MOZAN/URKESH: A NEW CAPITAL IN THE NORTHERN DJEZIREH(1)

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In spite of the general assumption that some of the larger urban settlements in the northern Djezireh might be considered as ethnically Hurrian, until now no ancient Hurrian capital had been positively identified as such, for either the third or the second millennium. It seems likely that the two great Mittanni cities of Waṣṣukanni and Ta’idu are to be identified with Tell Fakhariya and Tell Hamidiya respectively, but there is as yet no direct evidence to that effect. Accordingly, the identification of Urkesh as Tell Mozan provides the first explicit archaeological evidence for any ancient Hurrian capital. It is, at any rate, the oldest known so far. The following considerations make this identification particularly significant. (1) Urkesh was the only Hurrian city for which several third millennium rulers were already known, in particular Tish-atal and Atal-Shen (Buccellati and Kelly Buccellati 1988, pp. 33-34). (2) The Hurrian title for king (endan) is only attested with rulers of the same city. (3) Urkesh is the only Syrian city to be mentioned in Hurrian mythology as the seat of a primordial god, Kumarbi; he holds in fact a position of major importance, as the father of the gods who “resolves with justice the lawsuits of all the lands” (Hoffner 1990, p. 47). In terms of both the literary and (now) the archaeological evidence, Urkesh is one of the oldest Hurrian cities that is in fact likely to be preserved. (2)

1- Stratigraphy, structure and function of building AK:

The identification of Urkesh with Tell Mozan rests on the evidence of three small fragments of seal impressions (combined here with other fragments to render the composite seal impressions k1 and k2, see figs.3-4), which belong to a much larger corpus found in a well defined stratigraphic and functional setting. For a proper understanding of the epigraphic and glyptic evidence pertinent to this identification, a knowledge of the stratigraphic setting is important.

The excavations began as part of a step trench (labelled AS, see fig. 1) that was so placed as to avoid cutting across the inner City Wall. Given the very steep profile of the tell, this particular area
afforded us the best opportunity to expand laterally at any portion of the trench. Our choice turned out to be profitable especially in the lower sector of the trench, where we came to identify the remains of a well laid out building, which we identified as a Royal Storehouse (labeled AK, see figs.1-2). In considering the general topography, we hypothesized that it was located next to the presumed western gate of the inner City Wall. Because of its contents, we further assumed that it served for the safekeeping and redistribution of supplies produced and shipped from neighboring farms or manufacturing centers, stored and redistributed on behalf of the king, but especially of the queen and her household.

A feature which stands out in the plan is a closet with thick walls, two of which are shown in the plan on fig.2, labeled B3 and D3); we called them vaults, but they may have served to provide cool storage, even more than for the sake of security: they might have been intended for important and perishable foodstuffs. More than 1000 seal impressions come from this building, mostly from a single floor deposit (labeled A1f113 in Sector B) which dates to the very earliest occupation of the building, i.e., to a time period which we place in the mid to late Akkadian period, 2250 to 2150 B.C. The stratigraphic sequence could be clearly read even before excavation, since part of the ancient walls had been quarried for stones.

We have thus far devoted four seasons of excavation to this area. In the first season (1990) we completed the trench from top to bottom, and began lateral exposure at the lowest end. In the second (1992) we exposed most of the Southwestern wing. And the third season (1993) was devoted to a very slow excavation of the floor deposit (A1f113), which we felt deserved our total attention (we also did an extensive collection of soil and botanical samples).

The last season (1996) has exposed what appears to be a monumental entrance in the northwest (labeled as Sector E in the floor plan on fig.2). This
has caused us to reconsider the nature of the whole building and to entertain the possibility that it might be a royal palace. In this case, what we had called a "Storehouse" would be the component of a larger complex rather than a building by itself. The function and purpose of this component would still presumably be connected with general provisioning of goods for the royal court, and perhaps in particular for the queen; but the exact nature of its function and its relationship to the presumed "Palace" remains to be determined. The scale of this larger complex was so unexpected, as it emerged from our 1996 excavations, that we could not obtain a conclusive resolution within the time frame allotted in 1996.

We are planning, accordingly, a fuller excavation season in 1997 which should provide a definitive answer to the question.

The corpus of seal impressions and the inscribed seals:

It was only through such a deliberate approach to the excavation that we were eventually able to recover the evidence from the seal impressions, which turned out to be so significant. The seal impressions are all uniformly small and indistinguishable. Thousands of small clay lumps were recorded before we could even know that they were indeed sealings, let alone inscribed. The point should be made that this kind of evidence is exquisitely archeological in the technical sense of a controlled excavation, since no accidental discovery could otherwise ever have brought these documents to light, and thereby allowing the identification of the ancient city of Urkesh.

At least five original seals belonged to the king, preserved in a total of only eleven rollings. Fig. 3a gives a composite drawing based on four rollings from the same seal, which we have labeled k1. Through what turns out to be a frequent and peculiar practice of Urkesh seal cutters, the seal was carved in the positive, so that in order to read the cuneiform legend properly we must look at a mirror image of the sealing (fig. 3b): we obtain thus the full reading with the name of the Hurrian title endan, the Hurrian personal name Tupkiš, and the city name Urkeš. A peculiar writing of the very distinct sign kēš occurs on this seal legend, but not on another (k2, fig.4), which is preserved in only three rollings: here, the standard writing of the complex sign kē is given with the same sequence of components as in the inscription on the Tish-atal lions (in the Louvre and the Metropolitan, which can now be provenance from Mozan).

Eight seals belonged to the queen. In each, her (Akkadian) name is given: Uqnītum, written as either KUR.ZA-ni-tum or ZA.KUR-ni-tum. The legends on these seals fall into three distinct types, depending on the title that follows the personal name. One gives the title "queen" (NIN), the other
the title “wife of Tupkiš” (DAM Tupkiš), and the third displays the simple qualification “wife” (DAM) without the name of the husband, as if the term by itself were used as a distinctive title - perhaps with the sense of “the (main) wife.” The second type is illustrated here on fig. 6, and the third on figs. 7-8.

Three courtiers are further identified by their legends. One is the nurse of the queen, and the other her cook (that is, the head of the royal kitchen). The third courtier is only identified by his personal name, and we assume that he may also be a courtier because of the context in which the sealings bearing the impression of his seal occur. The most interesting legend is the one on the seal of the nurse (fig. 9). The seal impressions we have give actually evidence of two seals (h1 and h2), which appear to be identical in the iconography (the drawing on fig. 9 gives a conflated rendering, whereby all details are shown together, assuming that they would occur on each, and are not preserved because of breakage). The main difference in seal h2 is that it is slightly larger than h1, and especially that the direction of the writing is inverted: the drawing on fig. 9 gives the direction of writing as it appears on the original seal impression; a mirror image rendering of the same (analogous to the one given for seal k1 in fig. 3b) would read: “seal of Zamena, the nurse of Uqnitum.” It is significant to note that the name Zamena is Hurrian.

The iconography:

Among the many new aspects of third millennium art emerging from the Urkesh royal glyptic is the unexpected emphasis on a dynastic program displayed in the seal iconography of the king, the queen and the royal nurse Zamena. One of the king’s seals (k2, fig. 4) shows him in a long tiered garment holding a mace with a realistically rendered lion reclining at the base of his throne. Standing on top of the lion’s head is the small figure of the crown prince touching the lap of the king in a gesture of filiation and dependence characteristic for these royal seals. The immediacy of the lion is striking as is the standing figure on the left holding an overflowing bowl. A similar reflection of the dynastic program is seen in a seal portraying the royal family and belonging to the queen (q2, fig. 6). On this seal the queen holds a child on her lap, while the crown prince is depicted again touching the lap of the seated figure on the right. The extant seal impressions have not preserved the head of this figure on the right; it might be the one rendered on another seal impression (A1.406, fig. 5), since this figure is seated facing left, holding a cup and wearing a crown similar to that worn by the crown prince, though with what appear to be fewer feathers. While the identification of the head of Tupkish is not absolutely certain (principally due to the fact that the head as we have it on this impression is somewhat larger than the other heads in the scene), it is the only head in a corpus of over a thousand seal impressions from this building which fits the iconography of the scene on the queen’s seal. Since the scene of the royal family does belong to the queen, she is wearing the more important tiered garment while the king is represented in a fringed robe.

A large number of seals pertain to the queen, totaling eight seals applied to sealed containers. On her own seals she is shown seated, dressed in a long tiered garment, her hair is portrayed in a braid hanging down her back with a braid ornament attached near the end. Seven of her seals display a unique scene with no parallels from third millennium iconography, a scene clearly inspired by the Urkesh dynasts’ concern for the illustration

Fig. 5: Seal impression A1.406.
of their power and the need to secure their succession. In this corpus of seals the seated queen is faced by a young girl who extends her hand and touches her lap (figs. 7-8). This girl wears a fringed garment also worn by the queen when she appears on the seals of the royal nurse Zamena. The fringed garment is typically worn by the female royal servants on the queen’s seals. The girl, like the queen, has her hair in a long braid with a similar braid ornament near the end. While the queen extends one hand on her lap toward the girl, her other hand holds a conical cup. The interpretation of this scene is illuminating since it is one of dynastic significance whereby the royal daughter pays homage and claims filiation to the queen, parallel then to the position of the crown prince on a seal of the king and that of the royal family. Royal princesses were important to the dynasty because their marriage was often helpful in cementing foreign alliances.

The seven seals with this theme are in effect only variations of the same subject. In some, the queen is seated on the left facing right and at other times she is seated on the right facing left. At times the princess is followed by a male servant holding a bag or necked jar while in other seals a table is placed between her and the servant. In most seals a lyre player and singer are positioned under the inscription but in one a boar is represented (fig. 7). These inscribed seals of the queen are similar in theme and yet they differ in their iconography and details of the inscription. An inescapable conclusion can be drawn: in the queen’s bureaucratic administration a number of officials were authorized to seal containers in the name of the queen. The seals reveal a system of multiple entitlement where the containers arriving at the palace were sealed on behalf of the originating authority, not the queen or the other royal courtiers themselves. Presumably these officials were not in the royal palace itself but somewhere else in the city or stationed in outlying supply centers, possibly including farms.

The Urkesh dynastic program is also carried forward in two seals belonging to the royal nurse of Uqnitum, Zamena (fig. 9). Both of her seals depict the queen seated on the left holding a small child on her lap. Zamena is placed in front of the queen holding onto the wrist and possibly the hand of the child. A star is shown in the field, similar to the star in the scenes of the royal family and that of the crown prince standing on the head of the lion.
Under the inscription a human headed bull is pictured, reminiscent of the beautiful statue of the same figure excavated by David and Joan Oates at Brak.

The Urkeš glyptic styles:

At Urkesh we have rich and varied new evidence for north Syro-Mesopotamian art which encompasses two widely diverging poles. One is the dynastic program while the second includes seals carved in a schematic style, which has a long chronological continuity, lasting down to the Nuzi period. This second style is characterized by the inclusion of stock elements, especially the discrete heads of animals, and with geometric borders, which sometimes are raised to the level of frames. The space of these seals is filled with many figures, which can be placed in a wide variety of positions. The repetition of discrete elements combined with geometric borders, sometimes through a very conscious use of symmetry, indicates an innate appreciation for strong geometric designs, which is still very much present in the north in the Nuzi period.

The royal seals are carved in a different style. While the iconography centers around dynastic concerns of succession and projection of an image of power, the subjects are closely linked to the professions of the seal owners. The royal seals are characterized by extreme realism in some details, for example the queen’s braid and braid ornament, the lion, baskets and vessels displayed in a seal of the cook, the ram below the inscription in the scene containing the royal family. On the queen’s seals, and some of the king, heads are shown as being large in proportion to the bodies, faces are elongated with a pointed chin; the eye is prominently displayed. New body positions appear, especially notable are the bending figures. In the dynastic seals gestures are extremely important with the touching gestures being unique. Dress, size differentiation, and position all contribute to the clear message of these seals. The representation of animals is also important, the most obvious being the lion. Lions had already been known as connected with the Urkesh dynasty from the Tish-atal lions in the Metropolitan and the Louvre. In many of these royal seals there is an explicit attempt to integrate the inscription box within the overall composition of the design. This feature too heightens the impact of the message in that the visual and the verbal statements are instantly combined in the mind of the contemporary literate viewer.

Conclusion:

Although other third millennium queens are known, Uqnitum is central to a substantial royal bureaucracy whose courtiers make a point of being connected with her visually and through their inscriptions. Indeed the dynastic symbols of all the royal seals were easy to read because the relationships were clearly indicated in the iconography and compositions. They were intended to make a significant impression on contemporary viewers, and may have imitated similar themes displayed in monumental art. The seals of the dynasts and courtiers are only a portion of the large number of seals, which can be connected with this building. After the 1996 field season the total count is above 1000 sealings, which can be attributed to approximately 80 original seals: this implies a dynamic administrative use of the building, for which we can begin to reconstruct a rather vivid picture. Whether or not building AK turns out to be the Royal Palace of Urkesh, the excellent state of preservation which may be assumed for it makes continued excavation there of utmost importance.
Notes:
1. Though the general scope of the paper is as presented at the Deir ez-Zor Conference, we add the information obtained during the excavations that took place a few months after the same Conference, in the Summer of 1996. The paper retains, however, the general programmatic nature of the presentation given in Deir ez-Zor, which was meant to highlight the major characteristics of Building AK and of the seal impressions found therein. - As always, our work at Tell Mozan would not have been possible without the support of the Directorate General of Antiquities and Museums. In connection with this particular paper, we are happy to register a special note of gratitude to the Director General, Dr. Sultan Muhesen, for the privileged role which he chose to grant to Mozan/Urkesh on the occasion of the Deir ez-Zor Conference, including the use of the seal impression of the royal family of Urkesh (see below, Fig. 6) as the theme for the official poster of the Conference. In addition we wish to thank especially Dr. Adnan Bounni, Director of Excavations; Mr. Jean Lazar, Director of the Hassaka section of the Directorate General; Mr. Ali Ali, the representative of the Directorate from Hassaka; and Mr. Tony Gerrouge, coordinator of the Deir ez-Zor Conference. - Figures 3 and 7-9 were drawn by Cecily J. Hilsdale, and Figures 4 and 5 by Pietro Poui; Figure 6 was recomposed from drawings by CJH and PP. A full list of staff members and of sponsoring institutions appears in the normal reports of the excavations.
2. The question of ethnic affiliation is complex, and we do not mention it lightly. For some explicit arguments in favor of this suggestion, see Buccellati, forthcoming.
3. This child is rendered as physically smaller than the one on the lap of the queen in the scene of the royal family. The child may then be a fourth royal child or be the same child as shown in the royal family scene but depicted smaller. In other words the size of the figure may be conditioned by the message of the seal owner, not the true physical size of the child.
4. It may be that this star is specifically connected with the male royal children.

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إصدار
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المديريه العامة للآثار والمتحف
في الجمهورية العربية السورية
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البيئة الجغرافية للجزيرة السورية ورواستها

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الجزيرة في القرن السادس عشر استنادًا للمصادر الفضائية

تراجعت الجزيرة بين 1900 و 1930م

الحضارة المحلية والعامة

التأثير البيئي واستعمال الأراضي ونظم الاستغلال

الأولوية 50-
موزان / أوركش

جيدجو بوتشاتلي
جامعة كاليفورنيا - أوريجون - الولايات المتحدة الأمريكية

موزان / أوركش هي عاصمة جنود في الجزيرة الشمالية. وعلى الرغم من الفرضية القائلة بأن أُضخم المستوطنة المدينة في الجزيرة الشمالية يمكن اعتبارها حوبية من الناحية العرقية، لم تكن حسب تكوينات الأوركش حتى الآن أي عاصمة حوبية من هذا النوع. لا في الأوركش ولا في السويس ولا في الميامي، وقد تلفحت ولا يمكن قبولها بناءً على النظريات المستقلة. وقد تلفحت بعد ذلك بناءً على الفرضية، وقد حسبت بناءً على النظريات المستقلة.

وتدفقت صورة ثقافات أدت إلى انتقالات وتوسعات كبيرة في الموقع ومعرفة طبقاتية وعبقية بشكل جيد.

بدأت الحافزات في جزء من خندق استيادي (سي أو أس)، وبعض وضعية جسم قتالي في الجدول الداخلي للمدينة. و unterstützt شدة التحولات المستقلة، منهجيات هذه البقية، فضلاً عن التطور الجليدي في أي جهة. و في النهاية، لا يمكننا أن نتذكر أن فضاء مأهول خاص في الجهة الشمالية من الجهاد، حيث تمتها من الطبيعة. وبصفة عامة، كانت هذه أفكاراً واعتباراتاً ممّا أنني، مثلما أشار ليeman، كان يمكن أن يدخلان في حالة إشارة، ومجرماً. و بدورها هنا، و بدورها هنا، و بدورها هنا.

لا يمكنني أن أرى أن هناك ما يناسب الإحترام، مثلما أنني، مثلما أنني، مثلما أنني، مثلما أنني.

1. مروب هي المدينة السوربية الوحيدة التي تذكر في الميثولوجيا العربية عن إلهات إلهاء الأساسي.
2. كاديدي في موقع مكانة ذات إلهام فصوي حيث ينقل أفراد ل keskeys. و تقع في الجزء الغربي من الأردن. و تقع في الجزء الغربي من الأردن. و تقع في الجزء الغربي من الأردن.
3. الديك بكر، و يذكر في موقع مكانة ذات إلهام. و يذكر في موقع مكانة ذات إلهام.

عندما يتعلق بعلاقات الأخلاق والأعمال.
جَلَّتْ البَيْنَة فِي الْفَاطِمَة مَيْسِيَّة صَوْرَة قَبْلَ أنْ تَفْرَعْ. فَكَنْ هيْنَاءً أَخَامَةً فِي أَنْوَان الْهَوْرَم، فَكَنْ سَحْفَنَتْ هَذَا الْحَدِيث مَعَ خَالِقِهَا. اْلْأَخَامَة بِحَيْثَ يُحِبْنَهَا مَرْجِعُ الْبَيْنَة فِي أَنْوَان الْهَوْرَم، فَكَنْ سَحْفَنَتْ هَذَا الْحَدِيث مَعَ خَالِقِهَا. أَخَامَةَ يَتَعَلِّمُونَ اْلْطَخَافَة مَعَ خَالِقِهَا. أَخَامَةَ يَتَعَلِّمُونَ اْلْطَخَافَة مَعَ خَالِقِهَا. أَخَامَةَ يَتَعَلِّمُونَ اْلْطَخَافَة مَعَ خَالِقِهَا. أَخَامَةَ يَتَعَلِّمُونَ اْلْطَخَافَة مَعَ خَالِقِهَا. أَخَامَةَ يَتَعَلِّمُونَ اْلْطَخَافَة مَعَ خَالِقِهَا. A81 T03 142 (كَيْنَةُ الْأَرْضِ) A81 T03 142 (كَيْنَةُ الْأَرْضِ) A81 T03 142 (كَيْنَةُ الْأَرْضِ) A81 T03 142 (كَيْنَةُ الْأَرْضِ) A81 T03 142 (كَيْنَةُ الْأَرْضِ) A81 T03 142 (كَيْنَةُ الْأَرْضِ) A81 T03 142 (كَيْنَةُ الْأَرْضِ) A81 T03 142 (كَيْنَةُ الْأَرْضِ) A81 T03 142 (كَيْنَةُ الْأَرْضِ)
صورة مدنية تظهر намاطياً داخلياً، ونفاد من فنون
هذة الفنون على كلامها، إلا أنها لم تحققًا نسب
(1) المتناسب في الجملتين. فهذة الفنون، وفقًا للكثير
من الأفكار الأدبية، تتميز بقدرتها على تقديم
حالة آمنة، وحالة السلام، وحالة السعادة.

المؤثر في تصور الفن الراقي: شروط: أوأم لو يظهر
الملوك الأثرياء، الذين يسيرون في وثبات من بعد
وادجاتهم، إلى حضورهم واتصالهم.

من ميزة الواجهة الحالية، فهي تتضمن
الكثير من الفن النورس الساحرة، التي تتجلى في
نقد وتحقيق الفن بالفصول الحالية، لم يظهر الفن على
الملوك الأثرياء، والتي تتشابه في وثبات من بعد
وادجاتهم، إلى حضورهم واتصالهم.

تتشابه وامتداداً مع اللمسة المتفقة.

وأما التناسيب الصناعية لهذا الموضوع، هي
تميزت من نجوم الفن. فهي، ضعيفة، تجعل
مهمة موسيقى الفن، التي تتجلى في بعض الأحيان
تتشابه وامتداداً مع اللمسة المتفقة.

ووامتناع الفن المتكامل، الذي يظهر
الفناء في وثبات من بعد
وادجاتهم، إلى حضورهم واتصالهم.

كما هو نموذج لعاصفة الصناعة، التي تتشابه
وما يسد الحاجة إلى تمثيل الفن، في بعض الأحيان.

فإنها تتمثل في ظهور الفن، في بعض الأحيان.

توظيف الفن لكسوة الزهراء، ففي بعض الأحيان.

وهو ممثل مكسور للحالة، التي تتشابه وامتداداً مع
اللمسة المتفقة.

وهو ممثل مكسور للحالة، التي تتشابه وامتداداً مع
اللمسة المتفقة.

كما هو نموذج لعاصفة الصناعة، التي تتشابه
وما يسد الحاجة إلى تمثيل الفن، في بعض الأحيان.

فإنها تتمثل في ظهور الفن، في بعض الأحيان.

توظيف الفن لكسوة الزهراء، ففي بعض الأحيان.

وهو ممثل مكسور للحالة، التي تتشابه وامتداداً مع
اللمسة المتفقة.

وهو ممثل مكسور للحالة، التي تتشابه وامتداداً مع
اللمسة المتفقة.
لا يمكنني قراءة النص العربي من الصورة.