Site presentation at Tell Mozan, ancient Urkesh

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Arabic version by Rasha Endari

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Site Presentation at Tell Mozan

What follows is a collection of the complete signage as exhibited in various forms at the site of Tell Mozan during the season of 2007.

Two “panoramas” (as they are known locally) are housed in two kiosks that overlook the Palace and the Temple, respectively. This constitutes the major part of the pages included. Rasha Endari provided the translation. Caitlin Chavez and Sarah Graff took charge of the installation in the kiosks, and helped with the overall conception. The work was completed by the beginning of August. We expect these “panoramas” to remain in the present shape and location for a number of years to come, although the design is so conceived as to allow the easy replacement of the individual plates.

Several individual signposts were set in place in the first half of September. The translation is again the work of Rasha Endari, and Hiba Assar helped with the installation. Their conceptual nature as “footnotes” is explained below. We experimented with different types of installation, with the intent of determining how the winter weather will affect them. Once a satisfactory formula has been found, we will produce many more of these signposts.
Introduction

There are two major reasons why we feel that site presentation should be an integral part of the archaeologist’s field work.

The first is social responsibility. We must be responsive to the impact that our finds make on the perception people have towards their past. And we cannot simply leave this for others to do, after we have completed our job. We must seek to convey the meaning we extract from the ground, because we are the ones who best understand its nuances, its implications, its full import. We cannot then blame others for misrepresentations, exaggerations, or outright errors. And we must do it in “real time,” i.e., while our work is going on, so that we do not lose to communicate, as well, the sense of discovery in action.

The second reason is that, in the process, we become better archaeologists. By attending seriously to the task of properly explaining complex situations, we often come to understand better the very complexity that, if truth be told, baffles us as well as the intelligent visitor. In addition, we also come to better see the coherence of the pieces. We excavate in discrete and separate units, which we connect in what often remains but an abstraction. Presenting the site to others forces us to reflect on the concrete links of an ancient urban landscape that did not consist of holes in the ground, and was not necessarily or only the result of haphazard accretion. It often developed, instead, in response to aesthetic and functional concerns of which we can easily lose sight if our quest remains myopically tied to the excavation process as such.

At Tell Mozan we are seeking to meet the challenge by aggressively promoting a diversified and integrated approach to site presentation. In the first place, the concept is inscribed in the very strategy of excavation. Everything else being equal, we include, in decisions about the progress of the excavation, considerations about how to present the results. Then, we provide a number of supporting aids that will especially be useful for visitors coming when the Expedition is not present, but that are in fact the backbone of any presentation, even when we are present at the site.

“Panoramas” and reading stands are an essential component of this approach. The term “panorama” is used in local Arabic to refer to the structure from which one looks at the excavations. Here we have placed permanent shades that allow the visitor to take in a broad view of selected areas, and to reflect on important implications. The reading stands are placed at specific junctures within the excavations: they develop more fully points of detail that may answer questions on the part of a visiting archaeologist, but may also stimulate the curiosity of the intelligent visitor.

Both are produced in a way that allows for easy updates. In order to offer a wider coverage and a more agile venue we have chosen display techniques that are simple but, we trust, attractive. We are, and in fact always will be, experimenting with various solutions to external problems such as the weather or the occasional vandalism. An excavation project is a live undertaking. We want the visitor to share in that life as well as in the life of the ancients, who populated the site with bustling activities and bequeathed it not to as a fossil to the ground, but as a living memory to us, and to those who will come after us.
مقدمة

هناك سبب أساسي لسبب شعورنا أن تقديم الموقع الأثري جزء هام من عمل الأثاري في الحقل. الأول هو المسؤولية المجتمع عليها. علينا أن تكون مسؤولة عن الأثر الذي تخلله المعثورات في إدراك الناس حول ماضيئهم. ولا يمكننا ببساطة أن نترك هذا شيء للأييئين ليقوموا به، بعد أن نتهي. يجب أن نسعى إلى وصول المعنى الذي استجرجناه من الأرض، لأننا نحن من فهم جيداً فوارقها، متضمناتها وأهميةها. إذا لا نستطيع أن نقوم الأثريين على عدم التقدم، المبالغة أو الأخطاء الفاحشة. يجب علينا تقديم التلف في الوقت الصحيح، أثناء عملنا، فهذا لا نخسر التواصل والحس للإكتشاف. نستلم آخر.

السبب الثاني أنه بهذه العملية نحن نصبح علماء أثار أفضل. من خلال التعلم بالنظر بجديدة لشرح بديقة حالة معتقدة، فنفهم أكثر التعقيدات، لكي نقول الحققة، أنها تربكنا كما تربك زائر ذي.

بالإضافة إلى ذلك نصبح لدينا نظرة أفضل للتلح الثابت المنطفي للقطع. نحن نقنب في وحدات بشكل منزعج ومنفصل، والذي نحن نستريح غالبًا ما يبقى لك بفكير. تقديم الموقع للأثريين إننا أن نعكس الخطوط الواقفية الملموسة للمنظر المدني القديم والذي ليس فقط حفر في الأرض، وكانت غير مفيدة أو نتيجة لتكريمت فوضوية. هي غالبًا تطورت عوضًا عن ذلك لأن التركيب الفني العام والفعال الذي هو من السهل أن نخسره إذا بقينا ننظر إلى الأشياء وكأنها شيء واحد في عملية التقبل.

في تل موظن نحن نسعى لواجهة التحديات بالتصميم على توظيف فسم مكمل للخدمة التلف. في أول مكان، الفكرة تكتب بأسلوبية كبيرة للتنقية. كل شيء آخر سيكون مسائي، نحن نضمن في القرارات حول عملية التنقية، بالأخير بعين الاعتبار كيف نقدم النتائج. ثم نفود عدد من الأشياء التي تساعد وخصوصاً الزائر الذي يأتي أثناء غياب البعثة. ولكنها بالحقيقة أساس لأي تقدير حتى لو أننا موجودين.

إن البانوراما والمصاعب جزء أساسي من هذا التقدم. إن مصطلح بانوراما مستخدم مستخدم باللغة المحلية وهي عبارة عن مصطلح يستطع من خلالها مشاهدة التنقيبات. أما المتصدرين فموضوعة بنطاق معين من نتائج التنقيبات وتعطي معلومات تفصيلية أكثر.

كلا منهما معاملة بطريقة سهل علينا تبدو الأوراق في داخلها من أجل تحديد المعلومات كل سنة، وبنفس الوقت غير مكملة وجميلة. ونحن نفنا بعرضها بطرق مختلفة كتجربة لمد إن كانت مستمدة أو غير المنطقية في الشتا.

إذ معروف التنقية هو مهمة دائمة وحية. ونريد أن نشارك الزائر تلك الحياة كما لو أنها حياة القدماء الذين استوطنوا التلف، نشاطات كثيرة ومفعمة بالحياة وتركوا لكن ليس كحفر بالأرض، بل كذاكرة حية لنا وللذين سيأتون بعدها.
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The “Panoramas” and the reading stands in situ
The Palace “panorama” is set on a high slope of the tell itself. From here, one can see not only the Palace, but also the area towards the Temple. Gravel paths direct the visitors along an itinerary which is described in detail in a booklet.

At both the Temple and the Palace we have installed a lighting system (in function only when the Expedition is present) that highlights the architecture and allows for evening visits. In the photo below, the Minister of Culture in visit to the site in 2006.

تقع بانوراما القصر على منحدر عالٍ من إكليل نفسه. من هذا المربى يستطيع أن يرى ليس فقط القصر بل أيضا المنطقة بالجهة المبعدة. ممرات حضوية ترشد الزائرين على طول طريق الجولة والذي هي مشروحة بالكتاب. وعند براعم نظام إدارة ولكن فقط عند نواحي البدعة والتي تثير الجمة وتسمح لنا بالزيارات المسانية. في الصورة بالأسفل، وزير الثقافة عندما قام بزيارة للموقع عام 2006.
The Temple “panorama”

The Temple “panorama” is set on an artificial knoll that allows the visitor to see the full sweep of the Temple Terrace, the Temple itself, and the mountains in the background.

بانوراما المعبد

بانوراما المعبد تقع على مصطبة تسمح للزائر أن برى المنظر الكامل للرئاس المعبد والمعبد والجبال البعيدة وراءه.
Individual small posters are placed at a variety of places within the excavations. They anticipate questions and direct the attention to points of detail. Even a visitor in a rush knows that something deserves more reflection. The final goal is to encourage thoughtful and unhurried visits. One should be able to study the site as one would a book.
Sharing the ancient perception

The “panoramas” offer bird’s eye views which are attractive and comprehensive, but do not reflect the perspective that the ancients had of their own surroundings. So we have built several points of access that take the visitor face to face with the built environment, echoing the perception that was that of the ancients.

إِنّ الباَنوراما تُقدم لَمحّةً عن ما هو ملْعَظ لِلإِثْناَتِينَاء ومهم، لكن لا كما هُدِّد الإِدَراَك والإِحسَاس الذي كان يُشير بهُ القدِّماء بما يَحِيطُ بهُم. لذلك فَمَا بَنيَتِهُمِ منَ الأَمْوَتُ المَثْقُلَة اللى مَرُّتُهُ تَعَجُّب وتَحَاكِي الإِدَراَك الذي كان عند القدِّماء
The plates of the Temple “Panorama”
A LOOK THROUGH TIME

نظرة عبر الزمن
The walls you see at the top are our reconstruction. What we found of the ancient temple were only the stone foundations, immediately below the surface of the tell.

Even though founded at such a high elevation, this phase of the temple dates as early as about 2350 B.C.

Because of the width of the inner space, the lack of columns and the great thickness of the external walls, we assume that the building had a pitched roof.

From various indications it appears that the surface of the Temple Terrace was paved with mudbricks.
2 The builder

Thus begins the Hurrian text on these two bronze lions. They come from Urkesh, but were found long before our excavations, and sold on the antiquities market (to the Louvre and the Metropolitan Museum).

In translation we think it reads: “Tish-atal, king of Urkesh, built the temple of Kumarbi.”

From various clues, we hypothesize that the lions came from foundation boxes under the temple at the top. And if so, Tish-atal is the builder or, more likely, the rebuilding of the temple in the late Akkadian period, around 2200 B.C.
3 The deity

We think that the Temple was dedicated to Kumarbi, the father of the gods in Hurrian mythology.

He appears in later Hurrian texts, roaming in the mountains – the same mountains you see in the distance.

The scene on this seal impression (from the Palace) may represent just such a perception of Kumarbi.
From these small fragments of sealings, and from the ceramics associated with them, we conclude that just below the third millennium Temple Terrace as we see it now, there lurked a much earlier version, dating to about 3500 B.C. The main reason is that these are not isolated finds. Rather, they come from all four spots where we dug below the third millennium surfaces (shown by the black arrows).

There are also some structural indications of an earlier phase, namely an earlier staircase immediately below the one you see to your right (red arrow). It is astounding that there could have been such a massive construction at such an early date.
5 The long life of the Terrace

The revetment wall and the main staircase were in place by the middle of the third millennium. They remained intact and in full view until the middle of the second millennium, some 1000 years later. This attests both to the construction skills of the Urkesh architects and to the great and persistent sacrality of the area, which guaranteed that it would never be affected by intrusions.

From this vantage point you have a commanding view of the main components of the structure. You must however remember that the ancient vantage point would have been from the lower level of the plaza looking up (a view you can approximate by going down the steps on your left).
6 The lasting memory

This earlier view of the excavations slightly to your right shows how the plaza would have looked around 1400 B.C. By then, the plaza had become a basin, with the buildings to the south (now the hill behind you) serving as a dam that blocked the downflow of debris that would wash down from the Temple Terrace itself and the surrounding areas. As a result, the sedimentation filled in the basin and the revetment wall was no longer visible.

However, the memory of the stone perimeter remained until the end, and you can see (to your left) how a line can still be detected serving as a hinge between the the flat surface and the slope leading up to the Temple.

هذه الصورة تظهر كيف كانت الساحة (البالة) حوالي 1400 ق.م. بعد ذلك تحولت إلى حوض إلى حوض إلى حوض إلى حوض (والتي هي الهدية التي خلفنا الآن) إذ كانت تلعب دور السد الذي يعيق السيل القادمة من الأعلى ( مصدر الماء والمنطقة المحيطة) وكنتجاه لهذا ومع مرور الزمن فإن الترسيات مالت الحوض وجعلت من السور مخفية كلياً. ولكننا الآن نستطيع أن نرى بعض الأحجار السببية والتي تشير من طريقة توضعها وانحدارها للوضع والشكل الذي كانت ترمز إليه سابقاً على كل حال الأحجار السببية المحيطة تبقى حتى النهاية ونحن نستطيع أن نرى (على يسارك) كيف أن هذا الحجر مازال يشكل المفصل الذي يربط بين السطح المسطح والإنهار الذي يوصلنا عليه إلى المعبد.
THE PERCEPTION OF SPACE

إدراك المكان
7 A balance of perceptions

The architectural layout reflects two distinct attitudes in the confrontation with the divine world. The wall is the seemingly insurmountable barrier, and conversely the staircase is the access negotiated by religion.
The wide plaza at the base of the Temple Terrace remains a privileged, open space throughout at least twelve centuries. It is an open space which is never “contaminated” by such normal outdoor activities as the digging of pits, the discard of debris, or the construction of minor structures such as bread ovens or bins.

You can appreciate this by looking at the sections, where you see a very even build-up without a trace of intrusions.
The best parallel to our Temple Terrace is found at Chuera, a contemporary city in the piedmont area east of here.

While orientation, distribution of architectural elements and dimensions differ, there are strong similarities in the perception and organization of space and the utilization of stone.
The Urkesh Temple Terrace was unlike the ziggurats of the south. The southern version was properly a temple tower, a symmetrical projection of an idealized mountain.

For the Hurrians, mountains were part of a living perception – as you can well imagine seeing how close the real mountains are.

Hence the asymmetry, both here and at Chuera. Hence also the roughness of the stone faces. We have, to be sure, a built environment, but one that imitates the coarseness and unpredictability of the mountains. The real ones, where Kumarbi walks.
11 On a full moon...

You are unlikely to be here during a full moon, nor were the ancients able to enjoy the benefits of halogen projectors...

The surprise in store for us when we first installed these night lights was the sharpness of the profiles, which, to a more limited extent, can also be enjoyed under a full moon.

Similar perceptions of space and light would have played a role in the life of the ancients, attuned as they were to the stark variations of the natural cycles.

أنت كما من غير الممكن أن تكون هنا في ليلة قمرها مكتمل ولا حتى القداء فادرون أن يستمتعوا بالأضواء التي فيما بوضعها لإضاءة الليل في الليل.

وكانوا لمفاجأة لنا عندما قمنا بضبط الأضواء ليلا وانعكاسها على المقاطع كان استدال غير محدود، فهل يا زرى كانوا هم أيضاً يستمتعون بضوء القمر عندما يكون بدرًا؟
12 Virtual realities

A benefit of computer 3-D renderings is that they can be adapted to represent progressive moments in our understanding of the ancient monument.

Here is an earlier virtual reality model, still based on our presumption of a symmetrical perception of space – a centrally located, trapezoidal staircase and an oval terrace.

Our future virtual reality model will more closely match the “real” reality we are exposing in the ground.
The plates of the Palace
“Panorama”
A LIFE ONCE LIVED

الحياة كما عاشها القدماء
1 The Royal Palace of Tukpish (about 2250 B.C.)

You have in front of you a small portion of a vast royal palace, much of which remains to be excavated. Only the service wing has been fully exposed. The royal residence and the seat of government were raised high above the level of the service wing. Only a small corner has been exposed – a portion of a beautiful stone paved courtyard where the king received his official guests, and a reception suite, where the guests waited to be received into the presence of the king.
2 The builder ...

We know that the Palace was built by Tupkish – a previously unknown king.

His name and title ("king of Urkesh") appear on a number of seal impressions belonging to him and to his courtiers. These sealings were all found on the original floors of the Palace.

He is shown here with the crown prince, who touches his father's knee with a gesture of familiarity.

نحن نعلم أن القصر كان قد بني من قبل الملك توبكش والذي كان غير معروفاً سابقاً، حتى عثرنا على اسمه ولقبه (ملك توبكش)، والذي ظهر على عدد من طبقات الأحجار التي نعود إليه ولحاشيته. هذه الأختام كان قد عثر عليها بالأرضية الأصلية للفلسطين. وفي هذا المشهد نرى الملك توبكش وحواره الأمر (ولي العهد) بlaşس ركبته.
... and his queen

Most of the sealings found in the palace belong to the queen and her retainers. She bears an Akkadian name, Uqnitum, which means “the lapis lazuli girl.”

Was she a member of the royal house of Akkad like one of her successors? And was this then her palace?

The exquisite portrait engraved by one of the Urkesh seal-cutters proclaims her beauty, which, for all we know, was matched by the high rank she enjoyed in the king’s harem.

والملكة:

معظم الأختام التي وجدت في القصر تعود للملكة وحاشيتها، والتي كانت تحمل اسم أكادي أم إك، والذي يعني فتاة اللؤلؤ. هل كانت فرداً من البيت الملكي الأكادي مثل خليفتها؟ وهل كان هذا القصر قصرها؟ إن صورة وجهها المنقوشة على كسرة ذهبية تظهر حمالها، والذي كما نعلم كان يضاهي وسناً عالية حماة نساء عصرها.
4 The construction process

While excavating the palace, it became clear that its construction had been well planned and executed. There were no changes in plan, and the building techniques were uniform throughout.

We understood how this was done when we discovered a tablet, from within a fallen wall, that gave the plan of a suite of rooms. It was a surveyor’s blueprint, from which he had measured out the corners of the particular suite we are excavating. With such measurements for every set of rooms, the workmen could all work together and complete the task in a short time.

عملية البناء:
من خلال التنقيب في القصر. أصبح جلياً ووضحاً أن تشيده كان قد أنجز وخطط له بطريقة جيدة. ولم يكن هناك تغيير في التخطيط وتقنية البناء إذ كانت موحدة في كل مكان. وكما قد عرفنا كيف تم كل هذا عندما عثرنا على الرقم في حظام جدار مهدي، و الذي أعطا لنا مخطط بناء لجميعة من الغرف، وكان هذا التصميم العملي لمساح. حيث قام هذا المساح بالقياسات اللازمة لكل غرفة، مما سهل عملية البناء على العمل آنذاك.
5 The storeroom of the royal household

A large number of broken sealings found in this room is the clue to its function. It was a storeroom where staples and goods were stored for the king, the queen and their household – for instance, the nurse Zamena who was in charge of the royal children.

A seal of the king shows an individual presenting the king with a skein of wool. It renders graphically what would have happened in the palace. Our room is the destination of such goods.
The kitchen...

One of the best-preserved rooms of the service wing is the kitchen. It is worth going down to the palace just to see it. The food prepared here was served in the formal wing, through a staircase which we presume reached the banquet area near the stone-paved courtyard.

...and the cook

We have more than 70 fragments of sealings bearing the impression of the queen’s (female) cook, Tuli. The seal shows various people working for her in the kitchen.
7 The royal wardrobe

In spite of many clues, we are still not sure what was taking place in this sector of the palace.

The most intriguing suggestion: a wardrobe for the ceremonial garments of the king and the queen. Here their formal apparel would have been washed, “ironed” and prepared to be brought up to a dressing room in their wing of the palace.

From there, the royal couple would enter the reception suite and the stone-paved courtyard, which you can see, partly excavated, center right.

Below, some palace scenes (from seal impressions) showing the royal couple and their visitors in this type of formal attire.
8 Life after the palace

Tupkish and Uqnitum were the only royal couple to use this building as their palace. During the next generation the palace was only used as a dependency for some other palace (perhaps right here, under our feet).

Memory of the palace was then lost, and on top of its remains there developed the second millennium settlement.

The structures to your right are graves in the shape of miniature houses – a small city of the dead which served the houses to the north. From these houses comes the massive brickfall which you can see in the section.

توبيكش و أكنتوم كانا الثنائية الملكي الوحيد الذي يعتبر القصر تابع لهما. أما خلال الجيل الآخر فكان القصر يستخدم فقط كمبنى تابع لقصر آخر. وسُكن أن يكون هذا القصر قائم تحت أقدامنا.

وبعده الزمن أصبحت الأثار السابقة من القصر غير مرئية، وقامت على سطحها منشآت من الآلاف الثانية.

إن النوبة التي على سبيننا هي عبارة عن قبور على شكل بيوت صغيرة وهي مدينة صغيرة للفنات تابعة للنبوات الموجودة في الشمال، والتي منها أتى الآخر القاسي الذي نراه في المقطع أمامنا.
THE TWO GATES
البواباتان
9 The gate to the Netherworld

The cupola you see in the foreground covers one of the most impressive architectural remains of ancient Urkesh. Called abi in Hurrian, it was the place where the spirits of the Netherworld were summoned through special rituals (preserved in later Hurrian texts).

In antiquity, no outward sign was visible: the underground chamber was covered with slabs and dirt. Entering through a small opening, you had the impression of descending into a cave.

You will have the same impression today, and share the ancient sense of awe as you descend into the darkness.
The temple in the distance represents the other pole of the ideological landscape. It rises heavenward, heightening the distance from the Netherworld to which the *abi* gave direct access.

While the excavations are in progress, you have to use your imagination to complete the picture, as in the reconstruction below.
11 The darkness of a cave

It is rare in Syro-Mesopotamia that you can see a monument of the third millennium as well preserved as the Urkesh abi.

When you enter, bear in mind the awe it inspired in the ancients. The roughness of the walls, along with the darkness, was intended to elicit the forbidding sense of shadowy figures emerging from the depths of the earth.
12 The memory of a volcano

In our interpretation, the temple at the top of the terrace to your right was dedicated to the god of the magma and father of the Hurrian gods, Kumarbi.

Thus the palace is bracketed between a cave that represents the depth of the Netherworld and a height that bears the memory of a volcano.

Seen against the backdrop of the mountains to the north, this rich ideological landscape speaks as eloquently to us as it would have to the ancients – for whom the mythology served as a rationalization of the forces of nature and of the divine absolute that encompassed all.
RECONSTRUCTING
THE PAST

إعادة بناء الماضي
13 Time seen through space

You are visiting an archaeological site, not just an ancient monument. The section in front of you helps you understand the way we work.

We are looking at things in space, but from their relative locations we understand how they developed through time. This is what we call stratigraphy.

The phases you see indicated in the section correspond to periods in time for which we can assign specific dates, on the basis of other information such as ceramics, written texts and carbon 14.
The northern horizon

The mountains in the distance were the true hinterland of ancient Urkesh.

The palace in front of you was the hub of a trading network that exploited the natural resources of the mountains – primarily copper.

All the stones used in the construction of the palace also came from these mountains.
15 The Hurrians

The mountain hinterland is also, we believe, the homeland of the Hurrians, the ethnic group which put its imprint on ancient Urkesh.

It is difficult to define ethnicity from the archaeological record, and the case of the Hurrians is a particularly controversial one. But we think that elements like the language, the abi, the central role that Urkesh plays in the archaic Hurrian myths, and more, are more than sufficient to justify the claim that Urkesh was indeed Hurrian.

Since Urkesh was already in place by the middle of the fourth millennium, we can consider the Hurrians as an autochthonous population – at home from at least late prehistory in the mountains you see to the north.

ناعتقد أن منطقة الجبال المحيطة بآوركاش هي الموطن الأصلي للحوريين، المجموعة البشرية التي وضعت بصماتها على آوركاش القديمة. من الصعب تعريف الاستقرار السري من التسجيل الأثري أو من النقاط الأثرية. إن قضية الحوريين تشكّل الخاصة بوضع نقاط وجدل ولكن نعتقد أن عناصر مثل اللغة والآتي والدور الرئيسي الذي لعبته آوركاش في الأساطير الحورية القديمة وأكثر من ذلك، فإن هذه السياق كافيه لتبين أن آوركاش كانت بالتأكيد حورية.

بما أن آوركاش تعود منذ البداية إلى منتصف الألف الرابع قبل الميلاد، نستطيع أن تعتبر الحوريين كسكان أصليين كانوا موجودين في الجبال على الأقل من العصر الحجري المتأخر.
THE PAST

IS FOR THE FUTURE

الماضي من أجل المستقبل
Our wall conservation effort retains the ancient document while showing at the same time the architectural volumes. This is a photo of an earlier stage in our program, with the service wing in green and the formal wing in gold.
The system in transition

Our system has protected the walls with great success, as you will see in detail when you walk down and enter the palace. But we are currently undertaking a thorough upgrade, and what you see represents three stages.

- On the left are walls for which we have only the foundations. The green cover is removed in winter because there is nothing to protect.
- In the center are walls with permanent covers: the model which will become standard for all walls is with a flat top in mud and light curtains that can be opened sideways.
- To the right, we have only the metal scaffolding in place, and the walls are covered with tent material draped immediately above them. We will eventually add the same curtains as in the center portion of the palace.
As you walk down and open some of the curtains, you will see the excellent preservation made possible by our system. We can also remove the protective structures altogether, and then the entire palace appears as it was when the walls were first excavated – some, more than fifteen years ago.

It is like having two sites in one: the architectural structure when covered, and the archaeological document when open.

عندما نمشي لأسفل ونقوم بفتح بعض الستائر سوف نلاحظ الحماية المضادة التي قمنا بها من خلال نظام الحماية الذي أبتكرنااه، وإنكانا في أي وقت إزالة هيكل الحماية بشكل كامل.
حينها يظهر كل القصر كما كان عندما قمنا بتبنيه جذراً للمرة الأولى. منذ أكثر من 15 سنة.
مع عملية الصيانة هذه نحن كنا نملك موقعاً معاً في نفس الوقت.
- عندما نضع الستائر تظهر كيف كانت البنية المعمارية.
- عندما نزيل الستائر تظهر الأندية الأثرية على حالها الأثرية الأول.
الذي تم الكشف عنه منذ البداية.