CONTENTS

Giorgio Buccellati
Preface ................................................................. 1

1. Ernestine S. Elster
Lloyd Cotsen: A Brief Archaeological Biography ..................... 7

2. Giorgio Buccellati
Urkesh as Tell Mozan: Profiles of the Ancient City ................... 11

3. Marilyn Kelly-Buccellati
The Workshops of Urkesh .............................................. 35

4. Federico Buccellati
3-D Rendering and Animation at Tell Mozan/Urkesh ................... 51

5. Rick Hauser
The Equids of Urkesh: What the Figurines Say ........................ 63

6. Piotr Steinkeller
The Historical Background of Urkesh and the Hurrian Beginnings in Northern Mesopotamia ........................................... 75

7. Mirjo Salvini
The Earliest Evidence of the Hurrians Before the Formation of the Reign of Mittanni .................................................... 99

8. Gernot Wilhelm
Die Inschrift des Tlishal von Urkes .................................... 117

9. Vyacheslav Vs. Ivanov
Horse Symbols and the Name of the Horse in Hurrian ................ 145

Hurrian Civilization from a Hittite Perspective ......................... 167
FIGURES

Giorgio Buccellati, Urkesh as Tell Mozan: Profiles of the Ancient City

Fig. 1. Sites in the Khabur Region ......................................................... 14
Fig. 2. The High Mound (excavations as of 1997) ................................... 15
Fig. 3a. Tell Mozan: the Outer City (west) ............................................. 16
Fig. 3b. Tell Mozan: the Outer City (east) ............................................. 17
Fig. 4. Excavations areas in Royal Building AK .................................. 22
Fig. 5. Royal Building AK excavations as of 1997, with room labels ....... 23
Fig. 6. 3-D rendering of Royal Building AK (maximal projection) ....... 26

Marilyn Kelly-Buccellati, The Workshops of Urkesh

Fig. 1. Inscribed seals of the king (k), the queen (q), and the royal household (h) ................. 43

Federico Buccellati, 3-D Rendering and Animation at Tell Mozan/Urkesh

Fig. 1. A system of renderings organized to convey the concept of a 3-D model ................. 60-61

Rick Hauser, The Equids of Urkesh: What the Figurines Say

Fig. 1. Equus, Types I-III ....................................................................... 69

Piotr Steinkeller, The Historical Background of Urkesh and the Hurrian Beginnings in Northern Mesopotamia

Fig. 1. Political map of Mesopotamia: 2400 B.C. ........................................ 86
Fig. 2. Political map of Mesopotamia: 1790 B.C. ........................................ 86
Fig. 3. Political map of Mesopotamia: 2200 B.C. ........................................ 87

Mirjo Salvini, The Earliest Evidence of the Hurrians Before the Formation of the Reign of Mittanni

Fig. 1. The Hurrian centers of the third and second millennium B.C. in Upper Mesopotamia .... 101

PLATES

I-VI. Marilyn Kelly-Buccellati, The Workshops of Urkesh

III. 1. Stone lion from temple B (B1.164) ............................................... I
III. 2. Detail of seal impression (k2) showing lion at foot of throne and vessel placed in front (A1.455) ................................................... I
   III. 4. Side B: right ........................................................................ II
Ill. 5. Bearded man: frontal view ........................................ III
Ill. 6. Painted clay head from C1.1 ..................................... III
   Side B: Plowman ................................................... IV
Ill. 8. Seal impression of Innin Shadu, h4 (A1.98) ....................... V
Ill. 9. Impression of q6 (A5.76) ........................................ V
Ill. 10. Detail of queen and her daughter in q4 (A5q928.7) ............... V
Ill. 11. Human-headed bull under the inscription of h1 or h2 (A5.61) ... V
Ill. 12. Detail of body of bull and attendant in h1 (A5.186) ............... V
Ill. 13. Detail of singer and lyre in q4 (A5.50) ........................ VI
Ill. 14. Detail of assistant cook in h3 (A1q962.6) ....................... VI
Ill. 15. Detail of boar under the inscription in q3 (A1.390) ............... VI
Ill. 16. Detail of banquet scene (A5.91) ................................ VI
Ill. 17. Detail of attendant holding a ball of thread in k1 (A5.163) ....... VI

VII-XII. Rick Hauser, The Equids of Urkesh: What the Figurines Say

Ill. 1. Equus, Type I (A6.238) ......................................... VII
Ill. 2. Equus, Type II (A5.30) .......................................... VIII
Ill. 3. Equus, Type III (A5q815-f) ................................... IX
Ill. 4. Equus, Type III (K3.16) ......................................... X
Ill. 5. Equus (BH383.2) ................................................ XI
Ill. 6. Equus (A1q960.8) ................................................ XI
Ill. 7. Equus (A5q63-f) ................................................ XII
Ill. 8. Equus (A1q836-f) ................................................ XII

XIII-XV. Gernot Wilhelm, Die Inschrift des Tišatal von Urkeš

Ill. 1. Lion (AO 19937) with stone tablet (AO 19938) .................. XIII
Ill. 2a. Stone tablet of Tish-atal (AO 19938) (obverse) ................. XIV
Ill. 2b. Stone tablet of Tish-atal (reverse) ............................ XV
Excavations at Tell Mozan/Urkesh
and publication of its reports
during the period covered in the present volume
have been made possible through grants from

The National Endowment for the Humanities
Ambassador International Cultural Foundation
The National Geographic Society
The Catholic Biblical Association
Ahmanson Foundation
The Samuel H. Kress Foundation
The L. J. and Mary C. Skaggs Foundation
The Cotsen Family Foundation
The Oriental Institute of the Pacific
Syria Shell Petroleum Development B.V.
and various donors