description: –

Dating: Akkadian/ UrIII

Dating criterion: 1/a

A13q75.2

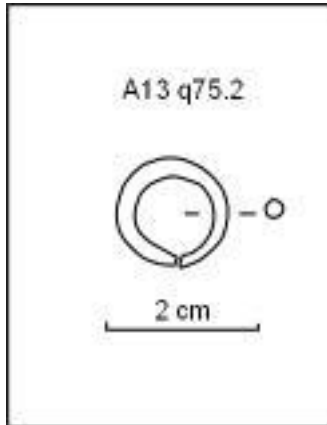


Illustration 138: A13q75.2 (W17eb9702 A13q0075.2 O818 cvp ma @ZE1028 aMA)

Descriptive information

Definition	Material	Color	Measurements in cm	
			Diameter	Thickness
Ring	Metal	–	1.5	0.2

Note: Measurements were recorded based on the drawing scale.

Description: Circular metal ring with a circular section. The thickness of the body is not even on both sides.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A13	–	–	–	75	–	–

Feature description: –

Phase description: –

Dating: –

Dating criterion: –

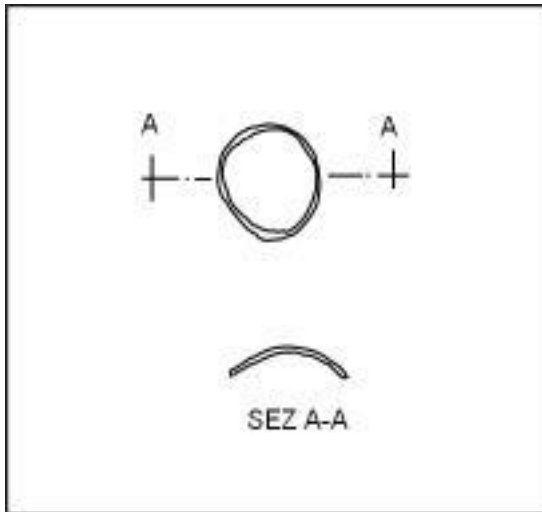


Illustration 139: A13.130 (W13ec3602 A13.0130 K804 cw ma @ZE1019 aMA W13w2565)

Descriptive information

Definition	Material	Color	Measurements in cm	
			Diameter	Thickness
Ring	Metal	–	–	–

Note: This item cannot be measured due to the lack of a drawing scale.

Description: Thin circular metal ring with irregular thickness. This item was classified as a bracelet, but it might be part of an earring or another jewelry item. The lack of archaeological context and measurements, makes it very hard to identify it.

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A13	–	–	–	–	–

Feature description: –

Phase description: –

Dating: –

Dating criterion: –

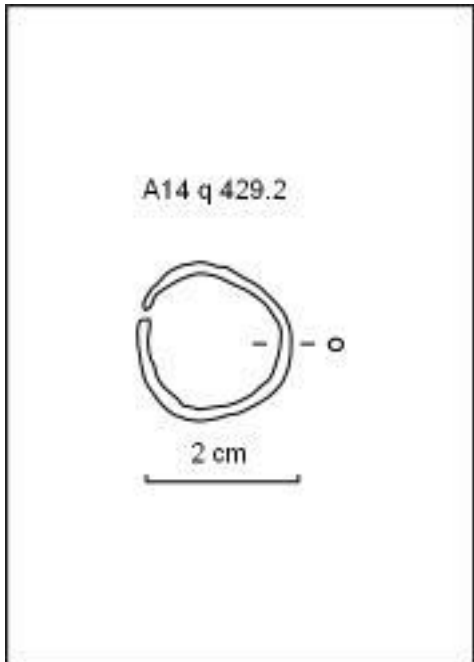


Illustration 140: A14q429.2 (W17eb2925 A14q0429.02 O815 cvp ma @ZE1028 aMA)

Descriptive information

Definition	Material	Color	Measurements in cm	
			Diameter	Thickness
Ring	Metal	–	2	0.1

Note: Measurements were recorded based on the drawing scale.

Description: Circular metal ring with a circular section. The thickness of the body is not even.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A14	–	–	–	–	–	–

Feature description: –

Phase description: –

Dating: –

Dating criterion: –

A16.74

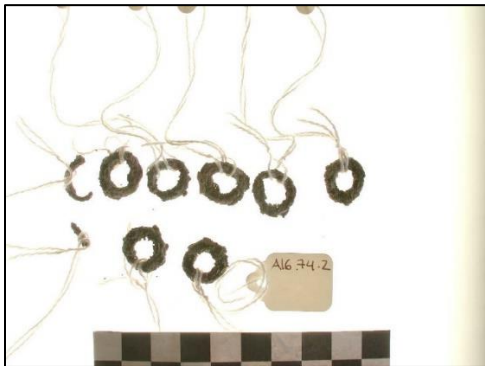


Illustration 141: A16.74 (L_V15d4556 M925 gG)

Descriptive information

Definition	Material	Color	Measurements in cm	
			Diameter	Thickness
Ring	Bronze	Encrusted with grey purple material	1.9	0.4
			1.4	

Note: Some measurements were recorded based on the drawing scale.

Description: 9 bronze rings, 2 in a fragmentary state, the other 7 are complete. All the rings are encrusted with a grey purple material.

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A16	K110	F227	fill	h5h	S330

The rings are found inside i71 a jar burial, part of a15. The rings were found next to 9 beads i75, two bracelets i72 and i73, metal pin i76 and a metal head piece i70, and the body of a small child i78. To the west of the vessel i71, there were animal bones localized in one area, and three small vessels i68, i69, i77 were found around the large jar, two carinated bowls and one small jar.

Feature description: Fill inside burial jar i71.

Phase description: This phase is characterized by outdoor accumulations, pits and burials.

Dating: Isin–Larsa / OJ1

Dating criterion: 1/a

B3.81

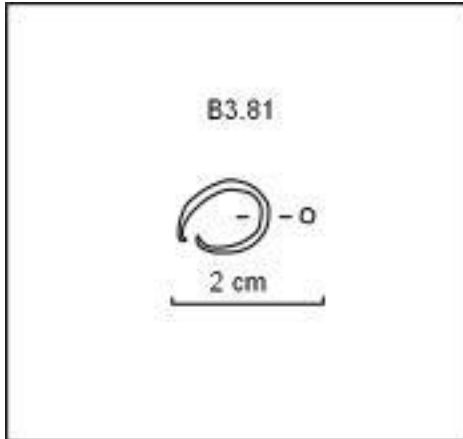


Illustration 142: B3.81 (W17eb8402 B03.0081 O818 cvp ma @ZE1028 aMA)

Descriptive information

Definition	Material	Color	Measurements in cm	
			Diameter	Thickness
Ring	Metal	–	1.2	–

Note: Measurements were recorded based on the drawing scale.

Description: Circular metal ring with an opening and thin tip.

Archaeological context:

Unit	Locus	Feature	Feature df	Phase	Stratum
B3	–	–	–	–	–

Feature description: –

Phase description: –

Dating: –

Dating criterion: –

Gold items

A10.221²⁶⁶



Illustration 143: A10.221 (V12d5951 A10i221 j807 rah)

Descriptive information

Definition	Material	Color	Measurements in cm	
			Diameter	Thickness
Hair clips	Gold	Pale golden color	–	–

Note: This item cannot be measured due to the lack of a drawing scale.

Description: Two gold items shaped like a spiral. The items could be hair clips, that would be attached to a hair strand or a braid, as seen on a seal impression that depicts the queen's nurse braiding the queen's hair using similar clips.²⁶⁷ Plus, the precious material of which it is made, would support this hypothesis. The items are made from a sheet of gold, twisted spirally and inwards to give it a concave shape and make it appear smooth while hiding the roughly worked edges.

²⁶⁶ The hair clips were previously published in Buccellati 2000b.

²⁶⁷ For more on this portrayal, see Kelly- Buccellati 2010b: 202.

Archaeological context:

Unit	Locus	Feature	Feature df	Phase	Stratum
A10	K29	F267	Layer	h4j	–

Feature description: Compact gray layer.

Phase description: First occupation of AK and extensive packing below first floors.

Dating: Naram–Sin/ Tupkish

Dating criterion: 1a

A16.104



Illustration 144: A16.104 (L_V15d4552 A16.104 M925 gg ma)

Descriptive information

Definition	Material	Color	Measurements in cm	
			Diameter	Thickness
Unidentified item	Gold	Bright golden yellow	0.7	0.3

Description: Small gold object shaped like a small thimble with a perforation on the top, but it is not clear whether it was made intentionally or if it is the result of sustaining damage. The object is hollowed on the inside. The bottom edges are rough, but the currently available photographic documentation does not allow for a thorough inspection of the edges to determine whether there is a breakage line or not. There are numerous possibilities of use for this item, one is a seal cap, another is a part of an ornament.

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A16	K206	F 287	Fill	h6c AAH	S270 AAH

Feature description: The lower portion of a pit fill.

Phase description: This phase is characterized by accumulations and burials.

Dating: Khabur/ MB/OJ2

Dating criterion: 1a

A18.63²⁶⁸



Illustration 145: A18.63 (W17ec2006 A18.0063 O721vve ma f310)

Descriptive information

Definition	Material	Color	Measurements in cm	
			Diameter	Thickness
Ring	Gold	Golden yellow	2	0.3

Note: Measurements were recorded based on the drawing scale.

Description: This item has been classified as ring due to its size. It might have been a part of an earring or another jewelry item, but the lack of an archaeological context makes it difficult to have a clear definition. The shape and the profile are circular. The center part is much thicker than the rest of the ring where the thickness decreases gradually until reaching the tips which are very thin and pointy. The tips and the long incision running along the ring suggest that it

²⁶⁸ This item is previously published in Buccellati and Kelly–Buccellati 2005: 40, fig.4a.

was made by rolling a thin gold sheet and then welding the two ends together. The surface is smooth and the item is well executed.

Archaeological context:

Unit	Locus	Feature	Feature df	Phase	Stratum
A18	-	F310	-	-	-

Feature description: -

Phase description: -

Dating: Mittani

Dating criterion: 1a

Pendant

J3.20.1



Illustration 146: J3.20.1 (L_V19d2813 J3i20.1 Qx07 1618 dM bd)

Descriptive information

Definition	Material	Color	Measurements in cm		
			Height	Diameter	Thickness
Pendant	Frit	Gray	4.5	4.2	0.7

Description: Large circular pendant, with a horizontal perforated loop for suspension, decorated with small incised lines. In the middle of the pendant, there is a central boss from which 8 rays in the form of straight line emerges, reaching the edge of the pendant's rim. Other smaller 8 bosses are placed between each two rays. The rim of the pendant is elevated, forming an edge. Traces of shimmery grayish blue paint can be seen in some spots. The surface sustained some scrapes and there are very fine cracks at the edges, but overall, the pendant is in an excellent condition. This pendant was produced using a mold.

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
J3	K109	257	Accumulation D	h7v J3B	S122 c

This pendant was found along with three frit beads i20.2, i20.3, i20.4 and i20.5 which probably formed the necklace of this pendant.

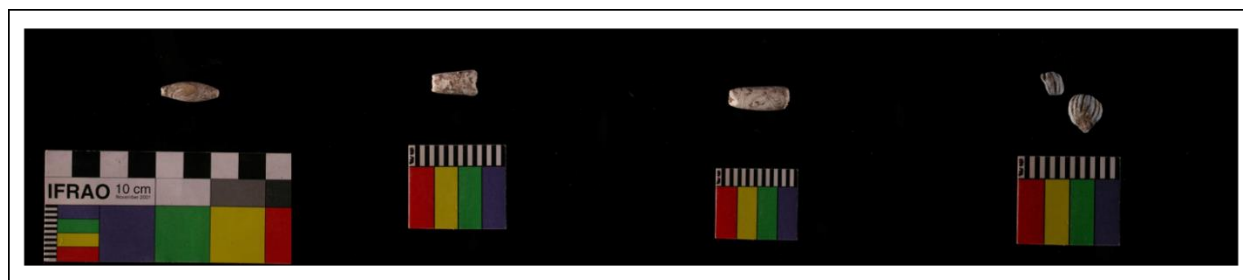


Illustration 147: beads J3.20.2, i20.3, i20.4, i20.5 consecutively, found with pendant J3 .20.1

Feature description: Natural accumulation formed by soil carried by the wind, material that washed down from the BA temple mound, and material deposited by human activity in the plaza to the south of the wall.

Phase description: During this phase, the revetment wall and staircase are in the process of being covered by accumulations.

Dating: Late Mittani

Dating criterion: 1a



Illustration 148: A15.319 (LR_V16d3583 A15.319 N829 gg fg)

Descriptive information

Definition	Material	Color	Measurements in cm		
			Height	Width	Thickness
Pendant	Bone	Beige	3.9	1.9	–

Note: Measurements were recorded based on the photo scale.

Description: Small and thin fish shaped bone pendant. The drilling of the perforation at the tip is very well executed. The surface is carved with concentric circles close to the perforation and many crossing horizontal and vertical stripes to render the fish scales. The tip of one of the flappers is broken off.²⁶⁹

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A15	–	–	–	h4t MZA	–

Feature description: –

²⁶⁹ This pendant is previously published in Buccellati 2005a: 23–24.

Phase description: This phase is characterized by scattered occupation that developed in function of a residential settlement.

Dating: Akkadian/ Post-imperial

Dating criterion: 1a

Bead necklaces

Z1.65



Illustration 149: Z1.65 (V04p2306 Z1.65)

Descriptive information

Definition	Material	Color	Number of beads		
			white	Green	orange
Bead necklace	Carnelian, Frit and Agate	White, dark green, different shades of orange	72	87	20

The necklace contained 8 small brown beads, 1 light blue bead and 3 pinkish white beads as well.

Description: Bead necklace composed of disk-shaped small beads, arranged by size from the largest at the center and gradually getting smaller towards the end of the necklace. The beads are also arranged by color in a symmetrical way as following: one light blue bead in the center, different orange shades on the two sides, followed by green beads, interrupted by two small white beads and three small brown beads, followed by white beads interrupted towards the end with two small green beads.



Illustration 150: A15.260 (LR_V16d3544 A15.260b N813 gg)

Descriptive information

Definition	Material	Color	Number of beads		
			Total: 47		
			Frit	Lapis lazuli	Gold
Bead necklace	Frit and lapis lazuli	Blue- white- bluish white- pinkish beige	43	1	3

Description: Bead necklace constituted from round and disk-shaped frit beads and a central square piece of lapis lazuli where the surface is decorated with incised concentric circles. This central spacer bead has two horizontal perforations meaning that two separate strands of bead were attached on each side. Three small gold beads were found as well, and seeing their position, there must have been a fourth one as well, where each of the four gold beads would go between the central lapis lazuli piece and one of the bead strands.²⁷⁰

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
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²⁷⁰ This necklace is previously published in Buccellati 2005a: 23–24.

A15	-	-	-	h4t MZA	-
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Feature description: –

Phase description: This phase is characterized by scattered occupation that developed in function of a residential settlement.

Dating: Akkadian/ Post-imperial

Dating criterion: 1a

Pins²⁷¹

A2.141

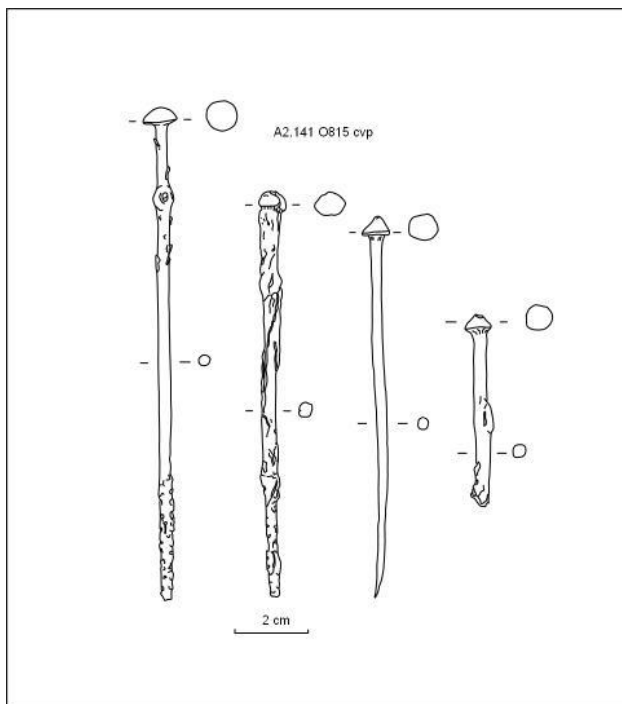


Illustration 250: A2.141 (W17eb6804 A02.0141 O815 cvp ma @ZE1028 aMA)

Descriptive information

Definition	Material	Measurements in cm
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²⁷¹ This section of the catalog gives a sample of the excavated pins from Mozan. When the unit books are completed for inclusion in the UGR the pins found in the individual units will be available.

		Height	Shaft diameter
Pin	Metal	13	0.3
		10.06	0.5
		10	0.3
		5	0.4

Note: Measurements were recorded based on the scale of the drawing.

Description: Four metal pins of four different sizes and thicknesses. Three of them have a perforated shaft. Two pins have a round head and two have pointed heads.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A2	K150	F136	–	–	–	–

Pins were recovered from a burial f136 in K150 as part of the grave goods which included ceramic jar i134, ceramic jar under the skull i140 and ceramic bowl i142. The burial is for a 35-45 years old male.

Feature description: reddish brown soft soil

Phase description: –

Dating: Akkadian

Note on dating: Dated based on the stratigraphical sequence of the excavation unit.

Dating criteria: 1/b

A9.10

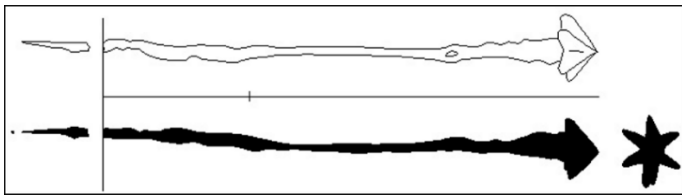


Illustration 251: A9.10 (L_W10d0901 A9.10 J804 x ma f36_immagine _p1)

Descriptive information

Definition	Material	Measurements in cm	
		Height	Shaft diameter
Pin	Metal	–	–

Note: This item cannot be measured due to the lack of a drawing scale.

Description: Star headed pin (hexagram), with a thin shaft. The perforation on the shaft is closer to the head of the pin.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A9	K2	F36	Fill	43	–	–

Pin found with i4 jar, i6 ceramic vessel, i7 bronze bowl, i8 jar, i12 bronze blade, i13 canonical cup in the fill between two walls that appear to be associated with grave a5.

Feature description: Fill between two walls f33 and f37.

Phase description: –

Dating: Second millennium (period not specified)

Dating criteria: –

A9.63

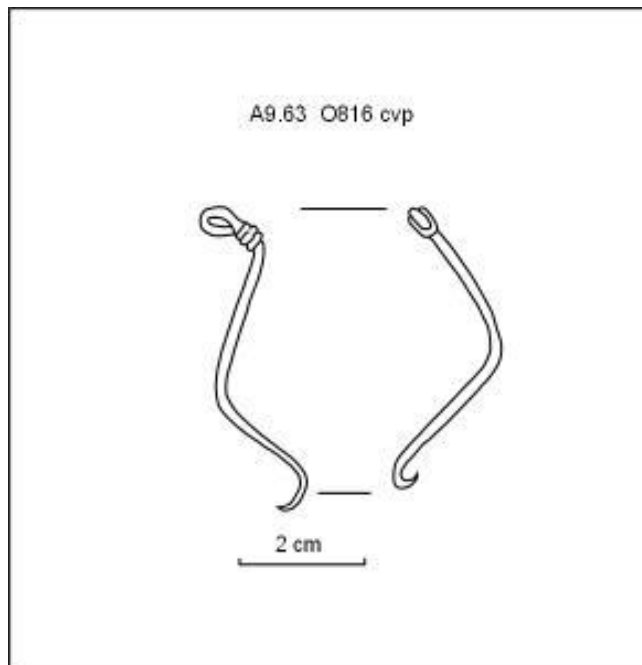


Illustration 252: A9.63 (W17eb9001 A09.0063 O816 cvp ma @ZE1028 aMA)

Descriptive information

Definition	Material	Measurements in cm
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		Height	Thickness
Pin	Metal	5.1	0.2

Description: Metal pin. The head of the pin is bent to shape a loop and the excess metal was wrapped under the loop to secure it.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A9	K9	F144	Accumulation C	441	h7m	S4a

Pin found with i55 animal figurine, i61 figurine, i81 bead and i85 wheel.

Feature description: Light powdery soil under surface soil and housing area in k9. Resembles gully wash seen in other loci at this level.

Phase description: This phase is characterized by the great Mittani shift.

Dating: Mittani

Dating criteria: 1a

A14.204



Illustration 253: A14.204 (W17eb2926 A14.0204 O815 cvp ma)

Descriptive information

Definition	Material	Measurements in cm	
		Height	Shaft diameter
Pin	Metal	10.52	0.38

Description: Metal pin with a lenticular head. The shaft has a swelling near the head. No perforation is visible on the shaft.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A14	K12	F284	Fill	743	h4 JPA	S46 JPA

Feature description: soft, gray soil under accumulation, f43, in the NW quadrant of k12. Part of aggregate, a22.

Phase description: –

Dating: UrIII/ Isin-Larsa

Dating criteria: 1/a

A16.3



Illustration 254: A16.3 (L_V14d4524 A16)

Descriptive information

Definition	Material	Measurements in cm	
		Height	Thickness
Pin	Metal	10.1	0.6

Description: Bronze pin with a lenticular head setting on top of a spherical shaped decorative element. The section of the shaft is square and no perforation is visible.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A16	K3	F2	Topsoil	10	h9s AAH	S20AAH

Feature description: Topsoil.

Phase description: This phase includes the very last period of A16 evidence, from the decomposition of bricks belonging to the large brick fall, to the modern burials of the nearby village of Mozan and the topsoil. It is not important archaeologically because it does not show a specific period culture, but it includes all the events from the abandonment of the area to the surface of the tell for a 3000 years time span, without distinctive archaeological remains.

Dating: –

Dating criteria: –

A16.93



Illustration 255: A16.93 (L_V15d4619 A16.93 Mx05 sb ma)

Descriptive information

Definition	Material	Measurements in cm	
		Height	Shaft diameter
Pin	Metal	6.6	0.3

Description: bronze pin with a flat circular head and wide perforation on the shaft, located closer to the head.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
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A16	K207	F268	Accumulation C	703	h5h AAH	S330 AAH
-----	------	------	----------------	-----	---------	-------------

Pin was found with i100 seal impression and i88 metal slag.

Feature description: Brown accumulation

Phase description: This later sub-phase is characterized by the formation of thin outdoor accumulations, but most of all by several pits and burials dug in the open area. They dug the material of collapsed palace in the courtyard and are covered by the large dump a13/a17. The area functioned as an outdoor area.

Dating: Isin-Larsa

Dating criteria: 1/a

A16.101

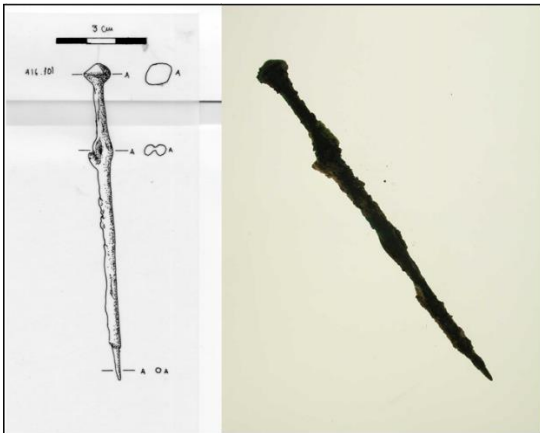


Illustration 256: A16.101 (L_V15d4531 A16.101 M921 gg ma bc)

Descriptive information

Definition	Material	Measurements in cm	
		Height	Shaft diameter
Pin	Metal	10.7	0.4

Description: Bronze metal pin with a bulbous head and a perforated shaft.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A16	K207	F277	Fill	752	h5h AAH	S330 AAH

Pin was found with the human remains in a19 burial next to the teeth of deceased i96. The burial included two jars i97 and i98.

Feature description: fill of pit cut f276, part of burial a19.

Phase description: See the Phase Description for A16.93 above.

Dating: Isin-Larsa

Dating criteria: 1/a

A16.128

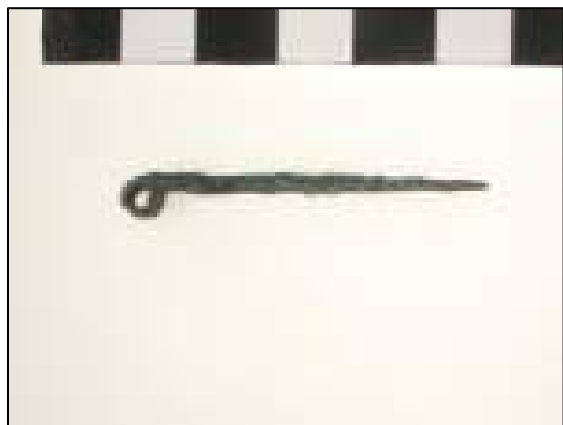


Illustration 257: A16.128 (W15ec4315 A16.0128 Mx05 khd mt)

Descriptive information

Definition	Material	Measurements in cm	
		Height	Thickness
Pin	Metal	4.7	0.2

Note: Measurements were recorded based on the photo scale.

Description: copper alloy pin. The head is bent and rolled to form a loop. The section of the shaft is square and not perforated.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A16	K208	F307	Accumulation	810	h5c AAH	S380 AAH

Feature description: accumulation above laminations f308.

Phase description: This phase is characterized by the new post palatine occupation of the area.

Dating: UrIII

Dating criteria: 1/a

A16.158



Illustration 258: A16.158 (L_V16d5007 A16.158 N730 gg)

Descriptive information

Definition	Material	Measurements in cm	
		Height	Shaft diameter
Pin	Metal	5.7	0.5

Description: Bronze pin with a flat circular tip. It is not clear if it was meant to be like such or if the head of the pin was broken off. The shaft is not perforated.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A16	K205	F320	Fill	849	h5h AAH	S330 AAH

Pin found on the shoulder of a skeleton in burial a21 with another pin on the other shoulder i159, jar i161, animal bone i163, head ornament i160. the ends of the two pins were pointed at each other and silver fragment i160 was located under the skull. The pins are likely used to hold a garment in place and i160, a rounded metal item, may possibly be a hair ornament due the item's location by the head.

Feature description: Fill of burial a21.

Phase description: See the Phase Description for A16.93 above.

Dating: Isin-Larsa

Dating criteria: 1/a

A16.159



Illustration 259: A16.159 (L_V16d5003 A16.159 N730 gg)

Descriptive information

Definition	Material	Measurements in cm	
		Height	Shaft diameter
Pin	Metal	7.1	0.15

Description: Bronze pin with a globular head and a perforated shaft.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A16	K205	F320	Fill	849	h5h AAH	S330 AAH

Pin found on the shoulder of a skeleton in burial a21 with another pin on the other shoulder i158, jar i161, animal bone i163, head ornament i160. the ends of the two pins were pointed at each other and silver fragment i160 was located under the skull. The pins are likely used to hold a garment in place and i160, a rounded metal item, may possibly be a hair ornament due the item's location by the head.

Feature description: Fill of burial a21.

Phase description: See the Phase Description for A16.93 above.

Dating: Isin-Larsa

Dating criteria: 1/a

J1.12



Illustration 260: J1.12 (L_V16d0527 J1.12 N908 dia ma)

Descriptive information

Definition	Material	Measurements in cm	
		Height	Shaft diameter
Pin	Metal	6.8	0.2

Description: Bronze pin. The head is formed by bending the end tip to form a loop. The shaft is not perforated.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J1	K103	F98	Accumulation C	198	h3p J1A	S630 J1A

Feature description: red accumulation abutting the lower part of the Revetment Wall.

Phase description: This phase is characterized by the rebuild of the escarpment.

Dating: Late EDIII

Dating criteria: 1/a



Illustration 261: J2.12 (L_V18d2608 J2i12 P823 gG)

Descriptive information

Definition	Material	Measurements in cm	
		Height	Shaft diameter
Pin	Metal	8	0.2

Description: Bronze pin. The head is formed by bending the end tip to form a loop. The shaft is not perforated.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J2	K14	F202	Accumulation D	539	h7j J2B	S158 J2B

Feature description: Natural accumulation in the E baulk of k14. It is characterized by a hard surface with a crumble, sandy and fine texture.

Phase description: The phase is characterized by erosion and filled with brick fall. Despite attempts to reuse the area, the brick fall is eventually allowed to overtake the whole area. The phase can be described as a breakdown of the traditional use of the area as an access way to the temple terrace.

Dating: Middle Mittani

Dating criteria: 1/a



Illustration 262: J5q279.1 (L_V21d7686 J5q279.1 S827 dM ma f180)

Descriptive information

Definition	Material	Measurements in cm	
		Height	Shaft diameter
Pin	Metal	12.3	0.4

Description: Copper alloy pin with a globular head. The shaft is not perforated.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J5	K44	F180	Accumulation D	279	h7s J5B	S130 J5B

Feature description: Natural accumulation under the natural compacted floor, f60. It is a compact, granular accumulation that contains a tannur in its north-western corner and smashed pots, q279, along the northern half of the western edge of this feature.

Phase description: This phase is characterized by the beginning of activities on the newly constructed monumental entrance and plaza.

Dating: Middle Mittani

Dating criteria: 1/a



Illustration 263: J6.30 (L_V23d3666 J6i30 U904 dM pin f317)

Descriptive information

Definition	Material	Measurements in cm	
		Height	Shaft diameter
Pin	Metal	7.6	0.5

Description: Metal pin. The head is globular, and it appears that it was made separately, perforated, then inserted in the shaft. The shaft has a round perforation close to the head, executed on a larger circular surface.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J6	K104	F317	Floor B	468	h3f J6A	S68 J6A

Feature description: Thin clayish gray layer in k104. it is a compact surface that is hard to scrape and remove.

Phase description: –

Dating: EDI

Dating criteria: 1/a

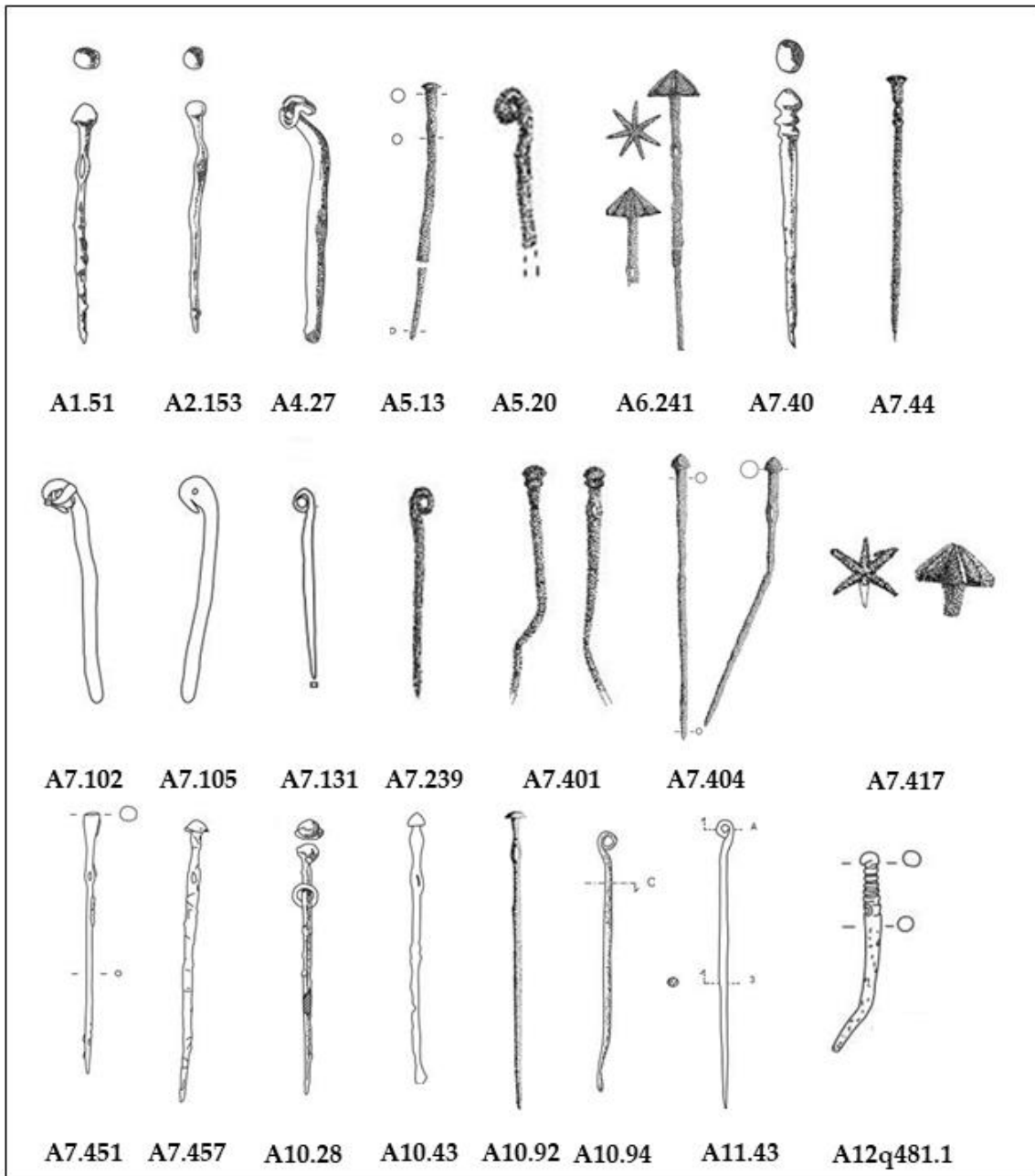


Illustration 264: Collection of pins from Tell Mozan A (Pertinent data is currently unavailable)

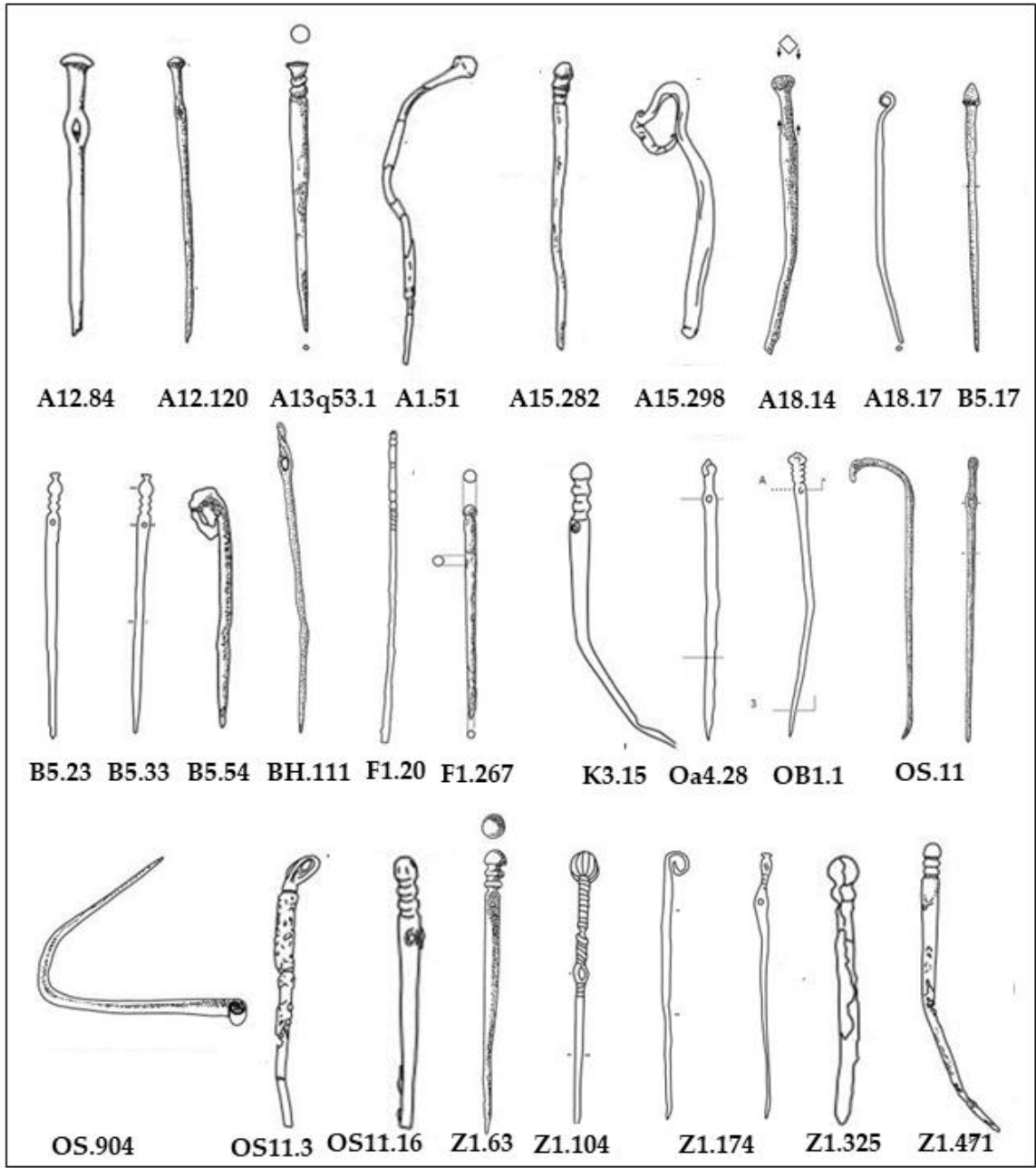


Illustration 265: Collection of pins from Tell Mozan B (Pertinent data is currently unavailable)

Beads²⁷²

A14.66



Illustration 151: A14.66 (L_W16b2708 A14.0066 N729 ra bd f99 k1– L_V16d2806 A14.66 N906 dia x)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Height	Diameter
Bead	Lithic– Turquoise	Light blue	–	0.7	0.6

Description: Small lithic Standard bead with a circular section, glazed with blue. Shape is not very uniformed.

Beck’s classification: Standard bead– Group I, Circular– I.C.1.b

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A14	K1	F99	Accumulation A	–	–

²⁷² The shape of the beads was decided based on the classification by Horace C. Beck 2006

Feature description: This layer is the soil surrounding the white layers, where the reed matting had not been preserved. It is the series of (presumed) floor surfaces associated with f161, the actual number of the white reed matting layers. This Presumably, it marks the final phase of a connection between the platform and the *Abi*, and A14's use as a processional way between the two.

Phase description: –

Dating: UrIII/ Isin–Larsa

Dating criterion: 1a

A14.86

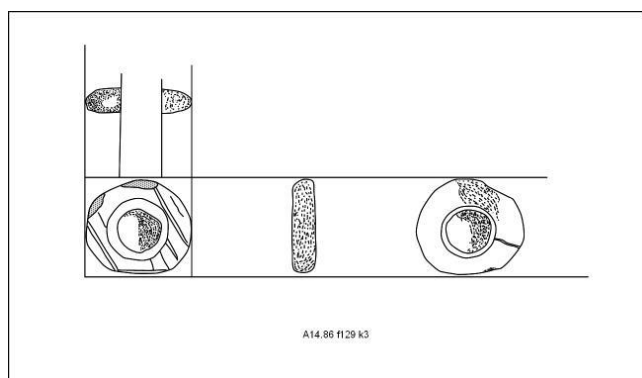


Illustration 152: A14.86 (L_W16b2733 A14.0086 N812 wh bd f129 k3 @ZE1019 aMA)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements	
				Diameter	Thickness
Bead	Clay	–	–	–	–

Note: This item cannot be measured due to the lack of a drawing scale.

Description: round clay circular disk bead with a large round perforation in the middle. The edges of the circle are not very uniform and even. Both sides are flat.

Beck's classification: Disc bead– Group I, Circular– I.A.1.b

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A14	K3	F129	Accumulation D	h6 JPA	S10 JPA

Feature description: This layer contains the gray soil matrix with small brick and ash inclusions common to A14. And it is found in the east baulk of k3

Phase description: this phase is characterized by accumulations and burials.

Dating: Khabur/MB/OJ 2

Dating criterion: 1a

A14.165



Illustration 153: A14.165 (L_V17d2630 A14.165 O721 gg)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm		
				Height	Width	Thickness
Bead	Lithic	Gray	–	2.15	1.62	0.60

Description: Lozenge shaped lithic bead. Edges are smooth and worked. The part of the perforated tips is thicker than the other two corners. The two perforated tips sustained very mild damages

Beck’s classification: Faceted bead– Group XVI, Tabular– XVI.C.2.e

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A14	K23	F257	Accumulation	h3a JPA	S56 JPA

Feature description: Hard, grayish accumulation in the south eastern corner of k23. Although sherds and stones have been found, but they have not been a part of a floor surface.

Phase description: this phase contains Ninevite V painted sherds and floors.

Dating: ED I

Dating criterion: 1a

A14.166



Illustration 154: A14.166 (L_V17d2627 A14.166 O721 gg)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm		
				Height	Width	Thickness
Bead	Lithic- Quartz	Transparent white	–	2.39	1.60	–

Description: Tear drop shaped small quartz bead. The narrow part has a small perforation. The edges of the bead are very smooth.

Beck's classification: Rounded bead– Group III, Ovoid– III.C.1.a

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A14	K23	F257	Accumulation	h3a JPA	S56 JPA

Feature description: Hard, grayish accumulation in the south eastern corner of [k23](#). Although sherds and stones have been found, but they have not been a part of a floor surface.

Phase description: this phase contains Ninevite V painted sherds and floors.

Dating: ED I
 Dating criterion: 1a

A14.170



Illustration 155: A14.170 (L_V17d7786 A14.170 O830 dia bd f269)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Height	Diameter
Bead	Lithic	Light gray	–	3.90	1.17

Description: elongated cylindrical bead with a perforation in one of the tips that does not go all the way through the other side, but the perforation is non the less very deep. The non-perforated tip is slightly rounder than the other tip. The surface of the bead is very rough. The one side perforation could suggest a use other than as a bead, but it is yet to be determined.

Beck’s classification: long bead– Group I, Circular– I.D.2.b

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A14	K25	F 269	Accumulation A	h3a JPA	S58a JPA

Feature description: accumulation in the eastern baulk of k25 found atop pebble and sherd floor f270.

Phase description: See the Phase Description for A14.165 above.

Dating: EDI

Dating criterion: 1a

A16.55

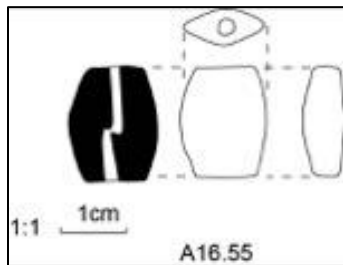


Illustration 156: A16.55 (T_W15d4414 A16.0055 Y521 kF bd)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm		
				Height	Width	Thickness
Bead	Lithic	White and brown	–	1.6	1.3	0.6

Description: Flat lenticular bead. The color is milky white and light brown. The section of the bead where the perforations are is eye (trapezoidal) shaped.

Beck's classification: Rounded bead– Group IX, Lenticular– IX.C.2.b

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A16	K110	F206	Fill	h6c AAH	S280 AAH

Bead found with other 3 beads, spearhead i56, nail i57, 2 ceramic bowls i58 and i59, and a small jewelry item i64 inside burial a16.

Feature description: fill inside the square tomb.

Phase description: During This phase, the area became an outdoor space. It is not known exactly the size of the settlement, but it was reduced only to the high mound, and probably this open space was a marginal area at the edge of the settlement. Few more pits and burial (a16) were excavated between the end of phase 5h and phase 6c, but then it became a dumping area.

Dating: Khabur/MB/OJ 2

Dating criterion: 1a

A16.61



Illustration 157: A16.61 (L_V23d4063 A16i61 U818 dM bd f206)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm		
				Height	Width	Thickness
Bead	Lithic-Agate	Alternating Beige and light brown	–	1.7	1.1	0.5

Description: Flat rectangular bead. The color alternates between beige and light brown on half of it then it becomes only brown on the rest.

Beck's classification: Faceted bead– Group XVI, Tabular– XVI.C.2.e

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A16	K110	F206	Fill	h6c AAH	S280 AAH

Bead found with other 3 beads, spearhead i56, nail i57, 2 ceramic bowls i58 and i59, and a small jewelry item i64 inside burial a16.

Feature description: See the feature Description for A16.55 above.

Phase description: See the Phase Description for A16.55 above.

Dating: Khabur/MB/OJ 2

Dating criterion: 1a

A16.65



Illustration 158: A16.65 (L_V23d4057 A16i65 U818 dM bd f206)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Height	Diameter
Bead	Lithic-Quartz	Transparent white	–	1	0.9

Description: small round clear Quartz bead, perforated from both ends.

Beck's classification: Rounded bead– Group I, Circular– I.C.1.a

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A16	K110	F206	Fill	h6c AAH	S280 AAH

Bead found with other 3 beads, spearhead i56, nail i57, 2 ceramic bowls i58 and i59, and a small jewelry item i64 inside burial a16.

Feature description: See the feature Description for A16.55 above.

Phase description: See the Phase Description for A16.55 above.

Dating: Khabur/MB/OJ 2

Dating criterion: 1a

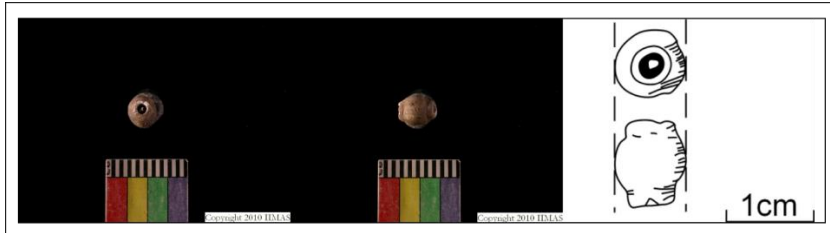


Illustration 159: A16.66 (L_V23d4059 A16i66 U818 dM bd f206)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Height	Diameter
Bead	Metal	Brown	–	1	0.8

Description: Round collared metal bead with two rims around the perforation.

Beck's classification: Rounded bead– Group I, Circular– I.C.1.a

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A16	K110	F206	Fill	h6c AAH	S280 AAH

Bead found with other 3 beads, spearhead i56, nail i57, 2 ceramic bowls i58 and i59, and a small jewelry item i64 inside burial a16.

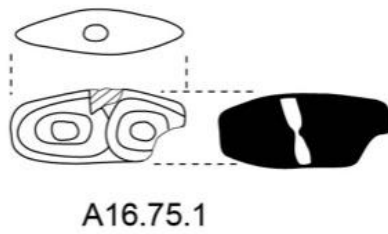
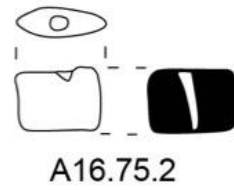
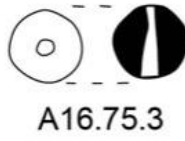
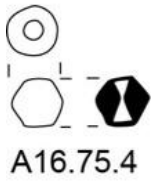
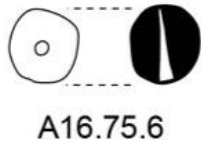
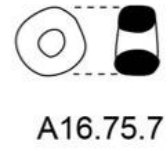
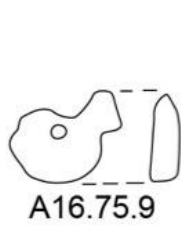
Feature description: See the feature Description for A16.55 above.

Phase description: See the Phase Description for A16.55 above.

Dating: Khabur/MB/OJ 2

Dating criterion: 1a

A16.75



1:1 1cm

Illustration 160: all nine beads of A16 i75 (L_W15d4416 A16.0075 Y522 kF bd)



Illustration 161: A16.75 (L_V17d3283 A16.75 O731 gg si – L_V17d3287 A16.75 O731 gg si)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Height	Diameter
Bead/ seal	Frit	White	–	2.6	1

Note: Measurements were recorded based on the photo scale.

Description: this item could be identified as cylindrical seal, but the context in which it was found indicate the likelihood of it being an inscribed bead, as it was found with other nine beads. It is cylindrical in shape and perforated from both sides. The decoration on the bead could be divided into 2 registers. The upper shows alternating triangles which ends with diagonal lines forming a ladder pattern. The lower register shows 2 semi circles that envelope what could be leaves of flowers. Between the 2 semi circles there is a circle with a dot in the middle or a small concentric circle in the middle.

The possibility of this item being a cylindrical seal is present, especially considering that it was found with other grave goods such as beads, metal bracelets, ring, earring and pins. But this hypothesis becomes less plausible because the burial is that of a child and not an adult who might be the owner of the cylindrical seal, hence it is more likely that this item is an inscribed bead.

Beck's classification: long bead– Group I, Circular– I.D.1.b²⁷³

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A16	K110	F227	Fill	h5h AAH	S330 AAH

Bead was found inside infant jar burial i71 along with the body of a small child i78 and other bronze and metal items including two bronze bracelets i72 i73, 8 metal rings i74, 8 other beads i75, a metal pin i76, and a metal head piece i70.

Feature description: fill in burial jar i71 part of a15 burial.

Phase description: This phase is characterized by the formation of thin outdoor accumulations, but most of all, by several pits and burials dug in the open area. The material of the collapsed palace in the courtyard were covered by a large dump.

Dating: Isin–Larsa/ OJ1

Dating criterion: 1a

A16.75.1

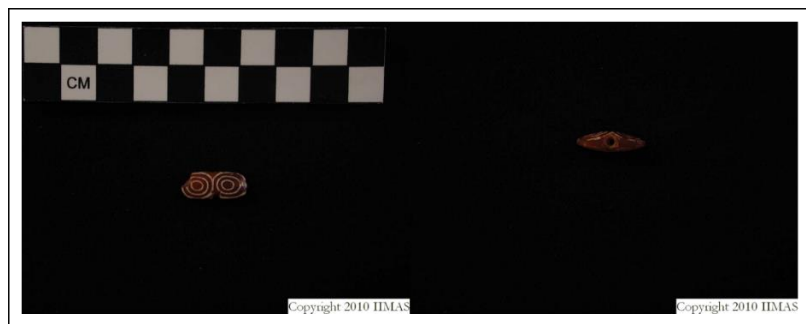


Illustration 162: A16.75.1 (L_V16d5105 A16.75.1 N908 dia bd)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm		
				Height	Width	Thickness

²⁷³ The classification of this bead was based on the shape only. Cylindrical seals belong to Group XXVII in Beck's classification.

Bead	Lithic	Reddish brown-white	–	2	1	0.7
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Description: lithic bead, the shape is almost oval, but the section is trapezoidal. The bead is perforated from the middle, and it is decorated with two sets of concentric white circles, three circles in each. The shape of these two sets of circles appears to be like eyes.

Beck's classification: No parallels.

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A16	K110	F227	Fill	h5h AAH	S330 AAH

See the archaeological context for A16.75 above.

Feature description: See the feature Description for A16.55 above.

Phase description: See the Phase Description for A16.75 above.

Dating: Isin-Larsa/ OJ1

Dating criterion: 1a

A16.75.2

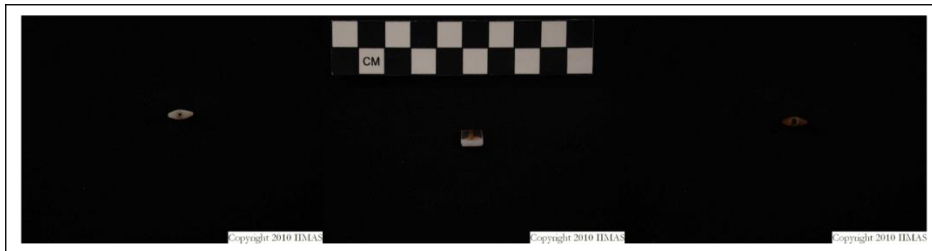


Illustration 163: A16.75.2 (L_V16d5111 A16.75.2 N908 dia bd)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm		
				Height	Width	Thickness
Bead	Lithic-Agate	White, light brown,	–	1	0.7	0.5

		dark gray				
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Description: Rectangular lithic bead with a trapezoidal section and perforated from both sides. The color palette of this bead is very beautiful as it grades from pearly white into a fusion of coffee brown and dark gray.

Beck's classification: Rounded bead– Group IV, Lenticular– IV.C.2.b

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A16	K110	F227	Fill	h5h AAH	S330 AAH

See the archaeological context for A16.75 above.

Feature description: See the feature Description for A16.55 above.

Phase description: See the Phase Description for A16.75 above.

Dating: Isin–Larsa/ OJ1

Dating criterion: 1a

A16.75.3



Illustration 164: A16.75.3 (L_V16d5125 A16.75.3 N908 dia bd)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Height	Diameter
Bead	Lithic- Quartz	Transparent gray	–	0.7	0.8

Description: Small round transparent quartz bead perforated from both sides. The edges of the perforation are clearly marked.

Beck's classification: Rounded bead– Group I, Circular– I.C.1.a

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A16	K110	F227	Fill	h5h AAH	S330 AAH

See the archaeological context for A16.75 above.

Feature description: See the feature Description for A16.55 above.

Phase description: See the Phase Description for A16.75 above.

Dating: Isin–Larsa/ OJ1

Dating criterion: 1a

A16.75.4



Illustration 165: A16.75.4 (L_V16d5120 A16.75.4 N908 dia bd)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Height	Diameter
Bead	Lithic–Amber	Dark red	–	0.5	0.5

Description: small barrel shaped bead. The tips are slightly thinner and elongated, making the center of the bead thicker than the rest of the body. The bead is perforated from both sides.

Beck's classification: Standard bead– Group I, Circular– I.C.1.b

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A16	K110	F227	Fill	h5h AAH	S330 AAH

See the archaeological context for A16.75 above.

Feature description: See the feature Description for A16.55 above.

Phase description: See the Phase Description for A16.75 above.

Dating: Isin–Larsa/ OJ1

Dating criterion: 1a

A16.75.5



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Illustration 166: A16.75.5 (L_V16d5117 A16.75.5 N908 dia bd)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm		
				Height	Width	Thickness
Bead	Lapis lazuli	Dark blue	–	1	Max 0.6 Min 0.4	–

Note: Some measurements were recorded based on the photo scale.

Description: small coffee bean shaped lapis lazuli bead. The center portion of the bead is slightly thicker than the perforated tips. The surface is not very smooth.

Beck's classification: Button bead and toggle bead– Group XLII, Toggle bead– XLII.A.5.C

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A16	K110	F227	Fill	h5h AAH	S330 AAH

See the archaeological context for A16.75 above.

Feature description: See the feature Description for A16.55 above.

Phase description: See the Phase Description for A16.75 above.

Dating: Isin–Larsa/ OJ1

Dating criterion: 1a

A16.75.6



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Illustration 167: A16.75.6 (L_V16d5129 A16.75.6 N908 dia bd)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Height	Diameter
Bead	Lithic-Quartz	Transparent	–	0.6	0.45

Description: small round clear Quartz bead where the perforated top and bottom parts are flattened.

Beck's classification: Rounded bead– Group I, Circular– I.C.1.a

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A16	K110	F227	Fill	h5h AAH	S330 AAH

See the archaeological context for A16.75 above.

Feature description: See the feature Description for A16.55 above.

Phase description: See the Phase Description for A16.75 above.

Dating: Isin–Larsa/ OJ1

Dating criterion: 1a

A16.75.7



Illustration 168: A16.75.7 (L_V16d5126 A16.75.7 N908 dia bd)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Diameter	Thickness
Bead	Lithic	Black	–	0.6	–

Description: small round almost disk-shaped lithic bead. The perforated top and bottom parts are flattened giving it a shape close to a disk shape then a spherical shape. The perforation is quite large and the surface is smooth.

Beck's classification: short bead– Group I, Circular– I.B.1.b

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A16	K110	F227	Fill	h5h AAH	S330 AAH

See the archaeological context for A16.75 above.

Feature description: See the feature Description for A16.55 above.

Phase description: See the Phase Description for A16.75 above.

Dating: Isin–Larsa/ OJ1

Dating criterion: 1a

A16.75.8



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Illustration 169: A16.75.8 (L_V16d5133 A16.75.8 N908 dia bd)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm		
				Height	Width	Thickness
Bead	Lithic-Quartz	Transparent white and gray	–	1.5	0.6	–

Description: small Ovoid (teardrop) shaped lithic bead. The top part is clear white while the bottom is a clear grayish color. The bead is perforated in the top part.

Beck's classification: Rounded bead– Group III, Ovoid– III.C.1.a

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A16	K110	F227	Fill	h5h AAH	S330 AAH

See the archaeological context for A16.75 above.

Feature description: See the feature Description for A16.55 above.

Phase description: See the Phase Description for A16.75 above.

Dating: Isin–Larsa/ OJ1

Dating criterion: 1a

A16.75.9



Illustration 170: A16.75.9 (L_V16d5137 A16.75.9 N908 dia x)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm		
				Height	Width	Thickness
Bead	Lapis lazuli	Bluish	–	0.9	1.3	–

Note: Measurements were recorded based on the photo scale.

Description: small lapis lazuli “duck” bead. The surface is encrusted with soil. The shape resembles that of a bird of some kind. The bead is quite flat and the perforation is located almost in the middle of the “bird’s” body.

Beck’s classification: Beads and Pendants representing Birds or Bird-headed Deities – Group XXXIII, Bird bead XXXIII.A.1

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A16	K110	F227	Fill	h5h AAH	S330 AAH

See the archaeological context for A16.75 above.

Feature description: See the feature Description for A16.55 above.

Phase description: See the Phase Description for A16.75 above.

Dating: Isin–Larsa/ OJ1

Dating criterion: 1a

A16.176



Illustration 171: A16.176 (L_V19e3035 A16.176 Q829 dM bd)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm		
				Height	Width	Thickness
Bead	Lithic- Quartz	white	–	1.2	Max 0.9 Min 0.7	–

Description: small elongated quartz bead. The center is thicker than the edges which are flattened at the top and bottom where it is perforated.

Beck's classification: Standard bead– Group I, Circular– I.C.1.f

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A16	K108	F182	Layer	h5c AAH	S380 AAH

This bead was found together with 3 other beads (i177, i178, i179) at the level of the neck of an infant skeleton within burial i84 (a18) in k108. It was probably part of a necklace (together with beads i177, i178, i179).

Feature description: red layer next to wall f181 located on the western side of the locus. small pebble inclusion and small pieces of charcoal are present. The layer is soft to crush when wet and turns to olive brown color.

Phase description: This phase marks the new, post–palatine occupation of the area. It is characterized by the covering of the courtyard, presumably resulting from the collapse of the Palace walls to the East. No attempt is made at reclaiming the courtyard.

Dating: Ur III/ Isin–Larsa/ early Jez V

Dating criterion: 1a

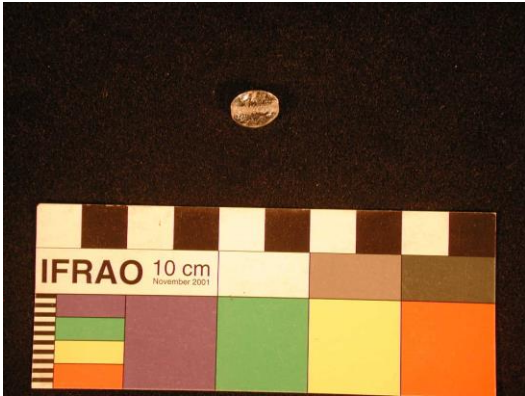


Illustration 172: A16.177 (L_V19e3049 A16.177 Q829 dM bd)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm		
				Height	Width	Thickness
Bead	Lithic- Quartz	Grayish	–	1.05	0.8	0.65

Description: small elongated quartz bead. The center is thicker than the edges which are flattened at the top and bottom where it is perforated.

Beck's classification: Button bead and toggle bead– Group XLII, Toggle bead– XLII.A.5.C

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A16	K108	F182	Layer	h5c AAH	S380 AAH

See the archaeological context for A16.176 above.

Feature description: See the feature Description for A16.176 above.

Phase description: See the Phase Description for A16.176 above.

Dating: Ur III/ Isin–Larsa/ early Jez V

Dating criterion: 1a

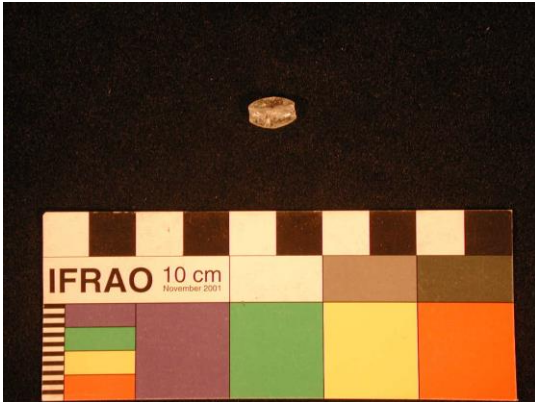


Illustration 173: A16.178 (L_V19e3049 A16.177 Q829 dM bd)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements		
				Height	Width	Thickness
Bead	Lithic- Quartz	Transparent white	–	1	0.65	0.45

Description: small elongated quartz bead. The center is thicker than the edges which are flattened at the top and bottom where it is perforated.

Beck's classification: Button bead and toggle bead– Group XLII, Toggle bead– XLII.A.5.C

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A16	K108	F182	Layer	h5c AAH	S380 AAH

See the archaeological context for A16.176 above.

Feature description: See the feature Description for A16.176 above.

Phase description: See the Phase Description for A16.176 above.

Dating: Ur III/ Isin–Larsa/ early Jez V

Dating criterion: 1a



Illustration 174: A16.179 (L_V19e3034 A16.179 Q829 dM bd)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm		
				Height	Width	Thickness
Bead	Lapis lazuli	Blue	–	1.1	0.75	0.4

Description: Teardrop shaped bead with smooth round edges. The bead is quite flat and perforated in the top narrow edge.

Beck's classification: Rounded bead– Group III, Ovoid– III.C.1.a

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
A16	K108	F182	Layer	h5c AAH	S380 AAH

See the archaeological context for A16.176 above.

Feature description: See the feature Description for A16.176 above.

Phase description: See the Phase Description for A16.176 above.

Dating: Ur III/ Isin–Larsa/ early Jez V

Dating criterion: 1a

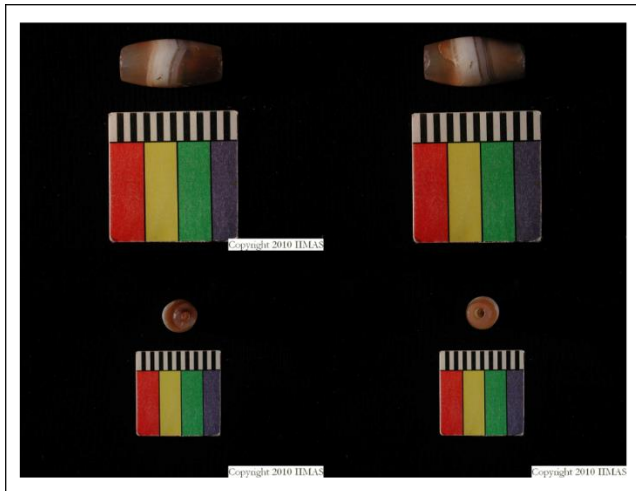


Illustration 175: A20.30 (L_V21d2054 A20i30 S820 dM bd f75)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Height	Maximum diameter
Bead	Lithic–Agate	Milky white and shades of brown	–	1.6	0.5

Description: Barrel shaped bead, the top and the bottom are flat; it has a centered perforation that extends from the top to the bottom. The bead is thicker in the middle and slightly thinner on the two extremities. In the middle of the item there is a white line that goes all around the bead, and that is also surrounded by a thin, gray line. These lines divide the bead in two halves: one of them is darker in color than the other. The surface is very smooth and polished.

Beck's classification: long bead– Group I, Circular– I.D.2.f

Archaeological context:

Unit	Locus	Feature	Feature df	Phase	Stratum
A20	K4	F73	Pavement C	–	–

Feature description: Pebble and sherd pavement below the accumulation f74 in the northern half of k4. This pavement is the second found in k4 after the pavement f72. The two pavements are really similar, and the only difference clearly visible is a little difference in level. But it is possible that the two pavements are the same, with a sort of later rearrangement of the first pavement f72. Now we consider them as the same pavement. The surface is irregular with many bones and sherds lying flat and vertical in a clay soil.

Phase description: –

Dating: Mittani

Dating criterion: 1a

A20q196.2



Illustration 176: A20q196.2 (L_V21d2016 A20q196.2 S819 dM bd f24)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Height	Diameter
Bead	Frit	Dark gray	–	0.6	0.5

Description: Small bead, perforated all the way through and damaged on one side. The damaged part reveals that the inside color of the material used to make the bead is white. The top and bottom ends are polished and smooth.

Beck's classification: Rounded bead– Group I, Circular– I.C.4.f.b

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
A20	K12	F24	Accumulation C	196	–	–

Feature description: Multiple accumulations of deep ash ranging in shades of gray pink to dark black sloping into k12 from presumably the northwest (slope visible in section). This ash was found in the western half of the locus abutting a large amorphous brick mass in the east and the ash continues to slope down to the south, into k2. In A18, a deep vertical section shows the ash extending down several meters.

Phase description: –

Dating: Mittani/ Same as jar with bird i15 in f24?

Note on dating: the item was dated based on the dating of jar fragment A20.15, found within the same q-lot and dated to the Mittani period.

Dating criterion: 1b

J1q139.1

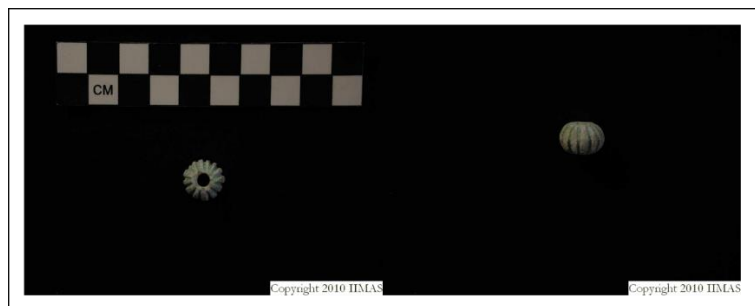


Illustration 177: J1q139.1 (L_V16d0549 J1q139.1 N908 dia bd)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Height	Diameter
Bead	Metal–Bronze	Greenish	–	1.1	1.5

Description: small gardrooned melon shaped bronze bead with flattened top and bottom where the perforations are. The body of the bead is incised with vertical indentations.

Beck's classification: Notched and gardrooned bead– Group XXXIII, Spherical– XXXIII.A.3.a.b

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J1	K9	F38	Accumulation D	139	h7m JIA	S146 JIA

Feature description: Hard, sandy accumulation layer that covers the wall f72.

Phase description: this phase is characterized by the use of the western staircase.

Dating: Nuzi/ middle Mittani

Dating criterion: 1a

J1q420.1

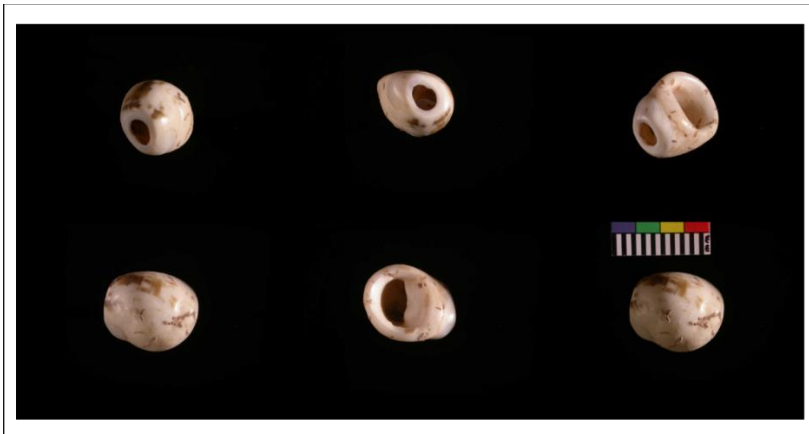


Illustration 178: J1q420.1 (L_V18d1669 J1q420.1 P827 gG)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm		
				Height	Width	Thickness
Bead	Shell	Light beige	–	1.5	1.5	1

Description: Shell bead perforated from one side in order to be suspended on the thread. The bead is convex in shape.

Beck's classification: Beads and pendants representing or made out of shells– Group XXVII, Beads consisting of complete shells– XXVII.A.1

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J1	K24	F163	Accumulation D	420	h7s JIA	S130 JIA

Feature description: Natural compact accumulations. This accumulation is natural sedimentation and impossible to place with certainty but it does begin below the top of the wall.

Phase description: this phase is characterized by use of structures and the beginning of buildup in the plaza. This level (^acc2) is constituted of series of semi natural accumulations against the upper part of the ED III revetment wall (^wall1). They are made of compact material full of sherds, stone and pebbles, clearly material washed down from other areas, likely the areas surrounding the plaza. This process was due to water deposit, but because of its density and compactness, there was probably still a lot of human traffic. No installations, as pit, tannurs or burials, were recovered, but just few floating stones.

Dating: Nuzi/ Late Mittani

Dating criterion: 1a

J1.25

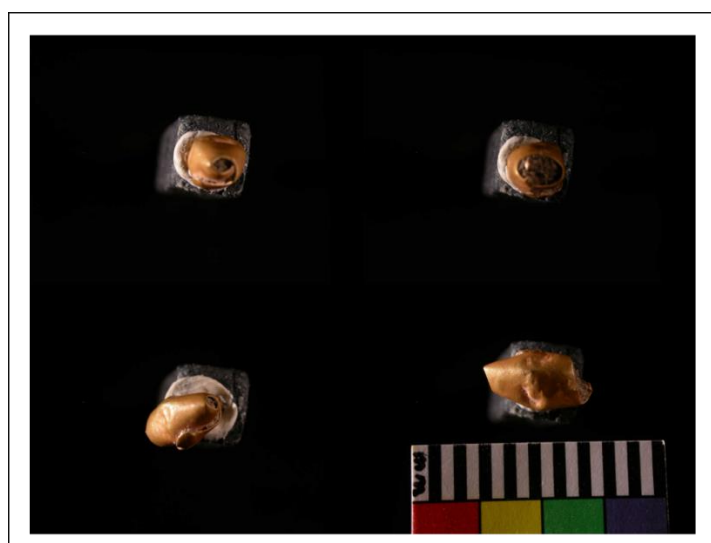


Illustration 179: J1.25 (L_V18d1716 J1i25 P828 gG)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm		
				Height	Width	Thickness
Bead	Metal–Gold	Golden yellow	–	0.8	0.3	–

Description: Golden bead made from a thin gold sheet wrapped around itself in the shape of a sea shell, which leaves the top and bottom parts open to form two holes for a string to pass through. One of the openings is much larger than the other.

Beck's classification: Beads and pendants representing or made out of shells– Group XXVII, Beads consisting of molded representations of complete shells – XXVII.A.2

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
J1	K106	F181	Accumulation D	h7f JIA	S174 JIA

Feature description: Soft windborne accumulation abutting the medium–lower portion of the revetment wall. this brown accumulation is below the heavy sherd, pebble layer and is fairly clean.

Phase description: this phase is characterized by lower accumulations to the base of ED III revetment wall, probably evidence of a first short abandonment or less care of the area.

Dating: Early Mittani

Dating criterion: 1a

J1q362.1

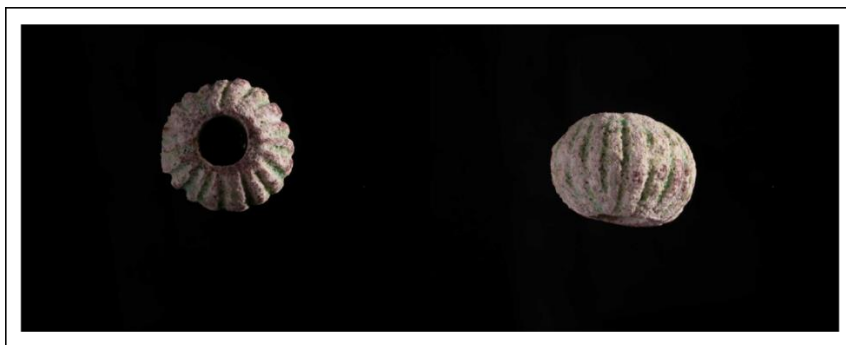


Illustration 180: J1q362.1 (L_V18d1747 J1q362.1 P820 gG)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Height	Diameter
Bead	Frit	Light gray	–	1.1	0.7

Description: Small gardrooned melon shaped bead, the center part is wider than the rest of the body and the top and bottom sides are slightly flattened. The bead has a large perforation, and the body is incised with deep vertical stripes from one end to the other.

Beck's classification: Notched and gardrooned bead– Group XXXIII, Spherical– XXXIII.A.3.a.b

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J1	K106	F151	Accumulation D	362	h7s JIA	S130 JIA

Feature description: Natural compact accumulation abutting the upper part of revetment wall. It seems to be forming the interface between the upper accumulations against the wall and the abandonment level. this accumulation is natural sedimentation and impossible to place with certainty but it does begin below the top of the wall, so part of the wall is still visible during placement.

Phase description: this phase is characterized by use of structures and beginning of buildup in the plaza.

Dating: Nuzi/ Late Mittani²⁷⁴

Dating criterion: 1a

J1q367.2

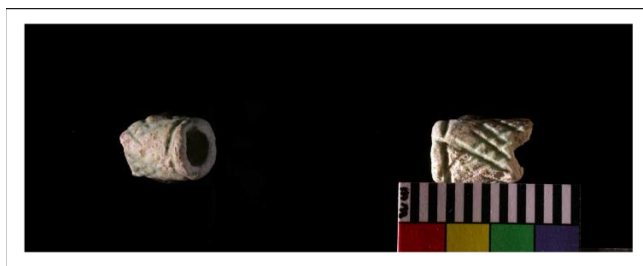


Illustration 181: J1q367.2 (L_V18d1752 J1q367.2 P820 gG)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Height	Diameter

²⁷⁴ The dating to the late Mittani period was done based on stratigraphic considerations by members of the archaeological mission. However, according to Matthiae, the object could be dated to the Khabur period (Matthiae 1981 and Matthiae 2013: 127-140, tavv. 176b-177a-b).

Bead	Frit	Light greenish gray	5 GY 8/1	0.8	0.5
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Description: Fragment of a cylindrical bead. The surface is incised with lines forming a geometric pattern.

Beck's classification: Spiral Beads and Pendants– Group XXVIII, Molded or painted spiral beads in faience and pottery– XXVIII.A.2.bRLS–3

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J1	K106	F151	Accumulation D	367	h7s JIA	S130 JIA

Feature description: Natural compact accumulation abutting the upper part of revetment wall. It seems to be forming the interface between the upper accumulations against the wall and the abandonment level.

Phase description: this phase is characterized by use of structures and beginning of buildup in the plaza. This level (^acc2) is constituted of series of semi natural accumulations against the upper part of the ED III revetment wall (^wall1). They are made of compact material full of sherds, stone and pebbles, clearly material washed down from other areas, likely the areas surrounding the plaza. This process was due to water deposit, but because of its density and compactness, there was probably still a lot of human traffic. No installations, as pit, tannurs or burials, were recovered, but just few floating stones.

Dating: Nuzi/ Late Mittani

Dating criterion: 1a

J1q447.1

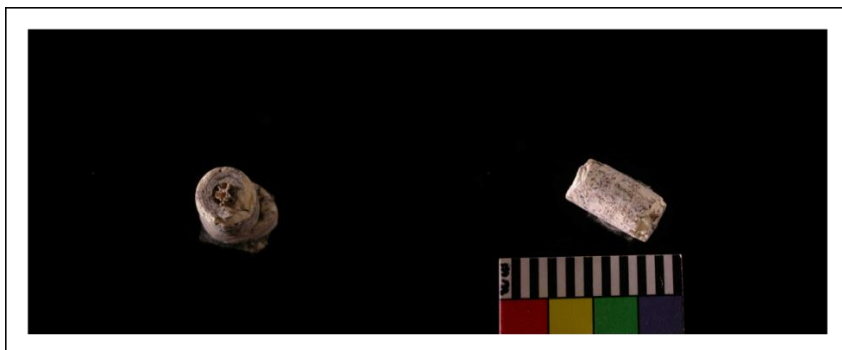


Illustration 182: J1q447.1 (L_V18d1779 J1q447.1 P903 gG)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Height	Diameter
Bead	Frit	White	–	0.9	0.2

Description: Cylindrical bead with a circular section. The surface has some small black inclusions.

Beck's classification: long beads– Group I, Circular– I.D.2.b

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J1	K13	F152	Accumulation D	447	h7s JIA	S130 JIA

Feature description: Natural accumulation that contains smaller sandy layer.

Phase description: this phase is characterized by use of structures and beginning of buildup in the plaza. This level (^acc2) is constituted of series of semi natural accumulations against the upper part of the ED III revetment wall (^wall1). They are made of compact material full of sherds, stone and pebbles, clearly material washed down from other areas, likely the areas surrounding the plaza. This process was due to water deposit, but because of its density and compactness, there was probably still a lot of human traffic. No installations, as pit, tannurs or burials, were recovered, but just few floating stones.

Dating: Nuzi/ Late Mittani

Dating criterion: 1a

J1.20

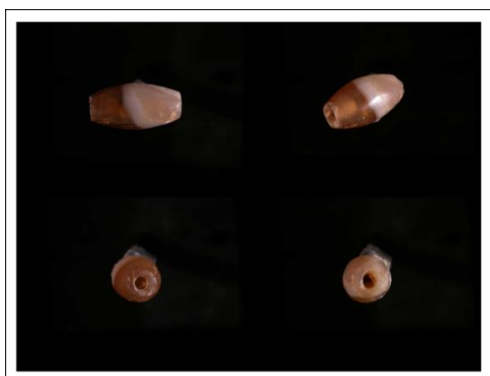


Illustration 183: J1.20 (L_V18d1854 J1.20 P905 gG)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm		
				Height	Maximum diameter	Minimum diameter
Bead	Lithic–Agate	Brown and milky white	–	1.5	0.6	0.3

Description: Cylindrical bead. The middle part is thicker than the ends which are narrower. The surface of the bead is very smooth and polished. The distinct aspect about this item is the colors of the agate where half of the bead is brown and half is milky white.

Beck's classification: long bead– Group I, Circular– I.D.2.f

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
J1	K12	F175	Accumulation D	h7v JIA	S120 JIA

Feature description: Natural accumulation and sedimentation below top soil, indicating abandonment of what had been the plaza area.

Phase description: This phase is characterized by visible natural accumulations and collapse of structures. ED III wall no longer visible and thick natural flat accumulations above the old plaza are present in the area.

Dating: Late Mittani

Dating criterion: 1a

J1q835.3

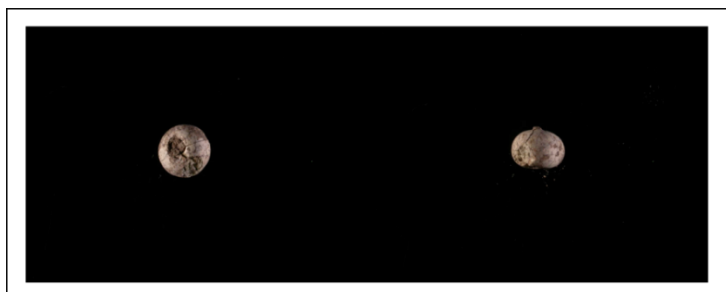


Illustration 184: J1q835.3 (L_V19d1209 J1q835.3 Qx10 dM bd f229 bd)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Height	Diameter
Bead	Clay	Dark gray	–	1.2	2.9

Description: Small round clay bead with flattened top and bottom. The surface is smooth.

Beck's classification: short bead– Group I, Circular– I.B.1.a

Archaeological context:

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J1	K113	F229	Accumulation D	835	h7m J1A	S146 J1A

Feature description: Layer of hard compact gray soil. It is full of pebbles and sherds. This feature contains a large number of frit beads, grinding stones and other signs of human habitation but with no context, so it is clearly a wash from another area. This feature is extremely dense and full of stones and sherds. It may be water deposit but the density and compactness lead to believe that there is also a lot of human traffic which helped to compact the material. There are no real surfaces or installations apparent, so this fits in with it being an outdoor area, the later plaza.

Phase description: This phase is characterized by upper part of accumulations against the EDIII revetment wall, with wall still visible. Few elements belonging to the construction of the western Mittani staircase have been found in the western portion of J1 later included in J5. During 2006, the excavations aimed at looking for the corner or the turn of the revetment wall and thinking that it was found. More excavation in this area from J5 revealed that the corner was part of a later Mittani re-assessment of the western portion of the Terrace.

Dating: Middle Mittani

Dating criterion: 1a

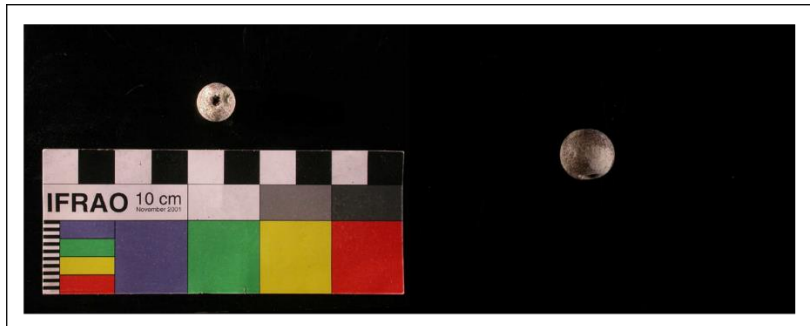


Illustration 185: J1q826.1 (L_V19d1212 J1q826.1 Qx10 dM bd f225 bd)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Height	Diameter
Bead	Clay	Gray	–	0.9	1

Description: Small round clay bead, with a smooth surface.

Beck's classification: Rounded bead– Group I, Circular– I.C.1.a

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J1	K114	F225	Accumulation C	826	h7m J1A	S146 J1A

Feature description: a layer of hard, compact material with sherds and stones which seems to form some type of surface in k114. Whether it is regular sedimentation or part of the scattered occupation after abandonment is uncertain, although the latter seems most likely.

Phase description: See the Phase Description for J1q835.3 above.

Dating: Middle Mittani

Dating criterion: 1a

J1q845.1



Illustration 186: J1q845.1 (L_V19d1215 J1q845.1 Qx10 dM bd f229 bd)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Height	Diameter
Bead	Frit	Pale yellow	–	0.9	1.1

Description: Round frit bead with a smooth surface, and perfect shape.

Beck's classification: Rounded bead– Group I, Circular– I.C.1.a

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J1	K113	F229	Accumulation D	845	h7m J1A	S146 J1A

Feature description: See the feature Description for J1q835.3 above.

Phase description: See the Phase Description for J1q835.3 above.

Dating: Middle Mittani

Dating criterion: 1a

J1q864.7



Illustration 187: J1q864.7 (L_V19d1218 J1q864.7 Qx10 dM bd f233 bd)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm		
				Height	Width	Thickness
Bead	Frit	Pale brown	–	1.2	1	0.4

Description: Irregularly shaped bead with a rough surface.

Beck's classification: No parallels.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J1	K118	F233	Accumulation D	864	h7f J1A	S174 J1A

Feature description: Brown, soft accumulation which contains some pottery and stones but not as large a quantity as f229 which covers it. this soft brown accumulation is below the heavy sherd– pebble layer and it is fairly clean and most likely windborne sediment.

Phase description: This phase is characterized by the third curtain wall (bench) and lower accumulations against revetment wall. Almost immediately after the first curtain wall was built and the pavement started to be used, the area started to fill up with very soft brown accumulations (^acc4), probably evidence of a first short abandonment or less care of the area. Right on top of the pavement, a North–South alignment of stones (f328) is interpreted by a water barrier to divert the water coming from West. In the same phase another important sherd and pebble pavement was built (even if less compact that the previous one) together with a low screen wall (^curt2). This wall is the best built between the three found in J1. It seems to start next to the revetment wall to the West and going to the East. It goes South and becomes parallel to the revetment wall (about to meters to the south). It is almost certain that this wall follows the surface of the second escarpment that was eroded and sharply stepped during this period, hence the screen wall and the pavement form the new walking surface. The boundary to the north, slightly south of the EDIII revetment wall, still high and impressive. At the end of the period the accumulations started to fill the Plaza, probably because of a blockage of the southern end of the Plaza itself.

Dating: Early Mittani

Dating criterion: 1a

J1q835.1



Illustration 188: J1q835.1 (L_V19d1396 J1q835.1 Qx10 dM f229 bd)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Height	Diameter
Bead	Clay	Yellowish light brown	–	1	1.2

Description: Half of a round clay bead. The bead is broken vertically and has a very rough and unpolished surface.

Beck's classification: Rounded bead– Group I, Circular– I.C.1.a

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J1	K113	F229	Accumulation D	835	h7m J1A	S146 J1A

Feature description: See the feature Description for J1q835.3 above.

Phase description: See the Phase Description for J1q835.3 above.

Dating: Middle Mittani

Dating criterion: 1a



Illustration 189: J1q816.2 (L_V19d1439 J1q816.2 Q926 dM f224 bd)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm		
				Height	Width	Thickness
Bead	Frit	Blue	–	1.3	1	0.3

Description: Rectangular frit spacer bead. The back is flat, and the front has two vertical incisions which created three cylinders all of which are perforated meaning that the bead was probably hung by three threads horizontally. The surface is smooth and well-polished. One of the corners is broken.

Beck's classification: multiple bead– Group XVII, Multi tubular bead– XVII.A.2.c

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J1	K116	F224	Accumulation C	816	h7m J1A	S146 J1A

Feature description: a layer of hard, compact material with sherds and stones which seems to form some type of surface in k116. Whether it is regular sedimentation or part of the scattered occupation after abandonment is uncertain, although the latter seems most likely.

Phase description: See the Phase Description for J1q835.3 above.

Dating: Middle Mittani

Dating criterion: 1a

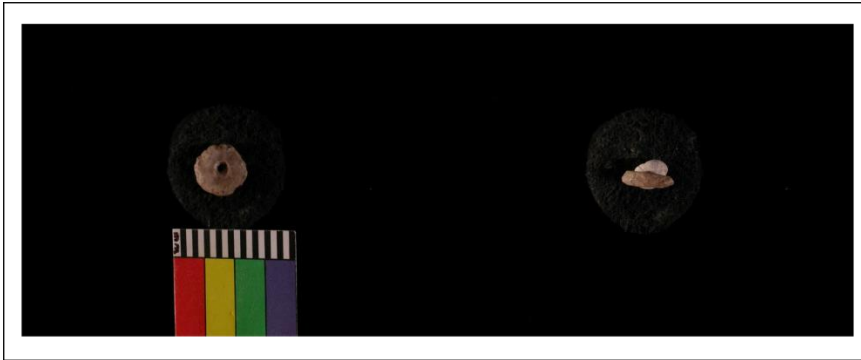


Illustration 190: J1q852.1 (L_V19d1484 J1q852.1 Q927 dM f209 bd)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Diameter	Thickness
Bead	Clay	Brown	–	0.7	0.3

Description: Clay disk bead with rough edges and surfaces. The thickness of the body is uneven.

Beck's classification: Disk bead– Group I, Circular– I.A.1.a

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J1	K30	F209	Accumulation D	852	h7v J1A	S122 J1A

Feature description: Deep multi-layered accumulation in k31, located in the area over the terrace wall. These accumulations are soft, sandy and granular.

Phase description: During this phase, the edge of the terrace is marked by stones and more natural accumulations. The revetment wall (^wall1) was covered by a series of natural accumulations (^acc1), when the site was almost abandoned and probably just a scattered occupations were taking place in the high mound. The revetment wall wasn't visible anymore and just the memory stones were showing its ancient presence. Not many sherd surfaces were formed in this last abandonment period.

Dating: Late Mittani

Dating criterion: 1a

J1q681.1

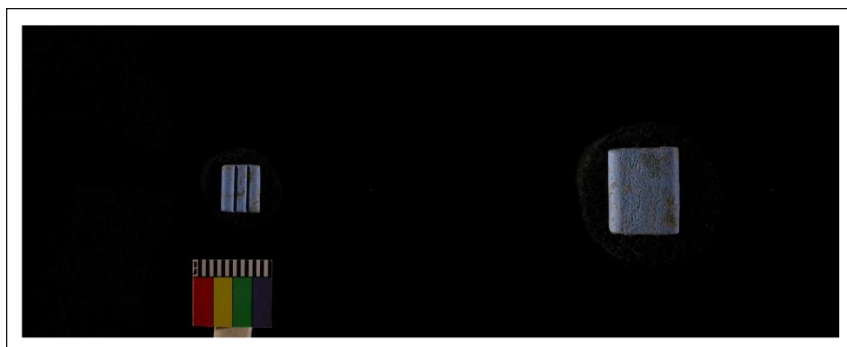


Illustration 191: J1q681.1 (L_V19d1838 J1q681.1 Q926 dM f181 bd)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm		
				Height	Width	Thickness
Bead	Frit	Blue	–	1.2	1	0.3

Description: Rectangular frit spacer bead. The back is flat, and the front has two vertical incisions which creates two cylinders. The surface is smooth and well-polished.

Beck's classification: multiple bead– Group XVII, Multi tubular bead– XVII.A.2.c

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J1	K13	F203	Accumulation D	681	h7s J1A	S130 J1A

Feature description: The so-called interface runs throughout k112, k13, k2 and k3. It is grainy and contains large quantities of sherds and stones. In some areas, it seems to be flat and almost an installation, but overall appears to be natural sedimentation.

Phase description: This phase is characterized by use of structures and beginning of buildup in the plaza. This level (^acc2) is constituted of series of semi natural accumulations against the upper part of the ED III revetment wall (^wall1). They are made of compact material full of sherds, stone and pebbles, clearly material washed down from other areas, most likely the areas surrounding the plaza. This process was due to water deposit, but because of its density and compactness, there was probably still a lot of human traffic. No installations, as pit, tannurs or burials, were recovered, but just few floating stones.

Dating: Nuzi/ Late Mittani

Dating criterion: 1a

J1q850.4

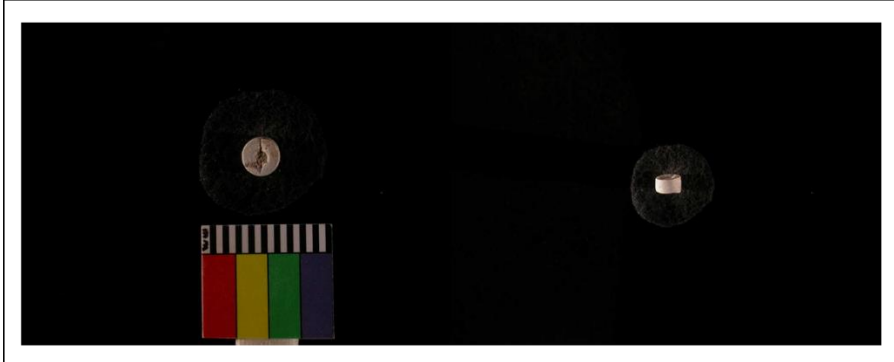


Illustration 192: J1q850.4 (L_V19d1840 J1q850.4 Q926 dM f223 bd)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Diameter	Thickness
Bead	Clay	Gray	–	0.6	0.4

Description: Small disk clay bead with smooth surfaces.

Beck's classification: Disk bead– Group I, Circular– I.A.1.b

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J1	K118	F233	Accumulation D	850	h7f J1A	S174 J1A

Feature description: Brown, softer accumulation which contains some pottery and stones but not as large a quantity as f229 which covers it.

Phase description: See the Phase Description for J1q864.7 above.

Dating: Early Mittani

Dating criterion: 1a

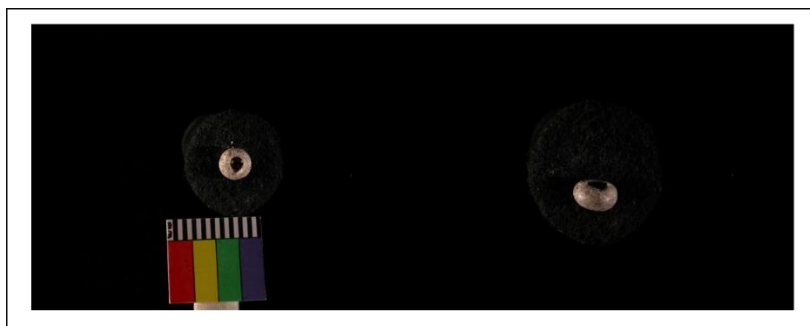


Illustration 193: J1q754.2 (L_V19d1495 J1q754.2 Q927 dM f223 bd)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Diameter	Thickness
Bead	Clay	Grayish white	–	0.5	0.3

Description: Donut shaped clay bead with a smooth surface and a large perforation.

Beck's classification: short bead– Group I, Circular– I.B.1.a

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J1	K32	F223	Fill	754	h9p J1A	S10 J1A

Feature description: Fill and dumping in German trench.

Phase description: This phase is characterized by modern accumulations and backfill. It also includes the intraseasonal accumulations. In J1, they are constituted of soil barrier to protect the excavation from winter water and the filling of the ancient excavation of DOG

Dating: Modern

Dating criterion: 1a

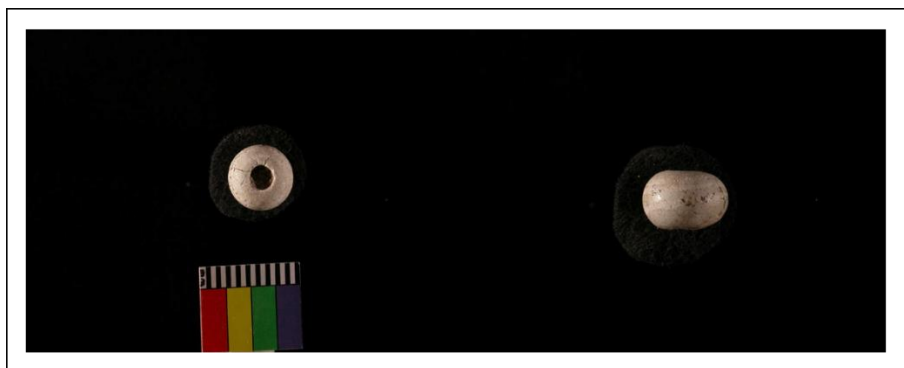


Illustration 194: J1q972.1 (L_V19d1898 J1q972.1 Q927 dM bd)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Height	Diameter
Bead	Clay	Grayish white	–	1	1.2

Description: Round clay bead with flattened top and bottom and a large perforation. The surface is very smooth.

Beck's classification: short bead– Group I, Circular– I.B.1.a

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J1	–	–	–	972	–	–

Note: This item was collected from the dirt of the vacuum machine. Therefore, it cannot be placed in an accurate archaeological context, nor the q-lot was assigned to a feature.

J1q675.3



Illustration 195: J1q675.3 (L_V19d8191 J1q675.3 Q927 dM f203 bd)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Height	Diameter
Bead	Coral ²⁷⁵	Reddish orange	–	0.8	0.7

Description: Small round lithic bead, with slightly flattened top and bottom. Surface is very smooth.

Beck's classification: round bead– Group I, Circular– I.C.1.a

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J1	K22	F203	Accumulation D	675	h7s J1A	S130 J1A

Feature description: See the feature Description for J1.681.1 above.

Phase description: See the Phase Description for J1.681.1 above.

Dating: Late Mittani

Dating criterion: 1a

²⁷⁵ Identified as coral by a jeweler in Damascus. It is also possible that the material might be carnelian, because according to Moorey, Coal is very rare in Mesopotamia (Moorey 1999)



Illustration 196: J1q972.2 (L_V19d8195 J1q972.2 Q927 dM)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Height	Diameter
Bead	Lithic	Very dark gray	–	3	1.3

Description: Cylindrical lithic bead with a large perforation and a slightly polished surface.

Beck's classification: long bead– Group I, Circular– I.D.1.b

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J1	–	–	–	972	–	–

Note: This item was collected from the dirt of the vacuum machine. Therefore, it cannot be placed in an accurate archaeological context, nor the q–lot was assigned to a feature.

J1q1096.1

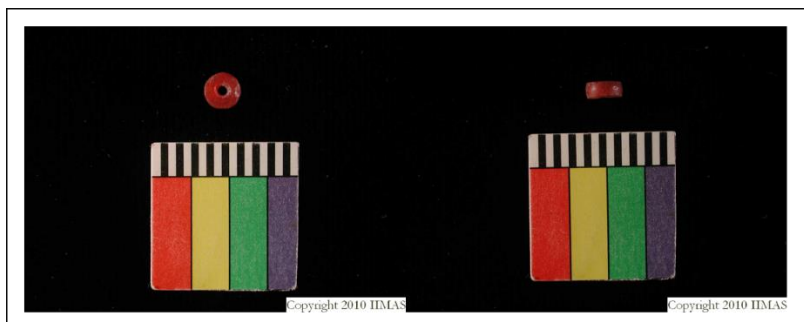


Illustration 197: J1q1096.1 (L_V21d3680 J1q1096.1 S810 dM f232 bd)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Diameter	Thickness
Bead	Coral ²⁷⁶	Red	–	2.5	0.2

Description: Lithic disk bead, with a perforation in the middle and even edges.

Beck's classification: Disk bead– Group I, Circular– I.A.1.b

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J1	K123	F232	Pavement C	1096	h7f J1A	S176 J1A

Feature description: A surface made of small pebbles, stones, sherds and some bones. This is very interesting because this surface did not exist to the south next to the wall f72 where it was excavated to a lower elevation.

Phase description: See the Phase Description for J1.850.4 above.

Dating: Early Mittani

²⁷⁶ Identified as coral by a jeweler in Damascus. It is also possible that the material might be carnelian, because according to Moorey, Coal is very rare in Mesopotamia (Moorey 1999)

Dating criterion: 1a

J1q1135.2

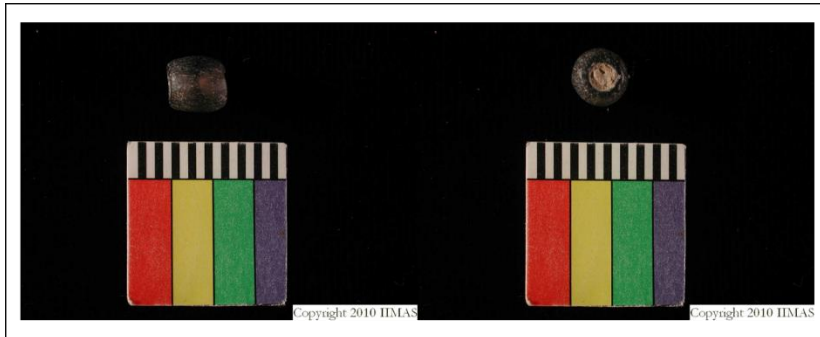


Illustration 198: J1q1135.2 (L_V21d3686 J1q1135.2 S810 dM bd f264)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Height	Diameter
Bead	Lithic	Black	–	0.7	0.5

Description: Barrel shaped lithic bead with a large perforation and a smooth polished surface.

Beck's classification: Standard bead– Group I, Circular– I.C.1.b

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J1	K126	F264	Accumulation D	1135	h3f J1A	S711 J1A

Feature description: Mud accumulations with ash dots and greenish color.

Phase description: This phase is characterized by the use of (LC)–Ninevite 5 structures, with floors and thin accumulations. Some floors found in the southern half of J1. These floors were probably the floors of the Plaza, the same as the subsequent Mittani, and they were probably linked to the Late Chalcolithic structure that was still in use for the Temple terrace before of the major rebuilding of Phase 3m^{J1A}. The stratigraphic relationship is missing because of the later EDIII cuts.

Dating: EDI

Dating criterion: 1a

J1q1171.5



Illustration 199: J1q1171.5 (L_V21d3949 J1q1171.5 S901 dM f239)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm		
				Maximum diameter	Maximum diameter	Thickness
Bead	Clay	Pale brown	–	2.5	2.3	0.6

Description: Clay disk bead. The top surface is concave while the bottom is flat. The perforation is not perfectly centered in the middle and the thickness of the bead is not even.

Beck's classification: Disk bead– Group I, Circular– I.A.1.c

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J1	K127	F239	Fill	1171	h3p J1A	S630 J1A

Feature description: An accumulation of what is thought to be are mudflows. There are large laminations and sherds standing on their sides. In section this can be seen over the ashy layer f195 of MZ18 which is the accumulation covering f196, the escarpment. There is a definite cut to this accumulation to the south and it appears, also in section that the accumulation f240 abuts and overlays this.

Phase description: This phase is characterized by the cut of the first escarpment and construction of second escarpment protecting the base of revetment wall. Since the escarpment was not acting its function any more, it was rebuilt. The second escarpment was much higher

and irregular than the previous one, made of mud brick collapsed material. The surface we found was very irregular, probably because of later damage. If we know that the first escarpment apparently better built of the second one lasted for a brief period, some elements seem to show us that the second escarpment acted its function for a very long period, until Mittani time.

Dating: Late EDIII

Dating criterion: 1a

J1.59

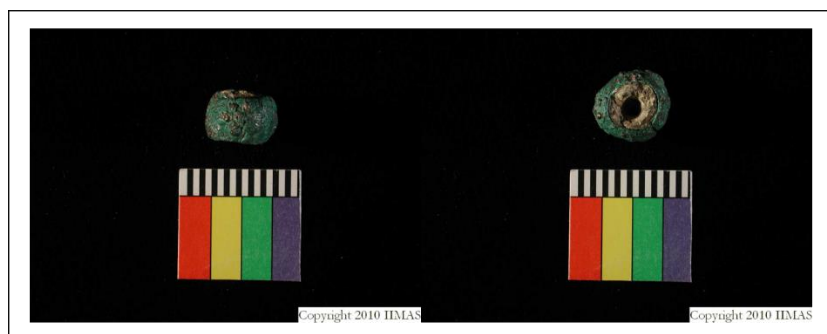


Illustration 200: J1.59 (L_V21d3986 J1i59 S916 dM bd f240)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Height	Diameter
Bead	Metal–Bronze	Green	–	1.5	2

Description: Copper alloy round bead with flattened top and bottom and a large perforation. The item is encrusted with soil especially from the inside, but it is still clear that it was made by folding a thin bronze sheet. The seam where the two sides of the sheet are joint is clearly visible.

Beck's classification: short bead– Group I, Circular– I.B.1.b

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
J1	K127	F240	Pavement C	h3s J1A	S620 J1A

Feature description: Accumulation packed with sherds and stones. This may also be a surface such as f232, but it is a different matrix, much darker and more compact. f240 seems to slope to the south following the slope of the escarpment.

Phase description: This phase is characterized by the use of second escarpment with construction of ^pav2. In J1. it means the use of the Plaza in front of the Temple terrace. A beautiful pebble pavement belongs to this phase, at the beginning thought to be much later (Mittani period). We suppose that the use in this period was very intense and this pavement form a very good surface to walk on.

Dating: Late EDIII

Dating criterion: 1a

J1q1251.4

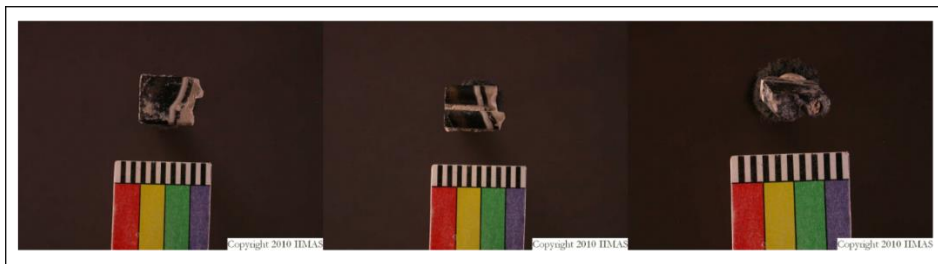


Illustration 201: J1q1251.4 (L_V22d1545 J1q1251.4 T816 dM bd f296)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm		
				Height	Width	Thickness
Bead	Lithic-Jasper	Dark brown, black and beige	–	1.2	0.9	0.3

Description: Rectangular stone bead. One of the edges is broken. The bead is drilled vertically in the middle which created two cylinders on the drilled side. One of these cylinders is perforated. The bead's color is shades of brown and black for the most part, and beige with a black stripe in it near the broken edge.

Beck's classification: multiple bead- Group XVII, Multi tubular bead- XVII.A.2.c

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J1	K127	F296	Fill	1251	h3p J1A	S630 J1A

Feature description: This feature contained mud brick pieces form several lines, having east-west orientation, but not in an organized way. The size of the mud brick pieces is not the same. They are located to the south of k127 next to the base of the wall under the early escarpment f196. This feature could be the foundation of the early escarpment f196. It could also be a floor or something related to the early line of stones we found in the small trench k128. This layer contained many broken red mud bricks. The top part is very granular and reddish in color. Many lines were detected that are actually an unorganized mass of broken mud bricks used as a fill for the construction of the second escarpment. Going down the feature is greyer in color, but the texture is still the same. Many sherds and burnt bones were uncovered.

Phase description: See the Phase Description for J1q1171.5 above.

Dating: Late EDIII

Dating criterion: 1a

J1q840.1



Illustration 202: J1q840.1 (L_V22d1963 J1q840.1 T906 dM bd f225)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Height	Diameter
Bead	Frit	Light brown	–	0.7	1.2

Description: Round frit bead with slightly flattened top and bottom and a smooth surface.

Beck's classification: Rounded bead– Group I, Circular– I.C.1.a

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J1	K114	F225	Accumulation C	840	h7m J1A	S146 J1A

Feature description: A layer of hard, compact material, sherds and stones which seems to form some type of surface in k114. Whether it is regular sedimentation or part of the scattered occupation after abandonment is uncertain although the latter seems most likely. This layer runs at about the same elevation or just a little lower than the top of the wall, f72.

Phase description: See the Phase Description for J1q835.3 above.

Dating: Middle Mittani

Dating criterion: 1a

J1q844.1

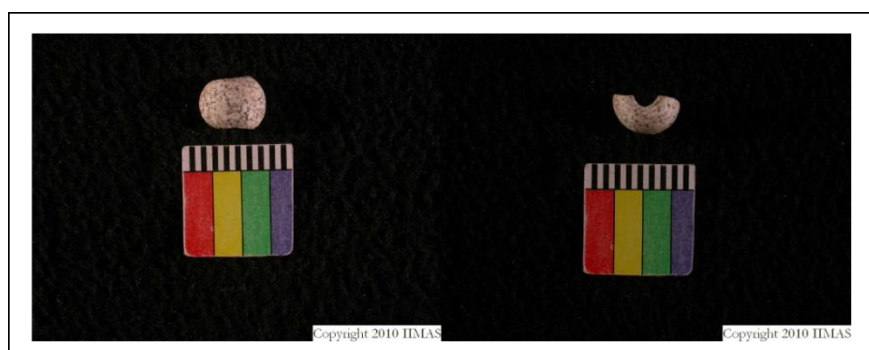


Illustration 203: J1q844.1 (L_V22d1960 J1q844.1 T906 dM bd f225)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Height	Diameter
Bead	Frit	Light gray	–	0.8	1.1

Description: Round frit bead broken vertically in half. The top and bottom are flattened. The surface is smooth.

Beck's classification: Rounded bead– Group I, Circular– I.C.1.a

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J1	K114	F225	Accumulation C	884	h7m J1A	S146 J1A

Feature description: See the feature Description for J1q840.1 above.

Phase description: See the Phase Description for J1q840.1 above.

Dating: Middle Mittani

Dating criterion: 1a

J1q835.2



Illustration 204: J1q835.2 (L_V22d1966 J1q835.2 T906 dM bd f229)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Diameter	Thickness
Bead	Frit	Yellow	–	1.1	0.5

Description: Donut shaped frit bead with a very rough surface, and un-even thickness.

Beck's classification: short bead– Group I, Circular– I.B.1.a

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J1	K113	F229	Accumulation D	835	h7m J1A	S146 J1A

Feature description: See the feature Description for J1q835.3 above.

Phase description: See the Phase Description for J1q840.1 above.

Dating: Middle Mittani

Dating criterion: 1a

J1q869.1



Illustration 205: J1q869.1 (L_V22d1969 J1q869.1 T906 dM f234)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm		
				Height	Maximum diameter	Minimum diameter
Bead	Frit	Brownish gray	–	1.8	0.7	0.4

Description: Cylindrical frit bead, with one side wider than the other. The bead is broken, and the breakage line shows that the original color was white, but the surface is now a brownish gray color.

Beck's classification: long bead– Group I, Circular– I.D.1.g

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J1	K24	F234	Accumulation D	869	h7f J1A	S174 J1A

Feature description: soft brown accumulation which contains some pottery and stones. Natural, probably windborne.

Phase description: See the Phase Description for J1q864.7 above.

Dating: Early Mittani

Dating criterion: 1a

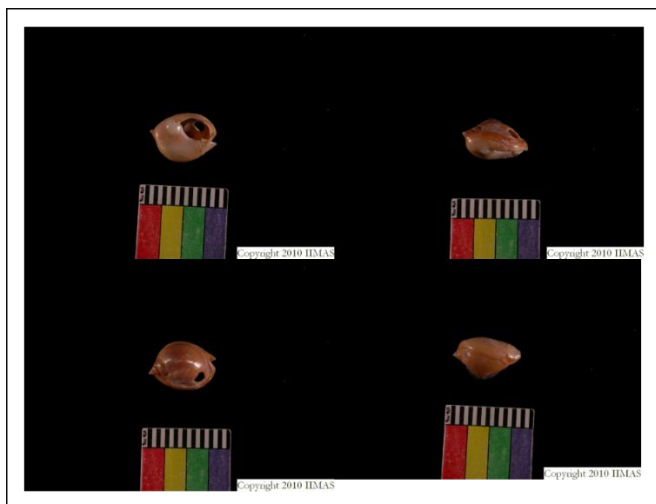


Illustration 206: J1q513.3 (L_V22d8188 J1q513.3 T922 dM sh f163)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm		
				Height	Width	Thickness
Bead	Shell	Brown	–	1.4	0.9	0.5

Description: Complete shell, perforated on the top surface to make a pendant or to be a part of a necklace or bracelet.

Beck's classification: Beads and pendants representing or made out of shells– Group XXVII, Beads consisting of complete shells– XXVII.A.1

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J1	K110	F163	Accumulation D	513	h7s J1A	S130 J1A

Feature description: Natural compact accumulation.

Phase description: See the Phase Description for J1.681.1 above.

Dating: Nuzi/ Late Mittani

Dating criterion: 1a

J1q357.1

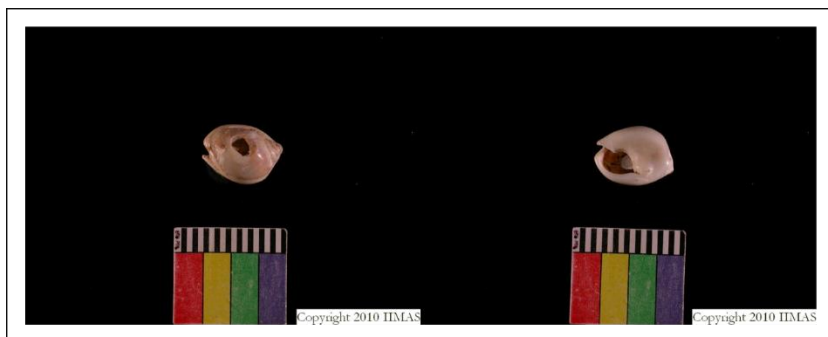


Illustration 207: J1q357.1 (L_V22d8192 J1q357.1 T922 dM sh f38)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm		
				Height	Width	Thickness
Bead	Shell	Pinkish white	–	1.2	0.8	0.5

Description: Complete shell, pierced on the top surface so that the perforation is above the natural opening of the shell, and it can be hanged and used in accessories.

Beck's classification: Beads and pendants representing or made out of shells– Group XXVII, Beads consisting of complete shells– XXVII.A.1

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J1	K32	F38	Accumulation D	357	h7m J1A	S146 J1A

Feature description: Accumulation layer that covers the wall f72. The sediment is horizontal and does not show any slope from the terrace.

Phase description: See the Phase Description for J1q835.3 above.

Dating: Middle Mittani

Dating criterion: 1a

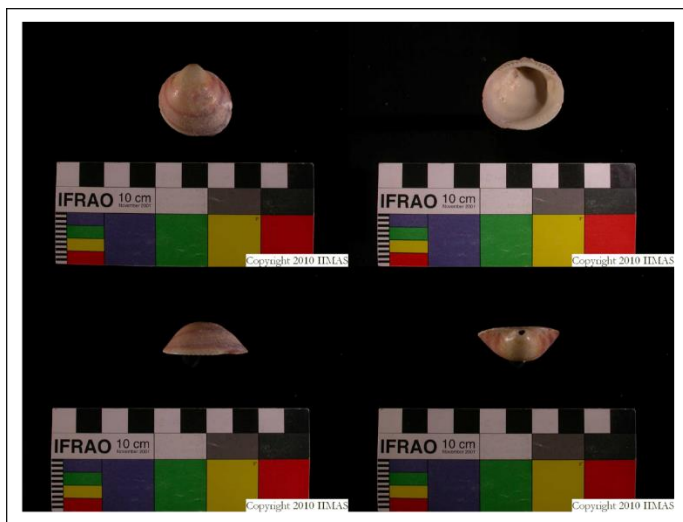


Illustration 208: J1q767.2 (L_V22d8195 J1q767.2 T922 dM sh f203)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm		
				Height	Width	Thickness
Bead	Shell	Light and dark brown	–	2.8	3	0.3

Note: Some measurements were recorded based on the drawing scale.

Description: complete shell, pierced at the top end to be threaded and worn in a necklace or for similar use.

Beck's classification: Beads and pendants representing or made out of shells– Group XXVII, Beads consisting of complete shells– XXVII.A.1

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J1	K115	F203	Accumulation D	767	h7s J1A	S130 J1A

Feature description: The so-called interface runs throughout k112, k13, k2 and k3. It is grainy and contains large quantities of sherds and stones. In some areas it seems to be flat and almost an installation, but overall appears to be natural sedimentation.

Phase description: See the Phase Description for J1.681.1 above.

Dating: Nuzi/ Late Mittani

Dating criterion: 1a

J1.19



Illustration 209: J1.19 (L_V23d1304 J1i19 U821 dM bd f152)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Height	Diameter
Bead	Frit	Shades of gray	–	0.5	0.3

Description: 12 small round frit beads, found together, probably a part of a necklace or a bead bracelet. The perforations of all the beads are large.

Beck's classification: Rounded bead– Group I, Circular– I.C.1.a

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
J1	K13	F152	Accumulation D	h7s J1A	S130 J1A

Feature description: Natural accumulation that contains a smaller sandy layer.

Phase description: See the Phase Description for J1.681.1 above.

Dating: Nuzi/ Late Mittani

Dating criterion: 1a

J1q1139.2

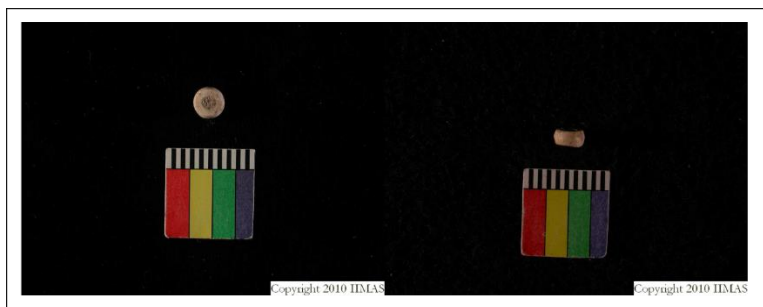


Illustration 210: J1q1139.2 (L_V22d1942 J1q1139.2 T906 dM bd f265)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Diameter	Thickness
Bead	Lithic	Beige	–	0.3	0.5

Description: Lithic disk-shaped bead with concave edge. The surface is smooth and polished.

Beck's classification: Disk bead– Group I, Circular– I.A.1.b

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J1	K126	F265	Floor B	1139	h3f J1A	S711 J1A

Feature description: Hard natural material, looks like glaucis. It has small pebbles and few sherds. This feature has a larger number of late Ninevite V decorated sherds than any other features of J1 (or J2 and J4); it may mean that we are near the late Ninevite V strata.

Phase description: See the Phase Description for J1q1135.2 above.

Dating: EDI

Dating criterion: 1a

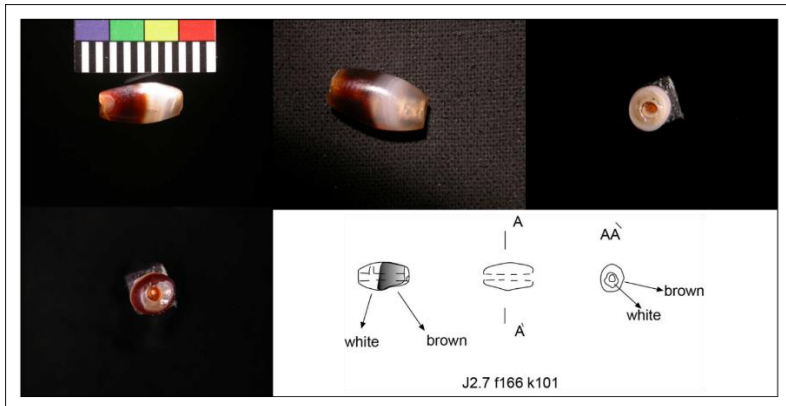


Illustration 211: J2.7 (L_V18d2501 J2i7 P818 gG)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Height	Diameter
Bead	Lithic–Crystalline	Brown and white	–	1.2	0.7

Description: Barrel shaped semi-precious crystalline bead. The middle section is wider than the tips. The bead is half brown and half white.

Beck's classification: long bead– Group I, Circular– I.D.2.f

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
J2	K101	F166	Accumulation D	h7m J2B	S148 J2B

Feature description: Natural accumulation in k101 that covers the whole area. The brownish soil is medium soft with a soft and crumble texture.

Phase description: During this phase, after the brick fall had been exposed and abandoned for some time, the area was reused. A large stone, f154, was placed on the apron and several scattered patches of ash and packed floors are associated with this feature at the same level. This use (^use2) appears to be the ritual reoccupation of the area associated with the construction of the second apron. At this point the very upper portion of the revetment wall

and apron are still visible. The brick fall was relatively level and the area could be reused.

Dating: Middle Mittani

Dating criterion: 1a

J2.15



Illustration 212: J2.15 (L_V22d2559 J2i15 T804 dM wh f213)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Diameter	Thickness
Bead	Lithic	Light brownish beige	–	2.2	0.6

Description: Lithic disk bead. The perforation is not perfectly centered in the middle, but the surface and edges are well polished and smooth.

Beck's classification: Disk bead– Group I, Circular– I.A.1.b

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
J2	K100	F213	Floor C	h31 J2B	S665 J2B

Feature description: This feature is probably a walking floor. It is chunky in texture and includes very small pebbles and gypsum. It is medium soft in hardness. some black spots are present on the whole surface of f213, it is pure clay mixed with gypsum and little pebbles.

Phase description: This phase is characterized by pebble floors associated with lower steps with EDIII sherds

Dating: Early EDIII

Dating criterion: 1a

J2q211.1



Illustration 213: J2q211.1 (L_V17d0420 J2q211.1 O902 dia bd f78)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Diameter	Thickness
Bead	Clay	Light brown	7.5 YR 6/4	1.6	0.7

Description: Clay disk bead. The surface and the edges are rough and not polished. The sides are slightly concave.

Beck's classification: Disk bead– Group I, Circular– I.A.1.b

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J2	K2	F78	Layer	211	h8r J2B	S60 J2B

Feature description: This feature is the eastern baulk of k2. It is composed of quite granular and rather soft reddish material

Phase description: This phase is characterized by scattered use including tannurs.

Dating: Abandonment

Dating criterion: 1a



Illustration 214: J2q294.1 (L_V17d0346 J2q294.1 O901 dia bd f107)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Height	Diameter
Bead	Lithic	Bluish gray	–	0.6	0.3

Description: Barrel shaped lithic bead. The surface is rough and unpolished.

Beck's classification: Standard bead– Group I, Circular– I.C.4.f.b

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J2	K83	F107	Lens D	294	h8m J2B	S70 J2B

Feature description: This feature consists of the columns of soil below the floating stones f93 in k83.

Phase description: This phase is characterized by the stones that were scattered just above the second apron. These stones include those that were intentionally placed and those that appear to have collapsed from the apron. The use of the area during this phase was confined to the intentional placement of stones. No tannurs, floors or work areas are associated with this level.

Dating: Middle Assyrian

Dating criterion: 1a

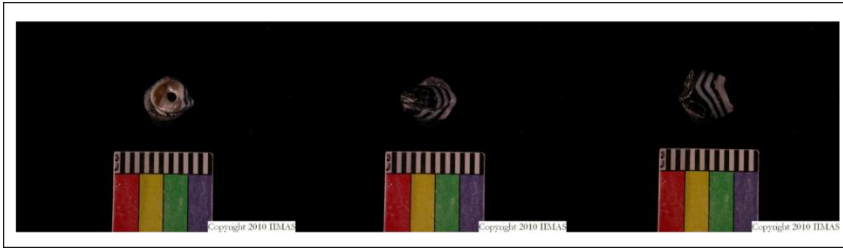


Illustration 215: J2q24.2 (L_V22d2873 J2q24.2 T926 dM bd)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm		
				Height	Width	Thickness
Bead	Lithic– Agate	Black and white	–	1	0.7	0.9

Description: Lithic bead with an irregular shape. The section of one side is circular. One end is black and the other end is black and white alternating in V shaped stripes.

Beck's classification: No parallels.

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J2	K5	F8	Layer	24	h8m J2B	S70 J2B

Feature description: The soil matrix of this feature is characterized by alternating hard and soft patches. The feature also contains quite a few pebbles.

Phase description: See the Phase Description for J2.942.1 above.

Dating: Middle Assyrian

Dating criterion: 1a

J2q254.1

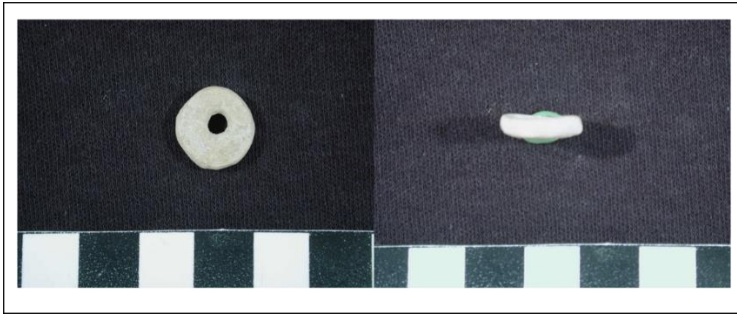


Illustration 216: J2q254.1 (L_V17d0417 J2q254.1 O902 dia bd f1)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Diameter	Thickness
Ring	Clay	Light gray	–	1.4	0.35

Description: Clay disk bead. The shape is not perfectly circular, and the perforation is not centered. The surface and edges are slightly rough.

Beck's classification: Disk bead– Group I, Circular– I.A.1.b

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J2	K100	F1	Collapse	254	h9p J2B	S10 J2B

Feature description: This Layer is the collapse from the walls of k100. Judging from the pictures taken by the Germans at the end of their excavation, there was approximately 100–150 cm of collapse at the bottom of k100 at the beginning of this season. This collapse consists of both whether induced collapse and the soil we collapsed on O627. Most of this collapse is probably from the upper 2 meters of the trench walls. It contains small amounts of bone, pottery, and small pebbles.

Phase description: This phase is characterized by modern accumulations, backfill, current excavations.

Dating: Modern

Dating criterion: 1a



Illustration 217: J2q858.1 (L_V22d2673 J2q858.1 T808 dM bd f357)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Height	Diameter
Bead	Clay	Brown	–	1	1.3

Description: Thick round clay bead with a perforation in the middle. The surface is rough, and the body is fragile. The item was found intact, and was broken while transported to the mission's house.

Beck's classification: Rounded bead– Group I, Circular– I.C.1.a

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J2	K110	F357	Floor D	858	h3s J2B	S620 J2B

Feature description: thick deposit of several natural accumulations. This feature was created by several different depositional events but was excavated as one feature. It has many flaky layers and breaks apart into layers very easily.

Phase description: This phase is characterized by the use floors against the base of staircase and apron. During this period there was an intensive use of the monumental access. There is a sequence of multiple floors that build-up as a result of the use. The open area of the Plaza was susceptible to natural build-up which became packed into floors through usage as walking floors.

Dating: Late EDIII

Dating criterion: 1a

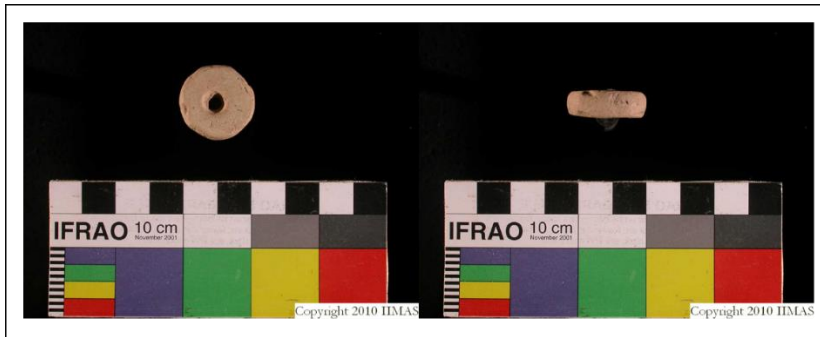


Illustration 218: J2q391.3 (L_V23d2391 J2q391.3 U823 dM bd f149)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Diameter	Thickness
Bead	Clay	Very pale brown	10YR 8/3	2.3	0.7

Description: Clay disk bead with smooth surfaces.

Beck's classification: Disk bead– Group I, Circular– I.A.1.b

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J2	K4	F149	Accumulation D	391	h7j J2B	S158 J2B

Feature description: Sandy and soft gray accumulation located in front of the apron.

Phase description: This phase is characterized of being the second phase of brick fall. Overall, the phase can be described as a breakdown of the traditional use of the area as an access way to the temple terrace. The area is severely damaged by erosion, filled with brick fall and despite attempts to reuse the area, the brick fall is eventually allowed to overtake the whole area.

Dating: Middle Mittani

Dating criterion: 1a

J2q611.1



Illustration 219: J2q611.1 (L_V23d2663 J2q611.1 U824 dM f237)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Diameter	Thickness
Bead	Clay	Dark gray	5YR 4/1	2.5	1.2

Description: Semi spherical bead perforated in the middle. The bottom surface is flat and smooth, while the outer surface is slightly rough.

Beck's classification: short bead– Group I, Circular– I.B.1.d

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J2	K100	F237	Accumulation D	611	h9z J2B	S J2B

Feature description: This feature includes multiple features because it is the scraping of the section. since the materials were not collected stratigraphically, therefore, they should be considered mixed and not representative of any feature, phase or strata.

Phase description: –

Dating: Unknown

J2q616.1



Illustration 220: J2q616.1 (L_V23d2682 J2q616.1 U824 dM bd f244)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Diameter	Thickness
Bead	Clay	Light brownish gray	2.5Y 6/2	2.1	0.6

Description: Clay disk bead with smooth surfaces. One side sustained damage.

Beck's classification: Disk bead– Group I, Circular– I.A.1.b

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J2	K101	F244	Accumulation B	616	h3n J2B	S640 J2B

Feature description: Accumulation located in the south west corner characterized by a very fine and loose texture and by a crumble consistency, and the presence of little fragments of stones (especially where f244 abuts the west section in k101). When wet, it is light brown in color, and while dry, it assumes a grayish coloration.

Phase description: This phase is characterized by floor build-up immediately following the construction of the monumental access. It is the phase immediately following the construction of the monumental access. As the area was open in antiquity, there is a relatively quick build-up of thin dirt floors in front of the apron, staircase and revetment wall. This phase is primarily defined by the phases that precede and follow it, both of which are construction phases.

Dating: Middle EDIII

Dating criterion: 1a



Illustration 221: J2q400.8 (L_W18d0703 J02q0400.08 XX12 kF bd x – L_V23d2361 J2q400.8 U821 dM bd f152)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Diameter	Thickness
Bead	Lithic	Reddish brown	5YR 4/3	0.9	0.15

Description: Round lithic disk bead with smooth surface and edge and a regular perforation in the middle.

Beck's classification: Disk bead– Group I, Circular– I.A.1.a

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J2	K4	F152	Accumulation D	400	h7j j2B	S158 J2B

Feature description: Natural accumulation in the southern area of k4. It is characterized by compact surfaces alternating with soft surfaces. It has a fine and soft texture, grayish in color, and it is characterized by the presence of little pebbles. Lots of q-items (grinding stones and lithic artifacts) have been recovered during the excavation of f152.

Phase description: See the Phase Description for J2.391.3 above.

Dating: Middle Mittani

Dating criterion: 1a



Illustration 222: J2q300.1 (L_V23d2457 J2q300.1 U823 dM bd f113)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Diameter	Thickness
Bead	Clay	Very pale brown	10YR 8/3	0.5	0.3

Description: Small round clay bead. The surface is rough and unpolished.

Beck's classification: Rounded bead– Group I, Circular– I.C.1.a

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J2	K101	F113	Lens D	300	h9m J2B	S30 J2B

Feature description: Layer below the top soil f67 in k84. The soil matrix is not so different from the top soil f67. no descriptive attributes were recorded.

Phase description: This phase is characterized by being disturbed upper topsoil layer. It is composed of the upper–most layers of soil. These layers are generally a result of the tell formation process and contain a mix of pottery that are spread over the tell surface as well as plant material.

Dating: Modern

Dating criterion: 1a

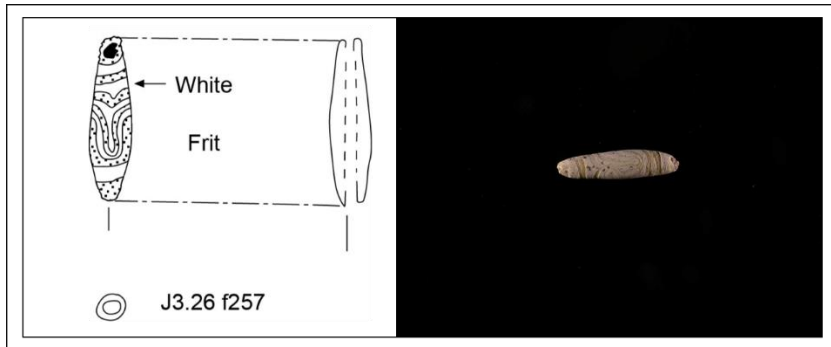


Illustration 223: J3.26 (L_W19d1315 J03.0026 X129 kF bd f257– L_V19d2823 J3i26 Qx05 dM bd f257)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Height	Maximum diameter
Bead	Frit	Grayish white	–	2.8	0.6

Description: Cylindrical white frit bead. The end tips are much thinner than the middle portion. The bead is perforated all the way through. The body is incised with decorative patterns in the form of one horizontal line near each tip and two loose zigzag lines in the middle, one more loose than the other. There appear to be some type of coloring on both ends.

Beck's classification: long bead– Group I, Circular– I.D.1.f

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
J3	K109	F257	Accumulation D	h7v j3B	S122c J3B

Feature description: Natural accumulation in the southern part of k109 in the west sector of the unit. It is a continuation to the west of accumulations f254 in k108 and f272 in k109. All are lower in elevation than the south face of the revetment wall, f11, and were formed by soil carried by the wind, material that washed down from the BA temple mound, and material deposited by human activity in the plaza to the south of the wall.

Phase description: This phase is characterized by the decline, modification, and eventual abandonment of the Mittani occupation in the unit. In the time period covered by s122, the plaza to the south of the EDIII revetment wall f11 filled

completely and covered the wall. A number of displaced stones were found in these accumulations.

During the same period, several attempts were made to preserve the concept of a revetment wall and glacis. First, a wahal glacis was constructed and a rough line of stones was placed atop the path of the now-hidden EDIII revetment wall. After this glacis was covered, a third mud glacis was built, but soon afterwards, the Mittani occupation ended.

Dating: Late Mittani

Dating criterion: 1a

J3.22



Illustration 224: J3.21 (L_V19d2821 J3i22 Qx04 dM bd f257)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Height	Diameter
Bead	Frit	Light grayish blue	–	1.5	0.3

Description: Barrel shaped lithic bead. The surface is unpolished.

Beck's classification: long bead– Group I, Circular– I.D.1.b

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
J3	K109	F257	Accumulation D	h7v j3B	S122c J3B

Feature description: See the feature Description for J3.26 above.

Phase description: See the phase Description for J3.26 above.

Dating: Late Mittani

Dating criterion: 1a

J3.23



Illustration 225: J3.23 (L_V19d2822 J3i23 Qx05 dM bd f257)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Height	Maximum diameter
Bead	Frit	Grayish white	–	2	0.5

Description: Narrow cylindrical bead with narrow tips. The item is broken in two pieces. The surface is encrusted with soil, yet we can see some incised decorations on it towards the tip ends in the form of horizontal lines.

Beck's classification: long bead– Group I, Circular– I.D.1.f

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
J3	K109	257	Accumulation D	h7v j3B	S122c J3B

Feature description: See the feature Description for J3.26 above.

Phase description: See the phase Description for J3.26 above.

Dating: Late Mittani
Dating criterion: 1a

J3.24



Illustration 226: J3.24 (L_V19d2901 J3i24 Qx05 dM bd f257)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Height	Maximum diameter
Bead	Frit	Very dark gray	–	1	0.3

Description: Small cylindrical frit bead with very narrow tips. The item is broken in two pieces, which allows to see how thin the body of the bead is, and how regular the thickness is, which shows good craftsmanship.

Beck’s classification: long bead– Group I, Circular– I.D.1.f

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
J3	K109	F257	Accumulation D	h7v j3B	S122c J3B

Feature description: See the feature Description for J3.26 above.

Phase description: See the phase Description for J3.26 above.

Dating: Late Mittani

Dating criterion: 1a



Illustration 227: J3.21 (L_V19d2913 J3i21 Qx05 dM bd f257)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Height	Maximum diameter
Bead	Frit	Light grayish blue	–	1.5	0.3

Description: Cylindrical frit bead. The middle part is thicker than the tips. The surface is polished and smooth.

Beck's classification: long bead– Group I, Circular– I.D.1.f

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
J3	K109	F257	Accumulation D	h7v j3B	S122c J3B

Feature description: See the feature Description for J3.26 above.

Phase description: See the phase Description for J3.26 above.

Dating: Late Mittani

Dating criterion: 1a

J3.20.2

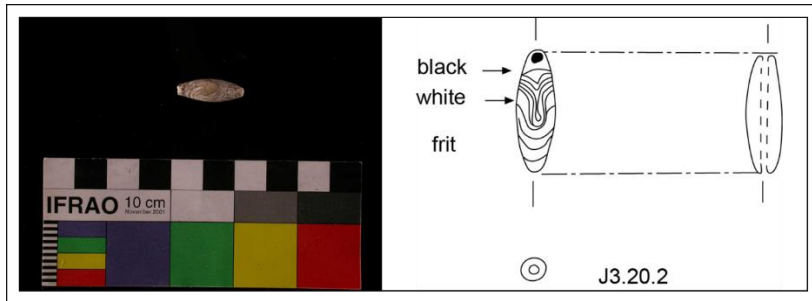


Illustration 228: J3.20.2 (L_V19d2854 J3i20.2 Qx06 dM bd f257 – L_W19d1314 J03i20.2 Qx07 el bd)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Height	Maximum diameter
Bead	Frit	Light gray	–	2.3	0.4

Description: Cylindrical frit bead. The middle part is thicker than the tips. The surface is smooth and decorated with uneven zigzag lines and other simple lines. There is other coloration on the surface like shades of brown, but it is not clear whether these colorations are due to soil incrustation or not.

Beck's classification: long bead– Group I, Circular– I.D.1.f

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
J3	K109	F257	Accumulation D	h7v j3B	S122c J3B

Feature description: See the feature Description for J3.26 above.

Phase description: See the phase Description for J3.26 above.

Dating: Late Mittani

Dating criterion: 1a

J3.20.3

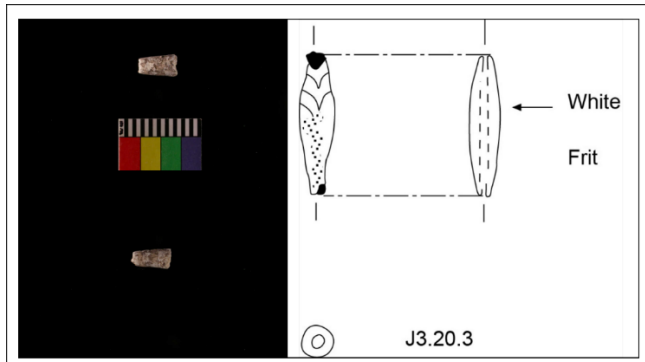


Illustration 229: J3.20.3 (L_V19d2862 J3i20.3 Qx06 dM bd f257– L_W19d1312 J03i20.3 Qx07 eI bd)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Height	Maximum diameter
Bead	Frit	Light gray	–	1.4	0.4

Description: Broken cylindrical frit bead. The middle part is thicker than the tips. The surface is encrusted with soil. There are traces of fading decorative lines on the surface.

Beck's classification: long bead– Group I, Circular– I.D.1.f

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
J3	K109	F257	Accumulation D	h7v j3B	S122c J3B

Feature description: See the feature Description for J3.26 above.

Phase description: See the phase Description for J3.26 above.

Dating: Late Mittani

Dating criterion: 1a



Illustration 230: J3.20.4 (L_V19d2869 J3i20.4 Qx06 dM bd f257)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Height	Maximum diameter
Bead	Frit	Light gray	–	1	0.3

Description: Broken cylindrical frit bead. The middle part is thicker than the tips. The surface is decorated with shallow incised lines. Traces of a brownish color are visible, but it is not clear whether it is a result of soil encrustation or made intentionally.

Beck's classification: long bead– Group I, Circular– I.D.1.b

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
J3	K109	F257	Accumulation D	h7v j3B	S122c J3B

Feature description: See the feature Description for J3.26 above.

Phase description: See the phase Description for J3.26 above.

Dating: Late Mittani

Dating criterion: 1a

J3.20.5



Illustration 231: J3.20.5 (L_V19d2877 J3i20.5 Qx06 dM bd f257)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm		
				Height	Width	Thickness
Bead	Frit	Blue	–	1	0.8	–

Note: Measurements were recorded based on the drawing scale.

Description: Two pieces of a round melon shaped gardrooned frit bead. The surface of the perforated top and bottom is flattened. The body of the bead is incised with vertical lines.

Beck's classification: Notched and gardrooned bead– Group XXXIII, Spherical– XXXIII.A.3.a.b

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
J3	K109	F257	Accumulation D	h7v j3B	S122c J3B

Feature description: See the feature Description for J3.26 above.

Phase description: See the phase Description for J3.26 above.

Dating: Late Mittani

Dating criterion: 1a

J5.19

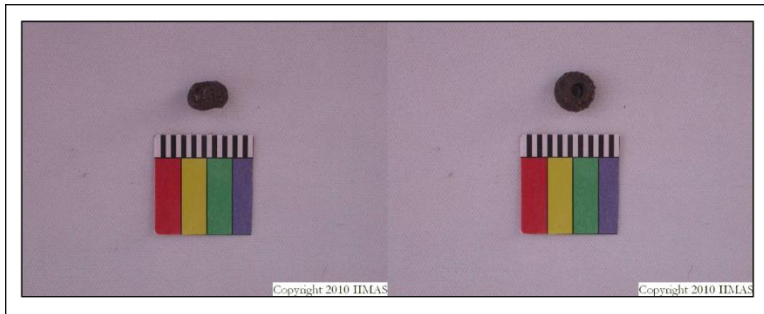


Illustration 232: J5.19 (L_V21d4696 J5i19 S723 dM bd f44)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Diameter	Thickness
Bead	Clay	Dark gray	7.5YR 4/1	0.7	0.5

Description: Melon shaped gardrooned clay bead with flattened top and bottom, and vertical incisions covering the entire body.

Beck's classification: Notched and gardrooned bead– Group XXXIII, Spherical– XXXIII.A.3.a.b

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
J5	K54	F44	Accumulation D	h6JPC	S11 JPC

Feature description: Natural accumulation with hard crust.

Phase description: This phase is characterized by the middle Assyrian influence that was noted in the top levels of the natural accumulations atop the staircase and the two stone walls linked by a threshold.

Dating: Middle Assyrian

Dating criterion: 1a



Illustration 233: J5.36(L_V22d3558 J5i36 T803 dM wh f158)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Diameter	Thickness
Bead	Clay	Pinkish beige	–	4	1.5

Description: Complete disk-shaped baked clay bead with concave edges and flat top and bottom with a perforation in the middle.

Beck's classification: Disk bead– Group I, Circular– I.A.1.d

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
J5	K22	F158	Accumulation D	f7f J5A	S176 J5A

Feature description: Natural accumulation consisting of densely packed fine-grained soil with imbedded sherds and stones along and south of revetment wall. Its source was probably loess, which gradually covered the escarpments. Its compaction may be explained by its use as a footpath

Phase description: This phase comprises four strata in the Early Mittani period. At this point in time this part of the temple mound was not the focus of sacred activity, which was rather conducted to the south and east. Erosion and deposition continued in Stratum s176.

Dating: Early Mittani

Dating criterion: 1a

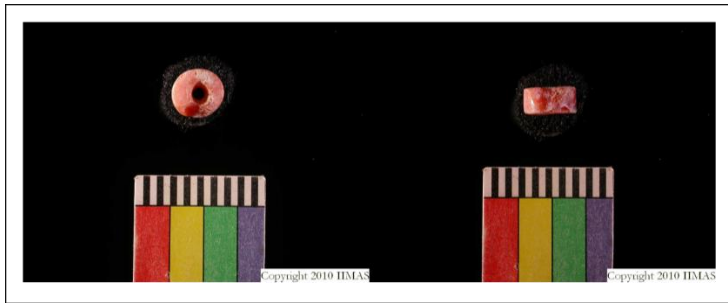


Illustration 234: J5.43 (L_V22d3552 J5i43 T803 dM bd f158)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Diameter	Thickness
Bead	Lithic-Carnelian	Red	–	0.7	0.4

Description: Disk shaped cornelian bead. The surface is smooth and polished.

Beck's classification: Disk bead– Group I, Circular– I.A.1.b

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
J5	K106	F158	Accumulation D	h7g J5A	S14c J5A

Feature description: Natural accumulation running between the south face of the final iteration of revetment wall, f3, and the northeast excavated face of k100. It extends from the southwest corner of k22, through k11 and k1 to J1. This accumulation is expected to cover escarpment, f74, as it runs south-eastward toward a similar escarpment in J1, J1 f189 and J1 f239. A section along the east baulk of k1 indicates that it is up to one meter deep and composed of layers of ashy laminations. It consists of densely packed fine-grained soil with imbedded sherds and stones. Its compaction may be explained by its use as a footpath.

Phase description: This phase is characterized by building the western temple mound.

Dating: Mittani

Dating criterion: 1a



Illustration 235: J5.47 (L_V22d3553 J5i47 T803 dM bd f208)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Diameter	Thickness
Bead	Lithic	White	–	0.3	0.2

Description: Donut shaped lithic bead. The surface is smooth but the thickness is un–even.

Beck’s classification: Disk bead– Group I, Circular– I.A.1.a

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
J5	K105	F208	Volumetric	h7e J5A	S16 J5A

Feature description: The volumetric material under stone installations f155 and f161, which in turn are a late addition to the revetment wall extension, f3. The installations probably protected the corner of f3 from water damages which flowed along its outside perimeter in the last phase of the use of the wall.

Phase description: This phase is characterized by water damage to existing floors.

Dating: Late Mittani

Dating criterion: 1a

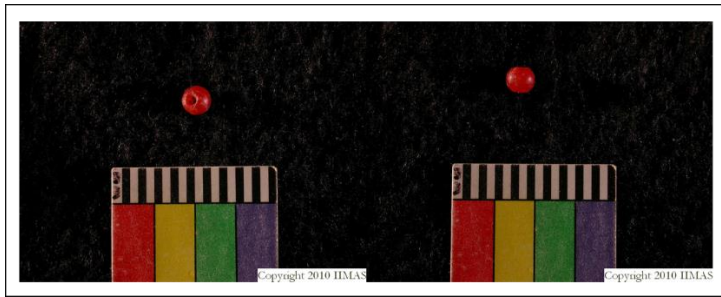


Illustration 236: J5.53 (L_V22d3718 J5i53 T813 dM bd f229)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Height	Diameter
Bead	Lithic–Carnelian	Red	–	0.6	0.7

Description: Small round carnelian bead with slightly flattened top and bottom and very smooth surface.

Beck's classification: Rounded bead– Group I, Circular– I.C.1.a

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
J5	K33	F229	Accumulation A	h7d J5A	S17a J5A

Feature description: Floor accumulation above the surface of what may be an early escarpment to the northern part of wall, f41, in k33.

Phase description: This phase is characterized by the highest escarpment on revetment wall.

Dating: Mittani

Dating criterion: 1a

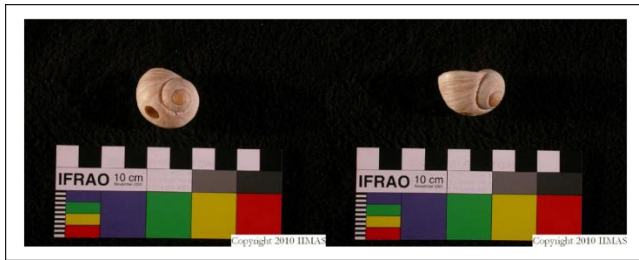


Illustration 237: J5q353.2 (L_V22d3677 J5q353.2 T811 dM shell f226)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm		
				Height	Width	Thickness
Bead	Shell	Pinkish beige	–	–	1.8	–

Description: Complete shell with a perforation on the top surface to suspend it in a thread.

Beck's classification: Beads and pendants representing or made out of shells– Group XXVII, Beads consisting of complete shells– XXVII.A.1

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J5	K106	F226	Accumulation A	353	h3s J5A	S61 J5A

Feature description: Floor accumulation covering stone installation, f225, in the south half of k106. The soil is moist, reflecting a partial barrier to water penetration into f225. The east half of the feature was sealed by Mittani floor f213. The west half was sealed by a surface crust. However, the west half was also in the path of a series of gullies which may have cut the surface of f226 and deposited some Mittani sherds.

Phase description: This phase is characterized by the latest Early Dynastic Period strata in this part of the BA temple mound. The components include accumulations containing late Early Dynastic ceramics which cover the EDIII baqaya escarpment, ^esc2, as well as a number of floating stones.

Although these accumulations mark the end of the EDIII activities on this part of the temple mound, no other deposits occur until the Mittani period, almost 1,000 years later.

Dating: Late EDIII
Dating criterion: 1a

J6q238.2



Illustration 238: J6q238.2 (L_V21d8229 J6q238.2 S824 dM bd f140)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Height	Maximum diameter
Bead	Lithic- Quartz	Light gray	–	0.8	0.7

Description: Broken quartz bead. The shape suggests that it was cylindrical or barrel shaped with a middle section wider than the tips.

Beck’s classification: Standard bead– Group I, Circular– I.C.1.d

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J6	K84	F140	Pavement C	238	h7d J6A	S18c J6A

Feature description: Pebble floor covered by (or maybe just being part of glacis f132) brown earth, compacted with pebbles and pottery sherds.

Phase description: This phase is characterized by the first Mittani constructions.

Dating: Early Mittani

Dating criterion: 1a

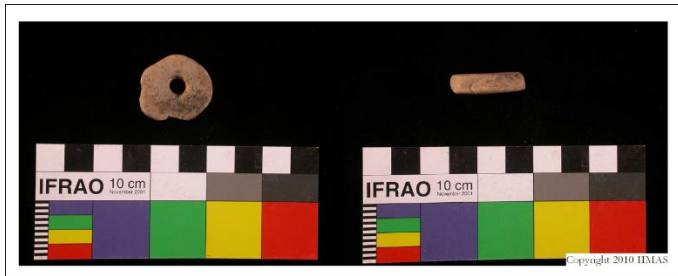


Illustration 239: J6q342.5 (V22d4524 J6q342.5 T804 dM f200 wh)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm		
				Maximum diameter	Minimum diameter	Thickness
Bead	Clay	Light reddish brown	5 YR 6/3	2.5	2.2	1.2

Description: Clay bead shaped like a disk, but not completely circular. There is a knobbing on one side and the edges, while smooth, are not very regular. The perforation is well executed.

Beck's classification: Disk bead– Group I, Circular– I.A.1.b

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J6	K83	F193	Glacis	342	h7d J6A	S18c J6A

Feature description: Glacis located in k83, in the safety baulk east of the wall f129 and under the natural accumulation f191. This feature was defined as glacis while in fact the glacis is a layer because it was a very hard compacted layer, hard to remove and 2 cm in thickness. The rest was an accumulation layer, soft crumbly and breaks in large pieces. Also, this feature like all the features that we excavated this season in k83, gets thicker as sloping down towards the south forming a triangle in the section. The lack of pottery collected from this feature is surprising and doesn't correspond with its volume. The glacis layer is grayish brown while the accumulations layer is brown.

Phase description: This phase is characterized by the first Mittani constructions.

Dating: Early Mittani

Dating criterion: 1a

J6q346.1



Illustration 240: J6q346.1 (V22d4536 J6v346.1 T808 dM bd f226)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Diameter	Thickness
Bead	Lithic	Light greenish gray	5G 8/1	0.7	0.3

Description: Round lithic bead. The edges are concave and high, and the surface is slightly rough.

Beck's classification: short bead– Group I, Circular– I.B.1.b

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J6	K104	F226	Floor	346	h7d J6A	S18c J6A

Feature description: Hard to remove floor with mud bricks, crumbles into very soft dark brown soil with reddish and gray patches.

Phase description: This phase is characterized by the first Mittani constructions.

Dating: Early Mittani

Dating criterion: 1a

J6q254.3



Illustration 241: J6q254.3 (L_V21d8201 J6q254.3 S824 dM bd f148)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Diameter	Thickness
Bead	Lithic	Light greenish gray	5GY 7/1	0.7	0.2

Description: Small disk-shaped bead. The edges and the surface are very smooth.

Beck's classification: Disk bead– Group I, Circular– I.A.1.b

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J6	K85	F148	Accumulation D	245	h7a J6A	S19 J6A

Feature description: soft brown accumulation covering the entire loci. It is a wet and organic earth.

Phase description: This phase is characterized by organic accumulations and charcoal. this layer sits directly on top of Third millennium layers. The rapid growth of sedimentation in this portion of the Tell, gives indication of a large presence of structures the south and east of the plaza. A surface sloping to the south east (^glacis1) covers the area and a shallow wall f202 is located on top of the glacis, at the same position of wall f227, which is later used as base for the mudbrick bin a7, the last evidence of activities in J6. It was found empty and several use floors are associated with it.

Dating: Early Mittani

Dating criterion: 1a

J6q260.5



Illustration 242: J6q260.5 (L_V21d8241 J6q260.5 S824 dM bd f151)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Height	Diameter
Bead	Frit	Light greenish gray	–	3.3	0.6

Description: Long cylindrical frit bead with a smooth surface.

Beck's classification: long bead– Group I, Circular– I.D.2.b

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J6	K84	F151	Accumulation B	260	h7a J6A	S19 J6A

Feature description: This accumulation contains hard dark brown soil with small specks of carbon, and soft reddish–brown organic soil with patches of ash.

Phase description: See the Phase Description for J6q254.3 above.

Dating: Early Mittani

Dating criterion: 1a



Illustration 243: J6q333.1 (V22d4543 J6i333.1 T808 dM bd f192)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Diameter	Thickness
Bead	Lithic	White	–	0.3	0.2

Description: Small disk-shaped bead. The surface and the edges are very smooth.

Beck's classification: Disk bead– Group I, Circular– I.A.1.b

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J6	K104	F192	Fill	333	h7d j6A	S18c J6A

Feature description: Fill of a large oval pit located east of the wall f129. The first layers of this pit were slightly hard to remove and different types of soil were all mixed together. One can easily see various colors ranging between reddish brown, brown and gray. Digging deeper, the layers became easier to remove and the soil became very soft and slightly wet due to the presence of ash depositions. This soil contained lots of plant's roots and a proper amount of carbon specimens. These layers contained also a great amount of animal bones and sherds among which there were a lot of rims and bases. Lots of pieces of tannur were collected from this feature.

Phase description: This phase is characterized by the first Mittani constructions.

Dating: Early Mittani

Dating criterion: 1a

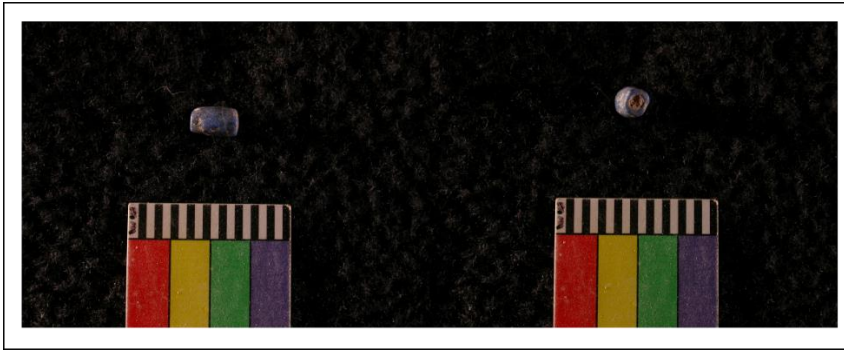


Illustration 244: J6q344.1 (V22d4540 J6i344.1 T808 dM bd f192)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Height	Diameter
Bead	Lithic– Lapis lazuli	Blue	–	0.6	0.4

Description: Cylindrical shaped lapis lazuli bead. The surface is rough and sustained some damage.

Beck's classification: Standard bead– Group I, Circular– I.C.1.b

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J6	K71	F223	Accumulation D	344	h7m J6A	S12a J6A

Feature description: Natural accumulation with a lot of pottery and hand size pebbles.

Phase description: This phase is characterized by the collapse of stones from the wall, the entire temple mound complex is reoriented from a focus on entering from the east to a focus on entering from the west.

Dating: Middle Mittani

Dating criterion: 1a



Illustration 245: J6.15 (L_V22d4994 J6i15 T906 dM bd f151)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Height	Diameter
Bead	Frit	White and light greenish gray	–	3.1	0.6
				3.2	0.5
				3.3	

Note: The measurements were taken for the complete four beads, and the measurements varied between 3.1 to 3.3 cm for the height and 0.6 to 0.7 cm for the diameter.

Description: Long cylindrical frit beads. Some are complete and others are broken. Together with q260.5, they probably constituted a necklace.

Beck's classification: long bead– Group I, Circular– I.D.2.b

Archaeological context

Unit	Locus	Feature	Feature df	Phase	Stratum
J6	K84	F151	Accumulation B	h7a J6A	S19 J6A

Feature description: This accumulation contains hard dark brown soil with small specks of carbon, and soft reddish–brown organic soil with patches of ash.

Phase description: This phase is characterized by organic accumulations and charcoal. this layer sits directly on top of Third millennium layers. The rapid growth of sedimentation in this portion of the Tell, gives indication of a large presence of structures the south and east of the plaza. A surface sloping to the south east (^glacis1) covers the area and a shallow wall f202 is located on top of the glacis, at the same position of wall f227, which is later used as base for the

mudbrick bin a7, the last evidence of activities in J6. It was found empty and several use floors are associated with it.

Dating: Early Mittani

Dating criterion: 1a

J6q264.1



Illustration 246: J6q264.1 (L_V21d8287 J6q264.1 S901 dM bd f155)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Height	Maximum diameter
Bead	Lithic–Obsidian	Black	–	1	0.4

Description: Barrel shaped bead. The middle part is much thicker than the tips. Surface and edges are very smooth.

Beck's classification: Standard bead– Group I, Circular– I.C.2.f

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J6	K84	F155	Lens D	264	h7a J6A	S19 J6A

Feature description: The north baulk of k84. This feature consists mostly of fill f142 of pit f122, which is ashy and full of pottery.

Phase description: See the Phase Description for J6.15 above.

Dating: Early Mittani

Dating criterion: 1a

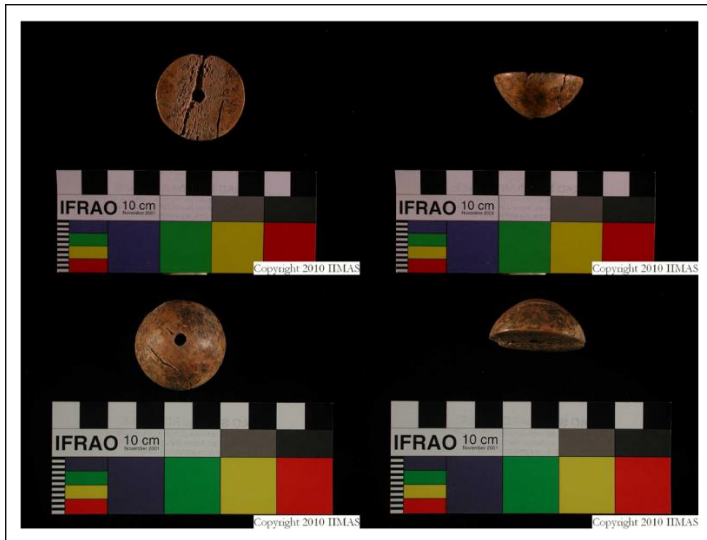


Illustration 247: J7q63.2 (L_V21d7439 J7q63.2 S916 dM f48)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Diameter	Thickness
Bead	Bone	Brown	–	3	2

Description: Bone bead shaped like half of a sphere. The bead is perforated, and the surface is smooth.

Beck's classification: short bead– Group I, Circular– I.B.1.c

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J7	K5	F48	Volumetric feature	63	–	–

Feature description: Small volumetric feature in k5. This feature borders the staircase and is about 50 cm wide. It was cut to a slope to match the staircase. Very little pottery was recovered.

Phase description: –

Dating: No dating because the item comes from a volumetric feature.

J7q68.1



Illustration 248: J7q68.1 (L_V21d9513 J7q68.1 S922 dM f53)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm	
				Diameter	Thickness
Bead	Clay	Light olive brown	2.5 YR 5/6	2.2	0.8

Description: Clay bead shaped like a disk. The edges are rough and so is the perforation in the middle.

Beck's classification: Disk bead– Group I, Circular– I.A.1.b

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J7	K5	F53	Accumulation and brick fall	68	–	–

Feature description: West baulk of k5. This baulk was only partially excavated. The excavated portion is about 70 cm east west and 4 meters north–south. A portion to the west was left to protect the cement staircase and to provide a platform to the installation of a railing. This baulk is composed of natural accumulations and brick fall.

Phase description: –

Dating: No dating because the item comes from a volumetric feature.

J7q66.4



Illustration 249: J7q66.4 (L_V21d9520 J7q66.4 S922 dM f49)

Descriptive information

Definition	Material	Color	Munsell chart	Measurements in cm		
				Maximum diameter	Minimum diameter	Thickness
Bead	Clay	Light brownish gray	10 YR 6/2	1.6	1.7	0.5

Description: Clay bead shaped like a disk. Although the edges are not perfectly made, and the shape is not perfectly round, but it has smooth surface.

Beck's classification: Disk bead– Group I, Circular– I.A.1.b

Archaeological context

Unit	Locus	Feature	Feature df	Q lot	Phase	Stratum
J7	K5	F49	Brick fall	66	h7j JPD	S160 JPD

Feature description: This feature is a volumetric feature almost entirely composed of brick fall. The bricks are both gray and red, same as the brick fall in J6.

Phase description: This phase is characterized by the large thick brick fall. The brick fall includes red and gray bricks, and many ceramic and other small inclusions. It is eroded more towards the upper portions, indicating that the area was exposed for some time while the upper levels broke down.

Dating: Middle Mittani

Dating criterion: 1a

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Appendix

This appendix is designated for a photographic documentation of the experiments conducted with the help of the local potter, in an attempt to replicate some of the anthropomorphic figurines from Urkesh, to determine the level of difficulty and the level of skills required to produce such items, and explore what might have been some of the techniques used in the figurines and statuette's production.

The appendix is divided into two parts. The first one is documentation of the production process from some figurines, and the second part is a comparison between the results obtained by the author and local potter, and the original artifacts.

Part one



Illustration 266: Production process of figurine A10q823.1.

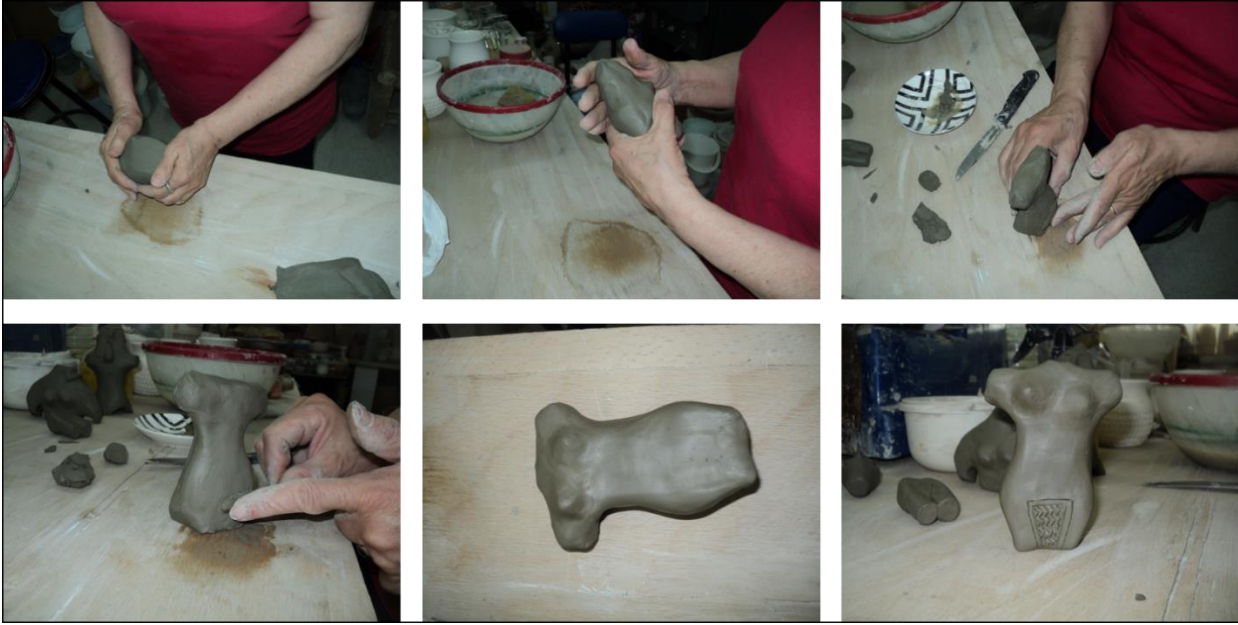


Illustration 267: Production process of figurine A10q317.1.



Illustration 268: Production process of figurine A11q201.1.

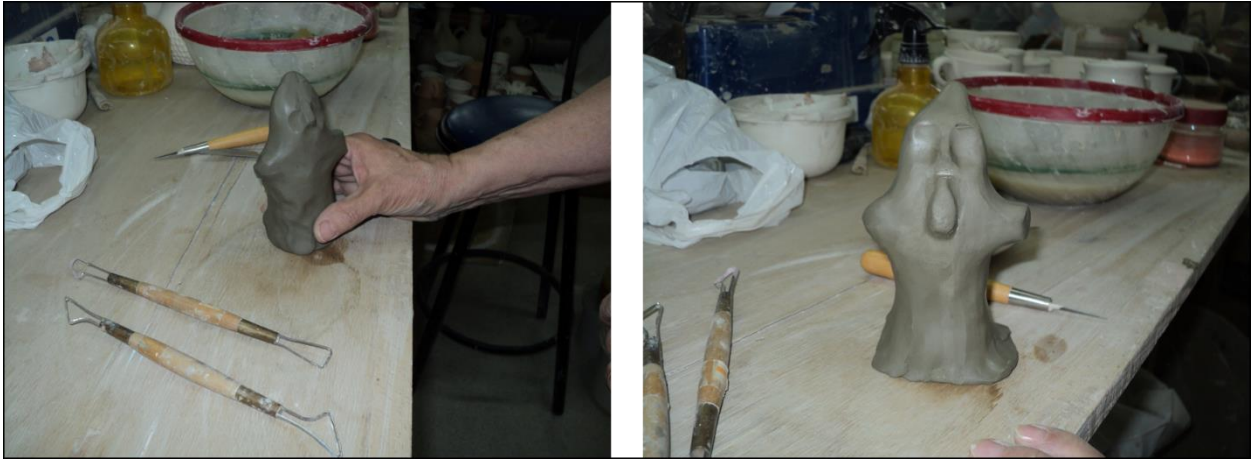


Illustration 269: Production process of figurine A8.24.



Illustration 270: Production process of figurine A12.108.



Illustration 271: Production process of figurine A12.108.



Illustration 272: Results of the first method of production.



Illustration 273: Results of the second method of production.

Part two

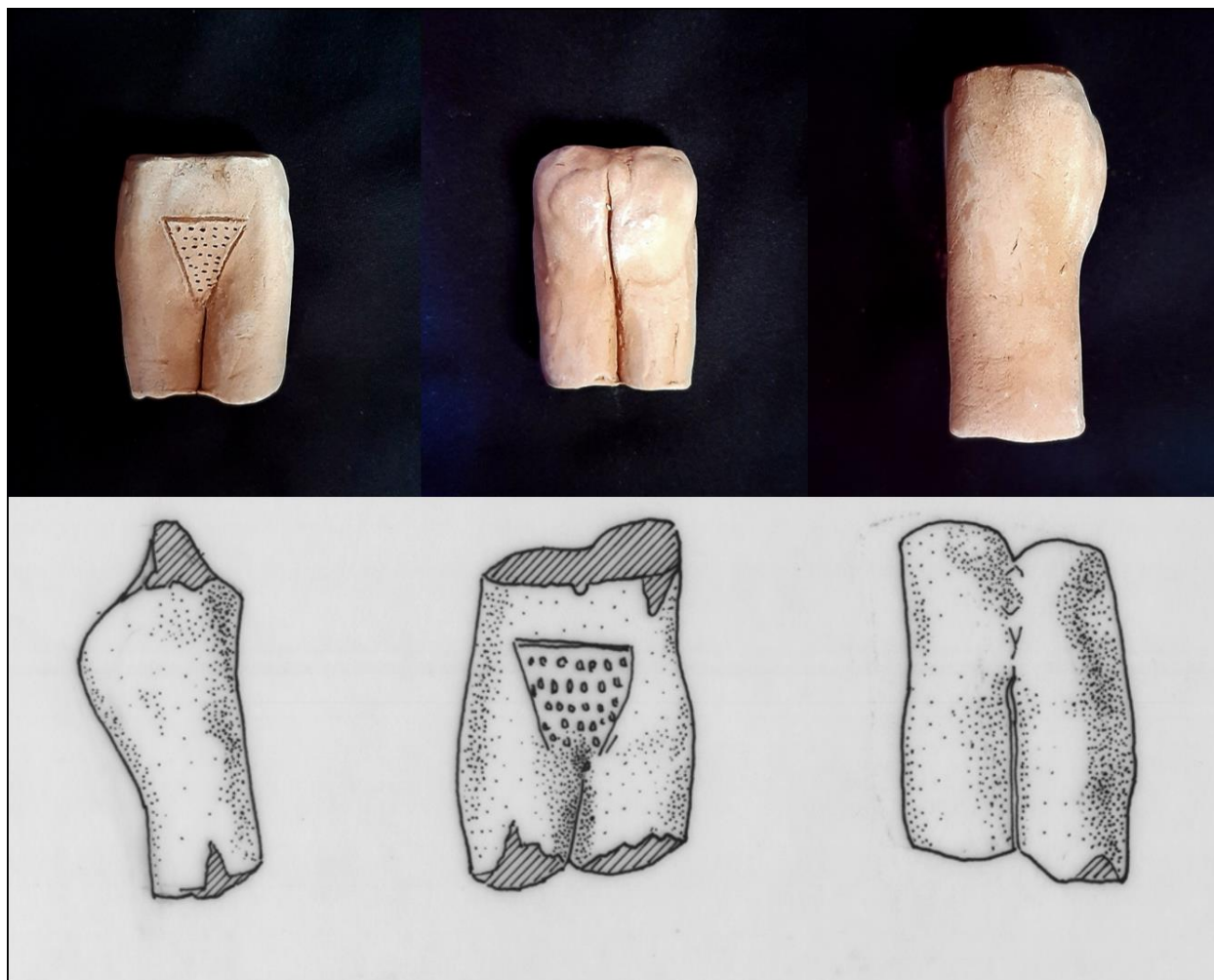


Illustration 274: Comparison between original figurine A10q823.1 (Below) and replica (Above)



Illustration 275: Comparison between original figurine Z1.459 (Below) and replica (Above)



Illustration 276: Comparison between original figurine A11.201(Below) and replica (Above)

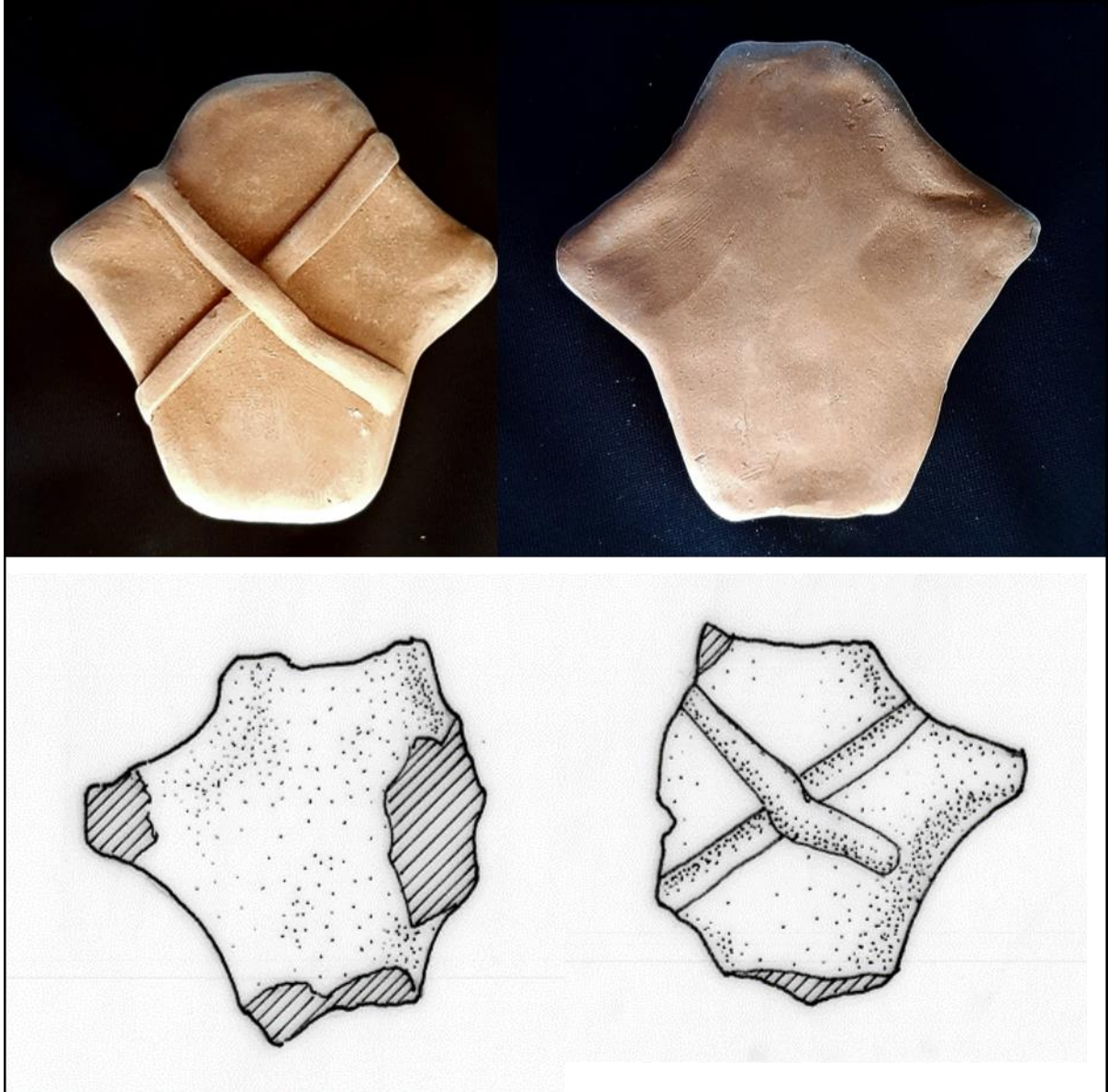


Illustration 277: Comparison between original figurine A2.114 (Below) and replica (Above)



Illustration 278: Comparison between original figurine J6.24 (Below) and replica (Above)



Illustration 279: Comparison between original figurine A6q594.1(Below) and replica (Above)

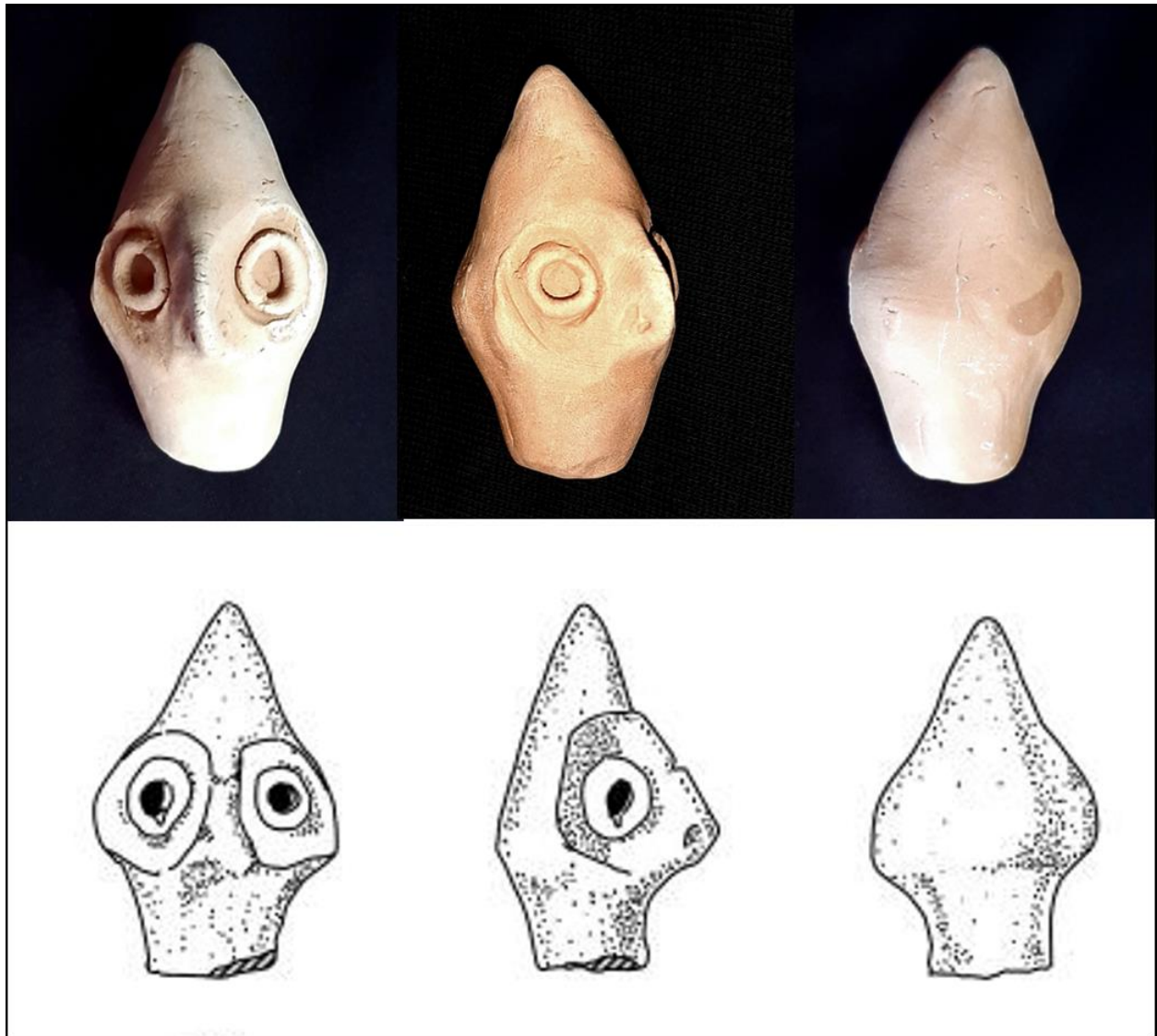


Illustration 280: Comparison between original figurine A9.52 (Below) and replica (Above)



Illustration 281: Comparison between original figurine J1.26 (Below) and replica (Above)

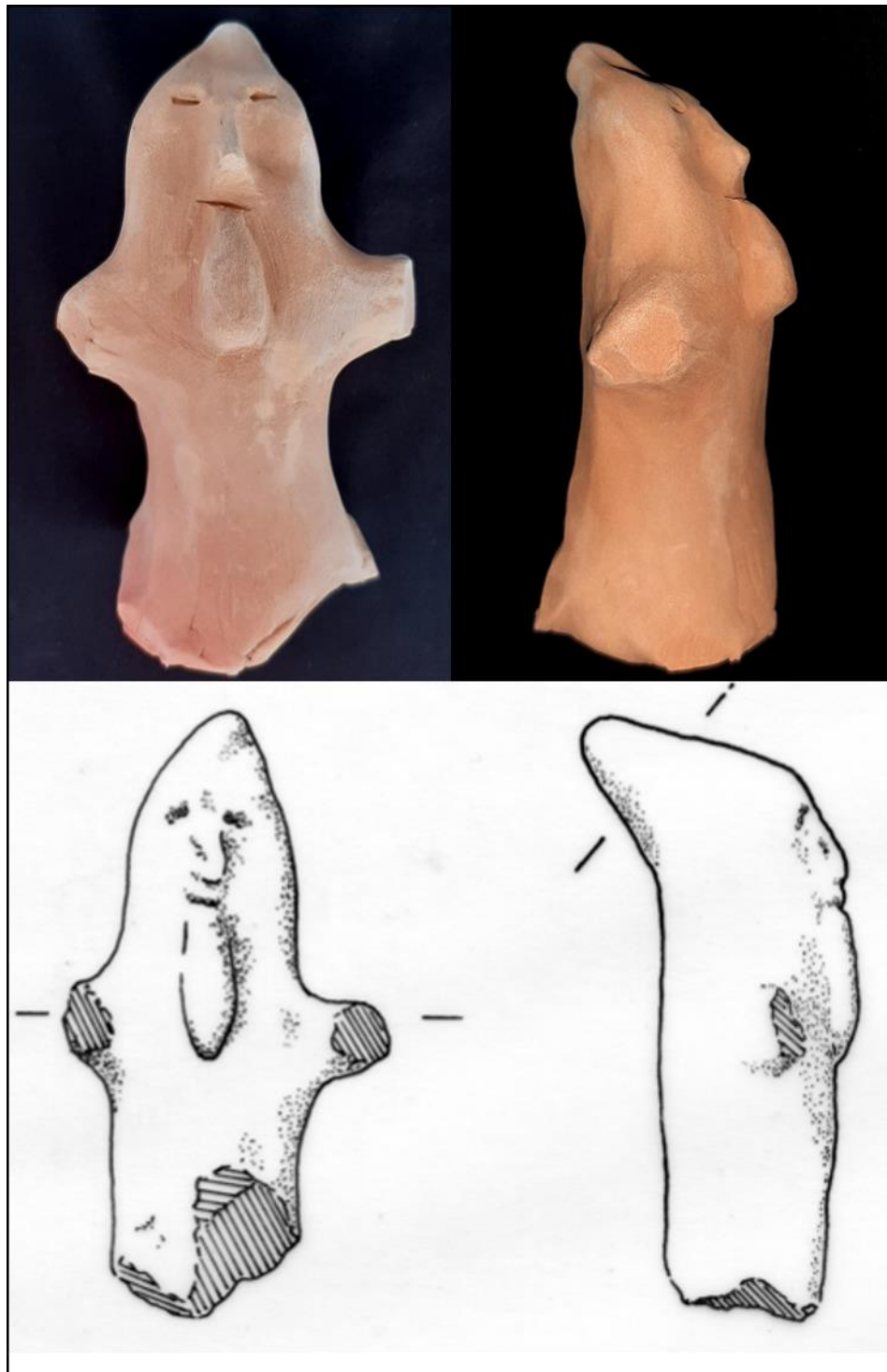


Illustration 282: Comparison between original figurine A8.24 (Below) and replica (Above)

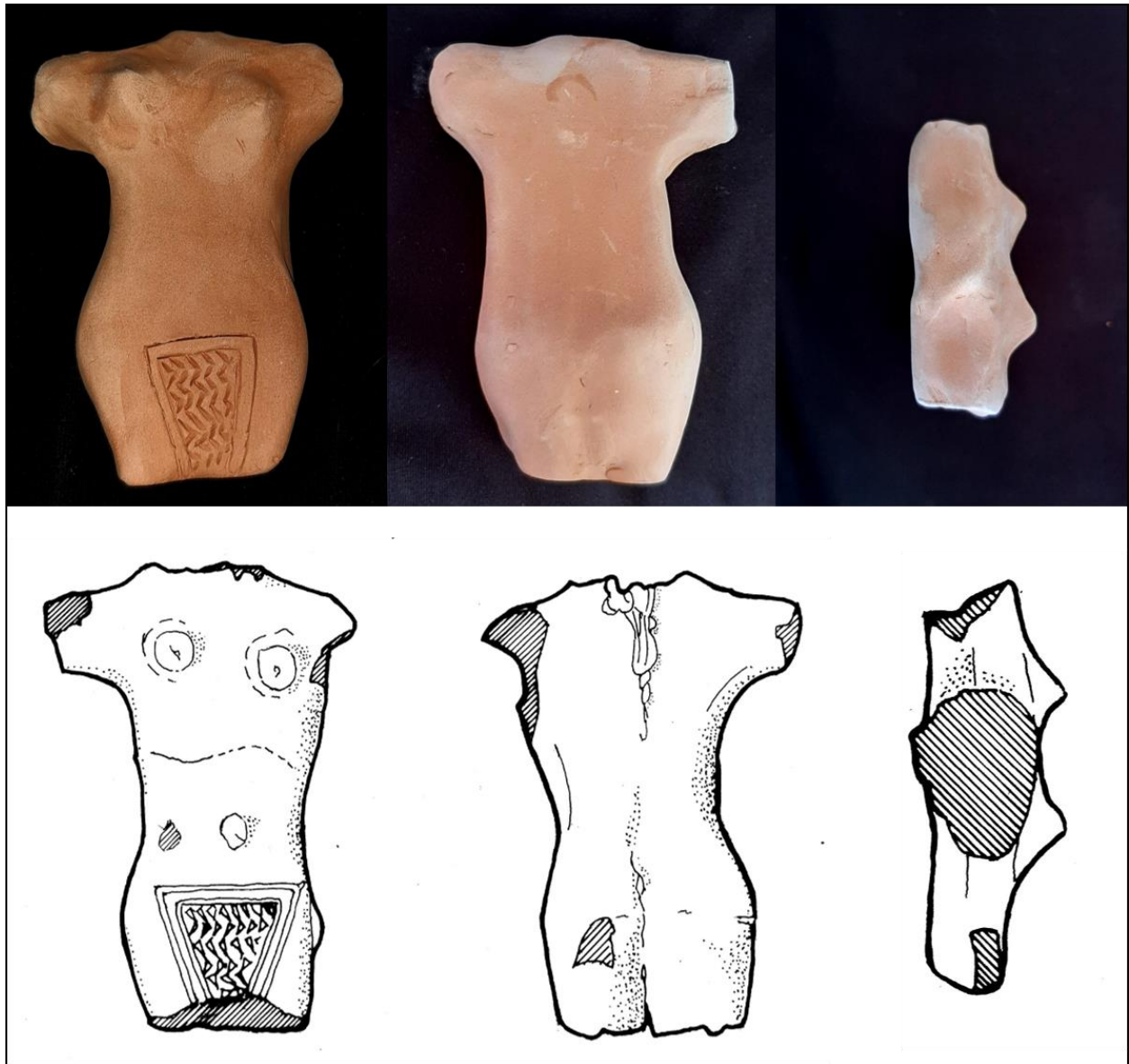


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Illustration 105: A10.974 (W14ec7006 A10.0974.o L7xx ba mt)

Illustration 106: A12q1020.1 (W15ec2401 A12q1020.01 Mx03 khl mt)

Illustration 107: A16.33 (L_V14d4507 A16.33 L717 gg zc bt- (W17eb9606 A16.0033 O817 cvp ma)

Illustration 108: A16.36 (L_V14d4523 A16.36 L723 gg zc at)

Illustration 109: A16.103 (L_V14d4523 A16.36 L723 gg zc at- W15ec4321 A16.0103 Mx03 khl mt)

Illustration 110: A16.124 (L_V15d4627 A16.124 Mx05 sb ma)

Illustration 111: A16.134 (L_V15d4537 A16.134 M921 gg ma bc)

Illustration 112: A16q348.2 (L_V15d4618 A16q348.2 Mx05 sb ma- W15ec4318 A16q0348.02 Mx05
fa mt)

Illustration 113: A16q4.2 (W15ec4318 A16q0348.02 Mx05 fa mt)

Illustration 114: J2.3 (L_V22d2603 J2i3 T804 dM ma)

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Illustration 120: A16.73 (L_V15d4501 A16.73 M910 gg - L_V20d3201 A16.73 R823 dM ma)

Illustration 121: J1.36 (L_V19d1445 J1i36 Q926 dM f200 ma)

Illustration 122: A1q957.4 (W16eb4116 A01q0957.04 N716 rm mt)

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Illustration 135: A12.90 (W15ec2417 A12.0090 Mx06 khl mt)

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Illustration 138: A13q75.2 (W17eb9702 A13q0075.2 O818 cvp ma)

Illustration 139: A13.130 (W13ec3602 A13.0130 K804 cw ma W13w2565)

Illustration 140: A14q429.2 (W17eb2925 A14q0429.02 O815 cvp ma)

Illustration 141: A16.74 (L_V15d4556 M925 gG)

Illustration 142: B3.81 (W17eb8402 B03.0081 O818 cvp ma)

Illustration 143: A10.221 (V12d5951 A10i221 j807 rah)

Illustration 144: A16.104 (L_V15d4552 A16.104 M925 gg ma)

Illustration 145: A18.63 (W17ec2006 A18.0063 O721vve ma f310)

Illustration 146: J3.20.1 (L_V19d2813 J3i20.1 Qx07 1618 dM bd)

Illustration 147: Beads J3.20.2, i20.3, i20.4, i20.5 consecutively, found with pendant J3 .20.1

Illustration 148: A15.319 (LR_V16d3583 A15.319 N829 gg fg)

Illustration 149: Z1.65 (V04p2306 Z1.65)

Illustration 150: A15.260 (LR_V16d3544 A15.260b N813 gg)

Illustration 151: A14.66 (L_W16b2708 A14.0066 N729 ra bd f99 k1- L_V16d2806 A14.66 N906 dia
x)

Illustration 152: A14.86 (L_W16b2733 A14.0086 N812 wh bd f129 k3)

Illustration 153: A14.165 (L_V17d2630 A14.165 O721 gg)

Illustration 154: A14.166 (L_V17d2627 A14.166 O721 gg)

Illustration 155: A14.170 (L_V17d7786 A14.170 O830 dia bd f269)

Illustration 156: A16.55 (T_W15d4414 A16.0055 Y521 kF bd)

Illustration 157: A16.61 (L_V23d4063 A16i61 U818 dM bd f206)

Illustration 158: A16.65 (L_V23d4057 A16i65 U818 dM bd f206)

Illustration 159: A16.66 (L_V23d4059 A16i66 U818 dM bd f206)

Illustration 160: All nine beads of A16 i75 (L_W15d4416 A16.0075 Y522 kF bd)

Illustration 161: A16.75 (L_V17d3283 A16.75 O731 gg si - L_V17d3287 A16.75 O731 gg si)

Illustration 162: A16.75.1 (L_V16d5105 A16.75.1 N908 dia bd)

Illustration 163: A16.75.2 (L_V16d5111 A16.75.2 N908 dia bd)

Illustration 164: A16.75.3 (L_V16d5125 A16.75.3 N908 dia bd)

Illustration 165: A16.75.4 (L_V16d5120 A16.75.4 N908 dia bd)

Illustration 166: A16.75.5 (L_V16d5117 A16.75.5 N908 dia bd)

Illustration 167: A16.75.6 (L_V16d5129 A16.75.6 N908 dia bd)

Illustration 168: A16.75.7 (L_V16d5126 A16.75.7 N908 dia bd)

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Illustration 185: J1 q826.1 (L_V19d1212 J1q826.1 Qx10 dM bd f225 bd)

Illustration 186: J1 q845.1 (L_V19d1215 J1q845.1 Qx10 dM bd f229 bd)

Illustration 187: J1 q864.7 (L_V19d1218 J1q864.7 Qx10 dM bd f233 bd)

Illustration 188: J1 q835.1 (L_V19d1396 J1q835.1 Qx10 dM f229 bd)

Illustration 189: J1 q816.2 (L_V19d1439 J1q816.2 Q926 dM f224 bd)

Illustration 190: J1 q852.1 (L_V19d1484 J1q852.1 Q927 dM f209 bd)

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Illustration 196: J1 q972.2 (L_V19d8195 J1q972.2 Q927 dM)

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