

6. ARTIFACTS FROM THE EXCAVATIONS

Marilyn Kelly-Buccellati

6.1 The ceramics

The sample of excavated pottery analyzed for this publication includes most of the material from the sounding at the base of the city wall in Area K1, the stone founded building at the top of the mound in Area B1, and a small sounding on the western edge of the High Mound in Area P. A total of 45 vessel and sherd types is reproduced here as individual drawings in Illustr. 33-39, 46-82. The total number of sherds processed for this preliminary analysis is more than 15,000.

In Area B the ceramics were stratified in connection with the stone building on a floor (Feature 19); another white plastered floor (Feature 88) has so far yielded few sherds. The upper laminations of the floor (Feature 19) contained mostly body sherds but did have the fragments of a small rope decorated jar. The lower part of this floor had on it two large storage jars and a large bowl with incised straight and wavy lines (Illustr. 13). One of the large jars was made of Pebble Temper ware and had been many times in a fire because the dark brown burnished exterior was smoke blackened and the fabric of the vessel was so brittle that it fell apart when handled (Illustr. 12); this ware is a common cooking ware in the late third millennium at Mozan and in Northern Syria (see above, Section 3.4, for a discussion of the wares). A large green buff jar with a rope decoration applied to the neck also was sitting on this floor (M1 78). Incised pottery was represented by a large deep bowl with wavy incised lines within a border of straight incised lines (M1 22-23 have a similar design). From this area we also had jar sherds decorated with parallel lines below the rim (M1 77).

In addition, the ceramics connected with this building included a small goblet or cup type with strong wheel marks inside (M1 37); many base sherds of this type were found in B1. A related but slightly larger cup can be seen in M1 36. They all have flat bottoms with a string cut base from 5-7 cm. in diameter. Conical cups with string cut bases were found on a post-Akkadian floor in Brak (Oates 1982 Fig. 6:95 and Pl. XVIIId). Wet Smooth vessels were also popular in this time period (M1 33-4, 36-7, 39). Simple ware still continued to be in use (see M1 65, 72-3, 75-6) but with more articulated shapes than in the mid third

millennium excavations in Area K1. Inside the hearth on top of the white floor (f 88) in the large room of Area B1 was a solid footed stand M1 35. One indication from the excavated pottery that we are dealing with a restricted time period can be seen in the fact that a large bowl with an interior triangular lug was found in the stone building in Area B1, in Locus 2 of Area P near an oven (f12, see M1 38), and in Area K1 (f16).

On the western side of the mound we made a small sounding in Area P. The upper square (2 x 2 m.) was called Locus 1 and was placed not at the summit of the mound but 10 m. down from it (Fig. 4). This square contained sherds of finer Habur shapes as well as Pebble Tempered vessels which are smaller and finer than those from the earlier building in Area B1. Very few sherds of either Simple ware or Metallic ware were found there. In the ashy layer, f5 (also called f10 in another part of the square), and in f11, a hard packed layer of sherds which was made into a floor or used as a subfloor for a higher floor which was not preserved in our sounding, there was a series of red painted and unpainted bowls which had ribs on the upper body near the rim (e.g. as in M1 83-4). The red paint could be applied on the rim and on the upper part of the body. This appears to be a transitional type between the incised and rope decorated designs of the late third millennium and the painted Habur ware of the early mid-second millennium. This same type of pottery was found along with Habur ware in the sounding on top of the city wall (K3). Mallowan notes the ribbing and painting on one of the jars from level 1 at Chagar Bazar (1937 p. 146:13). The shapes from Mozan are smaller than the Chagar Bazar example, but appear also to point toward an earlier date for this material than Mallowan seems to imply.

The square immediately below this in Area P, Locus 2, contained few Habur sherds but had the incised and rope decorated types along with flat based cups found in the late third millennium stratigraphy in Area B. It appears then that the two loci represent the transition from the late third millennium to the early second.

Area K, the sounding at the base of the city wall, yielded Simple ware both near the surface and in f16 (the burnt deposit). Even in the cleaning of the bricks of the city wall where an admixture of later pottery is to be expected along the eroded wall face, Simple ware predominated.

In our excavations at the base of the city wall a burnt deposit was found on top of the glacis (in 1984 this sounding was called Locus 6 and in 1985 when the burnt deposit was further excavated it was called f16). This deposit was very uniform in its ceramic assemblage. Small Simple ware pots, many with short spouts, as well as small Simple ware cups and bowls were the most prevalent types in Locus 6, the upper part of the burnt deposit (M1 50-9). Spouted Simple ware pots were also found at Tell Chuera, see Kühne, 1976 Abb. 256-61, Brak, Oates 1982, Fig. 4:71, as well as Chagar Bazar level 3, Mallowan 1937 Fig. 16:12). Bowl types are also found at Leilan in the mid third millennium (Swartz 1982 Fig. 28:6). Large bowls with triangular lugs inside have already been mentioned (M1 38). Little Metallic ware was found here (M1 60-1). The ceramics in f16 of this sounding had all been secondarily burnt; the Simple ware had turned dark green to a brownish purple. The majority of the ceramics found in the burnt deposit consisted of storage vessels in Rough ware — coarse texture, much chaff temper, perhaps plastered interiors and a reddish-orange color from the later fire (see above for a discussion of Rough ware). These sherds were obviously parts of large storage vessels with rounded and flat bases, some of which had mat impressions on the exterior. Very few rim sherds of these vessels were found in the deposit

but those found were from hole mouth jars. In addition to these two types (Simple ware, delicate spouted pots and large Rough ware storage vessels), there were a few Wet Smooth sherds, among which was the sherd rolled with an ED II cylinder seal (M1 167 below). There was one Early Transcaucasian sherd also from the sounding in Locus 6. Since neither Locus 6 nor f16 penetrated as low as the base of the city wall we still do not have an indication of when it was built but only that it was in use by the mid third millennium. The scarcity of Ninevite V on the surface of the mound may indicate however that the wall around the high mound was indeed constructed about the middle of the third millennium.

Our excavations thus far have been in specific deposits. The burnt deposit in Area K1 f16 is homogeneous. While the sherds are limited in type the Simple ware can be dated to the middle of the third millennium and therefore contemporaneous with the ED III seal impressions also found in the deposit (see below 6.2). The stone founded building from B1 has only pieces of floors cleared thus far but the pottery dates to the Akkadian-Ur III time range.

The earlier ceramics from Mozan are very similar to those from Chuera and Brak (something Fielden had already noted for Brak and Chuera, 1977 p. 50). With the number of excavations now going on in the Habur region this area will soon give us a more tightly controlled ceramic sequence and intra-regional distribution than many areas of the Near East. The later ceramics are close to Chagar Bazar, Brak and Leilan post-Akkadian and Ur III levels.

6.2 The seal impressions

6.2.1 Introduction

During the first season of excavations at Mozan three sealed objects were found: a tag, a sherd and an unknown object. These came from our excavations near the city wall. In the second season the number of sealed objects from the city wall excavations (K1 and K2) increased and we also had our first sealed piece of clay from the surface of the tell. The variety increased as well: the largest number were door sealings but there was also a jar sealing, an unsealed tag fragment and various lumps of clay discarded in the sealing process.

The sealed objects which came from the burnt deposit in f16 of K1 were burned in the fire which affected all the other objects in the deposit (see above). The sealed objects from K2 and from the surface were also fired and thus preserved. In most cases the clay is very clean, but some door sealings have the addition of minerals (small pebbles) which are in some cases quite disproportionately large, given the size of the object. In one case a large amount of chaff temper was added.

When producing a door sealing the seal was rolled from the narrow to the wider end and usually only one or two rollings were made on any given door seal. In all the cases which can be clearly seen only a single seal was impressed on the door sealing. Interestingly enough, several of the seal designs were not preserved because the seal was rolled on when the clay was too wet to hold the imprint. This is especially interesting in light of the later texts which stress the importance of the door sealings for bureaucratic purposes. It appears that in a number of cases the sealers did not wait the few minutes necessary after

applying the clay to the door, string and peg for the clay to harden enough to seal properly. In the experiments we made reproducing this process we saw that this hardening time was not long but the few minutes between the application of the clay and the rolling of the seal is indeed necessary.

6.2.2 Technique

The visible elements in all the preserved door sealings are the flat, proportionately wide "base" which has flat wood impressions, and the rope impressions in one to three strands (*PDS-1* 12). Sometimes these strands are distinct (*PDS-1* 13) and sometimes they are crossed, but there is never a clear impression of a knot. The third visible element is a straight peg impression around which the rope must have been tied. Probably we can also assume that the peg had a hole through it so that the string could not merely slide off. The corpus contains enough unbroken edges to see that only the top half of the peg was covered with clay and not the entire shaft; in other words, sealings were not complete cones, but half cones cut through more or less along their longitudinal axis. On these door sealings there are traces of finger impressions and sometimes cloth impressions on the exterior. The presence of the cloth impressions can be explained either because a cloth was used in smoothing the exterior and perhaps speeding up the drying process or because the clay was wrapped in a cloth to keep it moist until it was used.

Previous reconstructions of how this closing method worked have been published from Shahr-i Sokhta (Ferioli, Fiandra and Tusa, 1979 especially pp. 12-20); door sealings have also recently been investigated from Mari (Beyer 1985). In Fig. 18 there are two different reconstructions of how door sealings could have worked. Both postulate the use of different pegs for the door sealings since the Mozan corpus does show widely different peg diameters, as follows:

Chart of Peg Diameters

| Field Number | Peg Diameter |
|--------------|--------------|
| K1.16 | 1.5 cm. |
| K1.29 | 1.9 cm. |
| K1.46 | 2.0 cm. |
| K1.50 | 2.0 cm. |
| K1.52 | 1.2 cm. |
| K1.55 | 0.9 cm. |
| K1.56 | 1.7 cm. |
| K1.61 | 2.3 cm. |
| K1.65 | 1.1 cm. |
| K1.69 | 1.8 cm. |
| K1.81 | 1.5 cm. |
| K1.82 | 1.9 cm. |
| K1.92 | 1.7 cm. |

This chart shows the range of different peg sizes from the burnt deposit in K1. In this group two sealings show traces of split pegs (K1.50 and K1.55) but they are split differently; it is possible that a peg could continue to split over time but the preserved diameters of the pegs are so different (between approximately 2 cm. for K1.50 and 9 mm. for K1.55) that this is unlikely. Given the different peg sizes in our corpus there are two obvious possibilities to explain these size differences. Either the pegs were not permanently fixed to a single door (as in our reconstructions in Fig. 18 and Illustr. 24-27) or there were a number of doors being sealed by the sealings in our deposit. This latter solution does not seem likely because of the singular nature of the contents of the burnt deposit in K1 in which they were found (see above). P. Amiet has suggested that flat rectangular pieces with seals rolled on them, here called "tags", were also a part of the door seals and our second reconstruction takes this into account (Amiet 1957, No. 50 and Beyer 1985, p. 377, fn. 6).

Note on measurements: The length is taken from the flat portion which was pressed against the wood to the preserved end around the peg impression. The width is the width of the flat portion of the door sealing. The thickness is the measurement through the widest portion at the flat part of the door sealing (see Fig. 19). In the cases where there was a peg impression preserved the diameter given is in some cases the diameter of the peg itself (when this is visible) and in other cases the diameter of the inside impression left by the cord. I wish to thank Giorgio Buccellati for his contributions to the door sealing reconstructions and on how the tags may have been used; also Timothy Seymour added his ideas to the discussions on the reconstruction of the door sealings.

6.2.3 The catalog

The catalog provides the essential factual information of all the seal impressions, and a preliminary interpretation of some of them. Those that are illustrated in the Figures are identified by the pertinent M1 number, following the field number. The main sequence is by field number.

6.2.3.1 Door sealings from K1

K1.9

Measurements: L. 3.8 cm., W. 3.5 cm., Th. 3.3 cm.

Description: Fragments of clay with finger impressions and traces of wood impressions and a peg impression; part of a door sealing. (K1.9 = MZ1TA31) Munsell color 7.5YR 5/6 strong brown.

Design: Not preserved.

K1.16

Measurements: L. 7.8 cm., W. 3.8 cm., Th. 1.9 cm., D. of peg 1.5 cm.

Description: This is a well preserved door sealing, with a flat bottom, rope impressions and a peg impression. Its conical shape is entirely preserved except for one end. Munsell color 2.5YR 6/4 light reddish brown.

Design: The seal was rolled all over the exterior of the clay so that its design is unclear; only one human in a short skirt is identifiable. The original seal was 2.5 cm. high judging from the one rolling of which both top and bottom are preserved.

K1.18

Measurements: L. 4.8 cm., W. 1.9 cm., Th. 1.3 cm.

Description: The flat bottom, 4.9cm wide, shows traces of wood and three strands of well preserved rope impressions; no peg impression remains. Munsell color 7.5YR 8/2 pinkish white.

Design: same as K1.45 and K1.81.

K1.20

Measurements: L. 5 cm., W. 3.3 cm., Th. 1 cm.

Description: Traces of wood impression on the flat underneath portion, two strands of rope pattern, no peg impression is preserved. Munsell color 7.5YR 6/4 light brown.

Design: difficult to read but perhaps one figure in a long skirt and part of a lion.

K1.24

Measurements: L. 5.2 cm., W. 2.4 cm., Th. 2.1 cm.

Description: Two rope impressions with rope strands 7 mm. wide and a wood impression on the flat bottom are preserved.

Design: Poorly preserved.

K1.25

Measurements: L. 5.4 cm., W. 2.05 cm., Th. 1.5 cm.

Description: A flat bottom showing wood impressions and three strands of rope impression preserved. Munsell color 10YR 8/3 very pale brown.

Design: The seal was rolled on the clay when the clay was too wet to retain much of the impression so we have only the irregular shape of the seal.

K1.29 (M1 169, Illustr. 33-35)

Measurements: L. 5.9 cm., W. 3.8 cm., Th. 1.8 cm., D. of peg 1.9 cm.

Description: This door sealing was in a part of the fire which left it burned green-black and in an almost complete condition. Three strands of the string impression are preserved. Three rollings were impressed on the outside (one crossing the other); possibly a fourth rolling is visible in the upper portion of the widest part of the door sealing.

Design: Nude hero with straight hair in upstanding tufts holding two horned(?) animals by their beards. This type of nude hero can appear in two different positions: either as a master of animals between two animals he is dominating, as in our impression and Amiet, 1961 Pl. 70:926 (ED II), or in an animal combat scene where he appears (e.g. *ibid.* Pl. 76:1003, ED III). Both these aspects continue into early Akkadian art. (See Prag 1969 Fig. 5 for an ED II representation of a "master of animals" from Harran.)

K1.31

Description: This clay lump was once made into a door sealing because the traces of the wooden door impression are preserved along with finger impressions; it may have been discarded before it was sealed.

K1.41

Measurements: W. 1.6 cm., L. 4.3 cm., Th. 2.4 cm.

Description: A flat portion against the wooden door and three rope strand impressions are preserved; some cloth impressions on the surface. Munsell color 10YR 6/2 light brownish gray.

Design: The seal was rolled twice, one on top of the other, so that no design is distinguishable. The seal was at least 3 cm. high.

K1.42 (M1 170)

Measurements: L. 3.2 cm., W. 2.0 cm., Th. 1.0 cm.

Description: A flat wood impression and two strands of rope impressions. Munsell color 10YR 6/4 light yellowish brown.

Design: Two and possibly three animals can be seen; one may be a lion. Height of seal at least 1.65 cm. Even in this poorly preserved impression it appears that the lion's head is turned and seen from above; it has the characteristic features of ED II lions.

K1.45 (M1 171; Illustr. 32; PDS-1 14)

Measurements: L. 5.4 cm., W. 4.1 cm., Th. 1.85 cm., D. of peg 1.3 cm.

Description: Flat portion against the door and three rope impressions preserved as well as a small portion of a peg impression. Munsell color 5Y 8/2 white.

Design: Entwined snake with head at the bottom of the coil. A long horned animal is reversed on the seal with its head next to that of the snake. The height of the cylinder seal was more than 2.3 cm. This door sealing has the best preserved design of the three door sealings which were rolled with this seal (K1.18 and K1.81).

Boehmer (1965), has an entwined pattern (Pl. XXVII:321), but somewhat larger than this Mozan example with no other animal present; see also Pl. LIII:639 and Pl. VIII:85 (poorly preserved), the snake coil is extended in Pl. LV:664 (Akk III). In Pl. XLIX:573 (Akk I) [same as Frankfort (1939) No. 593] the coil is shown without the head. See also Buchanan (1966) Pl. 246 (ED III) and Frankfort (1955) Pl. 56:590,593.

The Mozan door sealing showing a snake coil has published parallels from Early Dynastic III and Akkadian I (Nos. 85, 573, 639, 664 in Boehmer 1965). The combination with a horizontally placed horned animal is not paralleled in the southern rendering of this theme. However, a seal which Boehmer classifies in the "Tigris" Group (No. 664) and dates to AkkIA shows a snake coil with a scorpion on either side of it. The scorpion toward the tail end of the snake coil is shown upright while the one on the end of the snake's head is facing the snake; this is parallel in feeling at least to our horned animal being placed in what otherwise is an awkward reversed position with its head next to the snake's. In both these cases (snake/horned animal and snake/scorpion) the animals appear to be in an antagonistic relationship to the snake.

K1.46

Measurements: L. 4.6 cm., W. 2.4 cm., Th. 1.4 cm., D. of peg 2 cm.

Description: Flat portion against door, two strands of the rope, and peg impression preserved.

Design: The seal was rolled on the clay when it was too wet to hold the pattern. There may possibly have been a square stamp seal (2 x 2 cm.) impressed on the clay but this may also have been part of the design; if this was impressed with a stamp seal it would be the only example in the corpus. Two conical stamp seals made of a ceramic and with circular geometric designs were found on the surface (Z1.17 and Z1.20, see Illustr. 42).

K1.50 (M1 172, Illustr. 30)

Measurements: L. 4.2 cm., W. 4 cm., Th. 1.7 cm., D. of peg 2 cm.

Description: A wood impression showing a flat portion, two and possibly three strands of

rope, and a peg impression showing a split in the peg are preserved. Munsell color 7.5YR 6/4 light brown.

Design: Two rollings on the exterior; a hero holding one lion(?) which is crossed with another animal, a third animal is possibly crossed with a fourth. Between these two pairs is a standard(?) or a portion of a geometric design.

K1.51 (M1 173, Illustr. 39)

Measurements: L. 3.2 cm., W. 2.7 cm., Th. 1.3 cm.

Description: Perhaps a small portion of the flat part against the wood of the door preserved; faint impressions of two strands of rope. Munsell color 5YR 7/6 reddish yellow.

Design: Fragment of a guilloche.

K1.52 (M1 174, Illustr. 37; PDS-1 15)

Measurements: L. 4.4 cm., W. 3.5 cm., Th. 1.1 cm., D. of peg 1.2 cm.

Description: The portion against the wooden door is curved but has clear wood impressions. Also preserved is the impression of one rope strand and the peg. Munsell color 5YR 6/4 light reddish brown.

Design: One figure with a long skirt turned up in front behind a horned animal. This skirted figure is holding a stick or spear with a bag-shaped object which appears to be hanging from it. In his other hand there is a plant (?) with a flag shape at the top. There are portions of two rollings of this design on the door sealing. This theme is thus far unique. It may be that it is taken from a Protoliterate theme of vegetation and animals but with its exact antecedents unrecognizable.

K1.55

Measurements: L. 3.1 cm., W. 4.3 cm., Th. 1.15 cm., D. of peg 0.9 cm.

Description: The flat portion against the wood is not preserved but one and possibly two rope impressions are visible; the peg is divided in two, similar to K1.50. Munsell color 5YR 7/6 reddish yellow.

Design: Only a small portion along one edge of the seal is preserved.

K1.56 (M1 175, Illustr. 40)

Measurements: L. 4.1 cm., W. 3.4 cm., Th. 1.2 cm., D. of peg 1.7 cm.

Description: Portion against the wooden part of the door not completely flat; two strands of rope impression preserved. Munsell color 7.5YR 6/4 light brown.

Design: Three rearing animals; the two on the right have their bodies turned away and their

heads facing each other, the right hand animal (a lion?) has a long straight upturned tail, the second animal in this pair is a horned quadruped with a short beard and is perhaps an antelope, the third animal on the left has splayed horns seen from the front and noticeable drill holes in his tail, a trait which Porada says is characteristic for Syrian Early Dynastic seals (1985, p. 92).

K1.57 (M1 176)

Measurements: L. 3.6 cm., W. 2.7 cm., Th. 0.9 cm.

Description: No traces of the peg are preserved but two strands of the rope impression are still visible.

Design: One of the few geometric motifs in the corpus. The seal which impressed this clay was 1.4 cm. high.

K1.61

Measurements: L. 2.9 cm., W. 3 cm., Th. 1.1 cm., D. of peg 2.3 cm.

Description: The flat portion next to the wooden door is not preserved; one strand of the rope and the peg impression are visible.

Design: Only a portion of one animal, a lion? The seal was at least 1.4 cm. high.

K1.63

Measurements: L. 2.5 cm., W. 1.4 cm., Th. 1.7 cm.

Description: Only flat portion against door and three strands of rope preserved.

Design: A small portion of the design is preserved with some geometric lines.

K1.65

Measurements: L. 1.8 cm., W. 2.9 cm., Th. 1.4 cm., D. of peg 1.1 cm.

Description: Only one small rope impression above a semi-flat wood impression and a small peg impression are preserved. The rope was 4 mm. in diameter.

Design: The design is not clear because the clay was too wet when the seal was rolled on it. Perhaps part of a lion visible.

K1.69 (M1 177, Illustr. 36)

Measurements: L. 5.5 cm., W. 4 cm., Th. 1 cm., D. of peg 1.8 cm.

Description: Traces of the impressions of two strands of rope. Munsell color 5YR 7/6 reddish yellow.

Design: A nude hero holding the beards of two horned animals (caprids) which have bodies facing away from the hero and heads turned back toward him. Beyond are two crossed animals; the one standing upright is a lion.

This is a common theme in Fara style seals. Strommenger, 1964 Pl. 42 bottom (ED II) has a hero pulling the beards of animals turned in same direction as this seal from Mozan. Amiet 1961, Pl. 64:854, a Fara seal, has this same motif although this hero has a different head. See also Pl. 62:907 and Pl. 71:948.

K1.72

Measurements: W. 2.6 cm., L. 4.7 cm., Th. 1.2 cm.

Description: Flat portion at the bottom and three rope impressions are preserved. Munsell color 10YR 7/4 very pale brown.

Design: Not preserved because seal was rolled when the clay was too wet.

K1.73

Measurements: L. 2.5 cm., W. 1.6 cm., Th. 9 mm.

Description: Portion against flat wood and two strands of rope preserved. Munsell color 7.5YR 6/4 light brown.

Design: Not well preserved.

K1.74

Measurements: L. 2.1 cm., W. 3.8 cm., Th. 1.1 cm.

Description: Portion against the flat door, one, possibly more; rope impressions and a portion of the peg impression preserved. The greenish yellow color is due to the high temperature in the secondary firing. Munsell color 5Y 8/3 pale yellow.

Design: Unclear.

K1.75

Measurements: L. 4.2 cm., W. 1.7 cm., Th. 2.05 cm.

Description: The flat portion against the door and two strands of rope only are preserved. The clay has some large pebbles in it. Munsell color 7.5YR 6/4 light brown.

Design: Unclear.

K1.76

Measurements: L. 3.1 cm., W. 1.3 cm., Th. 1.85 cm.

Description: The flat portion against the door has a line in it as if there was a crack in the door; the impression of one strand of rope is preserved. Munsell color 10YR 6/4 light yellowish brown.

Design: One animal leg only preserved; the seal was at least 1.5 cm. high.

K1.77

Measurements: L. 2.3 cm., W. 2.4 cm., Th. 1.2 cm.

Description: A small portion of flat wood impression and two strands of rope are preserved.

Design: Part of a lion?

K1.78 (Illustr. 26)

Measurements: L. 4.3 cm., W. 2.8 cm., Th. 1.2 cm.

Description: The impression of three strands of rope and the flat portion against door are preserved.

Design: Parts of three rollings are visible but seal was rolled on when clay was wet so that no individual figures are distinguishable. The seal was at least 1.5 cm. high.

K1.78

Measurements: L. 4.5 cm., W. 2.4 cm., Th. 2.2 cm.

Description: The flat portion against the wood of the door comes to a rounded end, indicating that it is complete on one end. One strand of rope impression is preserved.

Design: The upper surface is not well preserved; the trace of a beautifully upcurving tail (perhaps of a lion) and the hind quarters of another animal also with an upturned tail. The seal is at least 1.3 cm. high. Upwardly curving tails are found in ED III and early Akkadian seals.

K1.81 (M1 179)

Measurements: L. 5.4 cm., W. 3.8 cm., Th. 1.7 cm., D. of peg impression 1.5 cm.

Description: Traces of three strands of rope and traces of cloth impressions on the surface.

Design: The same seal was rolled on this door sealing as on K1.45 and K1.18; this sealing had been rolled twice on this example.

K1.82 (M1 180, Illustr. 38)

Measurements: L. 3 cm., W. 3.2 cm., Th. 1.5 cm., D. of peg 1.9 cm.

Description: Wood impressions on flat bottom, one strand of rope impression. Parts of four rollings of the same seal found on the exterior; one of these rollings crosses two others.

Design: Double register of animals separated by a register line; an animal file of the same type of animal all walking in the same direction. The animals have short ears and short tails; perhaps they are caprids, but the eyes are shown very large.

A single animal file is seen on a seal from Tell Chuera (Moortgat and Moortgat-Correns 1978 abb. 6a-b; this is also rolled on a door sealing). A seal with a double register but with a variety of animals walking in a file also comes from Chuera (*ibid.*, abb.12a-b). Seals with a double register appear both in ED II and ED III seals but usually have human figures included. (See, for example, Porada 1948 Pl. XVI:102,104, showing a double register of animals all going in the same direction, ED III.)

K1.87

Measurements: L. 3.5 cm., W. 1.7 cm., Th. 1.7 cm.

Description: Impression of flat wood of door and two strands of rope.

Design: Not clear but shows a portion of one person in a long skirt.

K1.88

Measurements: L. 5.3 cm., W. 3.2 cm.

Description: Clay lump with relatively clean clay, few inclusions and many fingerprints preserved; this piece resembles the door sealings with the rounded edges near or on the flat part of the door. There are no signs of rope impressions.

K1.90

Measurements: L. 2.35 cm., W. 1.4 cm., Th. 1.1 cm.

Description: The clay is very clean except for one large pebble; one strand of a rope impression preserved.

Design: Unclear, perhaps part of an animal.

K1.91

Measurements: L. 5.0 cm., W. 2.7 cm., Th. 1.3 cm.

Description: The clay is tempered with much chaff, especially on the exterior.

Design: Unclear, perhaps part of a scorpion. The seal was at least 2.3 cm. high.

K1.92 (M1 181, Illustr. 31)

Measurements: L. 6.5 cm., W. 4 cm., Th. 1.8 cm., D. of peg impression 1.7 cm.

Description: Three rope impressions are preserved as well as the flat portion next to the wood of the door; the peg impression is also preserved. The clay is tempered with some chaff and suprisingly large pebbles; one pebble is 3.5 mm. and another on the surface is 5.5 mm. across. Parts of three rollings are preserved.

Design: A rearing lion is being attacked by a human with skirt tucked up in front holding a dagger with large pummel. Behind this figure is a standing bull(?) with a screw type tail. The complete seal was at least 1.8cm high.

In the Mozan door sealings we have represented combat between nude heroes and rampant animals as well as a figure with a skirt which is turned up in the front. These figures are well known on Early Dynastic glyptic at least from ED II on. They can interchange roles to the extent that either the nude or the skirted figures can wield the large dagger that appears also in these scenes. See for example Amiet 1961, 891, a Fara style seal, showing a man with an open skirt in the same position as our seal; in addition he is also associated with an animal behind him (in this case rearing, not standing). Other examples of these figures occur with minor variations, *e.g.* Buchanan 1981, 247 (on this ED II seal the nude belted hero with upstanding hair, straight but not tufted, holds the dagger, not the skirted figure as in the Mozan seal). In Porada 1948, Pl. XIV:85, there is a man in a short kilt with a dagger threatening a rearing lion; see also No. 86 on the same plate. These figures are also associated with the nude hero with hair in upstanding tufts in K1.29. The skirt of the Mozan figure is found on ED II style cylinder seals, Frankfort 1955, Pl. 46:489, and Amiet 1961, Pl. 67:891; the servant behind the main male figure is wearing one of these skirts as seen also on the ED I Kudurru of Ushumgal in the Metropolitan Museum of Art (Amiet 1980, Nos. 301, 303). The screw type tail on the bull is paralleled by an ED II seal in which a bull man has a similar tail (see Strommenger 1964, Pl. 42:bottom).

The same figure with an upturned skirt can be seen in another Mozan door sealing (K1.52), holding a plant motif in one outstretched hand, and what appears to be a pole with a bag hanging from it over a standing horned animal; this theme appears to be unique. The

style of the carving on the Mozan impression can be dated to ED III. While the theme started earlier and continues into the beginning of the Akkadian period it does not appear to be popular in the Akkadian period and in any case is not exactly the same as ours.

6.2.3.2 Door sealing from K2

K2.8

Measurements: W. 2.6 cm., L. 4.1 cm., Th. 2 cm.

Description: Even though this door sealing fragment was found in K2, next to K1 on the side of the mound, it is also secondarily baked and has small mineral inclusions. It has a partially flat bottom and three strands of rope impression; no peg impression is preserved.

Design: A partial geometric design and a portion of an animal(?).

6.2.3.3 Other sealed objects

In addition to the corpus of door sealings from MZ1 and 2 there was a jar sealing, a tag, several pieces of clay not obviously connected with door sealings but connected with some sealed object and one sherd with a seal rolled on it.

K1.6 (M1 167, Illustr. 28)

Measurements: L. of impression 4.65 cm., L. of single design 2.3 cm., H. of seal 2.1 cm.

Description: Jar sealing (K1.6 = MZ1TA16; it came from K1 Locus 6 f14). Munsell color 2.5Y/7.2 light gray. Impression rolled on a sherd from the shoulder of a jar with traces of the neck curvature. It was rolled upside down with respect to the jar. This sherd comes from a Wet Smooth ware jar.

Design: Human figure facing a scorpion which he seems to be holding by the tail. Behind him is a long necked animal with elaborately patterned horns, perhaps a deer. The carving is very angular; this can especially be seen in the body of the human and the scorpion. The legs of the animal and its horns have a more linear quality. Based on the carving technique this seal should be dated to ED II.

K1.8 (M1 168, Illustr. 29)

Measurements: L. of tag 4 cm., W. of tag 4.3 cm., Th. 6 mm.; L. of impression 4 cm., H. of impression 3.2 cm.

Description: Sealed pottery tag (K1.8 = MZ1TA25 from lc6 f13). Munsell color number 10Y 5/6 red. This clay tag is tempered with some chaff and sand; it was burnt red-brown in the secondary fire and in places is almost blue. It is fairly flat on the back with traces of finger impressions.

Design: Early Dynastic motif of antithetical animals with their legs crossed in the middle and heads probably turned back (heads missing in this rolling); a smaller duck(?) stands to the right. At the bottom is a horizontally placed figure.

In typical Mesopotamian motifs of this type the crossing of the animal's legs is much more gracefully patterned; however in this seal an overall patterned effect was achieved, if somewhat in a disorganized manner. Part of this effect comes from the horizontal placement of the human figure(?) at the bottom of the seal which is not found in southern models. The emphasis on the linear aspect of the modelling probably indicates an ED II date.

K1.64

Measurements: L. 3.8 cm., W. 2.8 cm., Th. 6 mm.

Description: Portion of a tag. Dark burnt clay with chaff impressions on the surface. Flat on one side and slightly rounded on the other.

Design: None. This is the portion of the tag without the rolling. It is included here because it is the same type of object as K1.8 above.

K1.66

Measurements: L. 2 cm., W. 1.9 cm., Th. 4 cm.

Description: Semi-circular piece of clay which is not in the shape of the typical door sealings. It has a smooth exterior with faint impressions of string inside. Its purpose is unknown.

Design: One figure with a long skirt.

K1.80 (M1 178)

Measurements: L. 15.5 cm., W. 9 cm., Th. 4.2 cm. at thickest, D. of jar body to which sealing was affixed was at least 34 cm.

Description: Jar sealing. The clay was placed over jar body at base of the neck. Rope impressions can be seen on the upper portion of preserved clay; the rope was from 7-9 mm. in diameter.

Design: Two humans facing each other with arms raised, perhaps fighting; traces of a third human figure. In the field are a star(?) and a fish(?).

6.2.3.4 Conclusions

The over forty sealings from the excavations near the city wall were for the most part used to seal doors. Many of the designs of the seals rolled on them are not readable but of those that are well preserved many have the nude hero motifs which are so prevalent

in the south during the Early Dynastic period. From their designs the date of these seals ranges from late in the Early Dynastic II period to Early Dynastic III. It is still too early to discern in the Mozan material the elements of a regional style which must have existed.

While many of these motifs do continue into the Akkadian period, our material does not appear to be that late, as no purely Akkadian designs were found in Mozan. This probably indicates that the storeroom (or rooms) was used during the ED III period and possibly came into use in the late ED II period. The fact that this deposit is what it appears to be, a closed deposit, is indicated not only by the stratigraphy and the other objects found in it but also by the presence of three sealings rolled with the same seal (K1.18, 45, 81). We know from later texts that doors or containers within storerooms were sealed by bureaucratic officials (most recently, see Beyer 1985). While we have no certain evidence of a bureaucratic use for these Mozan sealings, the use of seals for sealing doors may be widespread at Mozan since a burned door sealing from the same time period was picked up by chance on the surface of the site (Z1.15, Illustr. 41).

6.3 Other objects

A number of metal objects came from the excavations in Areas B1 and K1 (Illustr. 21; *PDS-1* 20). Many of them were pins of the type worn as garment fasteners; M1 202-4 came from K1; M1 205 was found in B1, while M1 206 was picked up from the surface on the mound near Area K1. At Terqa two similar pins, but longer, were found in the grave of a mid third millennium woman near the city wall (Kelly-Buccellati and Mount-Williams 1977).

Spearheads are represented in the excavated collection from B1; one of these had a long twisted tang and two had their tangs bent as if through impact (M1 184-6). Also from B1 came several metal spatula-type objects, two broken off (M1 188, 190) but one fairly complete and folded over on itself (M1 189). The thinness of these objects precludes their being employed as weapons or as tools for any other heavy use. Metal arrow heads and small points also came from B1 (M1 191-201).

One of the most remarkable finds from Mozan is a small pottery horse(?) head (M1 209; *PDS-1* 19) which came from the burnt deposit (f16) of the city wall in K1 (Illustr. 1). Figurines of horses also came from the surface of the mound (M1 209). Equids are known from third millennium Mesopotamia and have been the subject of a dissertation by J. Zarins (1976). Among the other figurines is a nude torso from B1 (M1 208). A worked flint blade was also found (M1 207).

Near the stones of the building in Area B1 a small eye socket (M1 210) was discovered (Illustr. 20; *PDS-1* 10). The pupil inlay had disappeared but the stone socket is well preserved.

Also from this building came a rectangular wooden piece which was perhaps a stylus.

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FIGURES

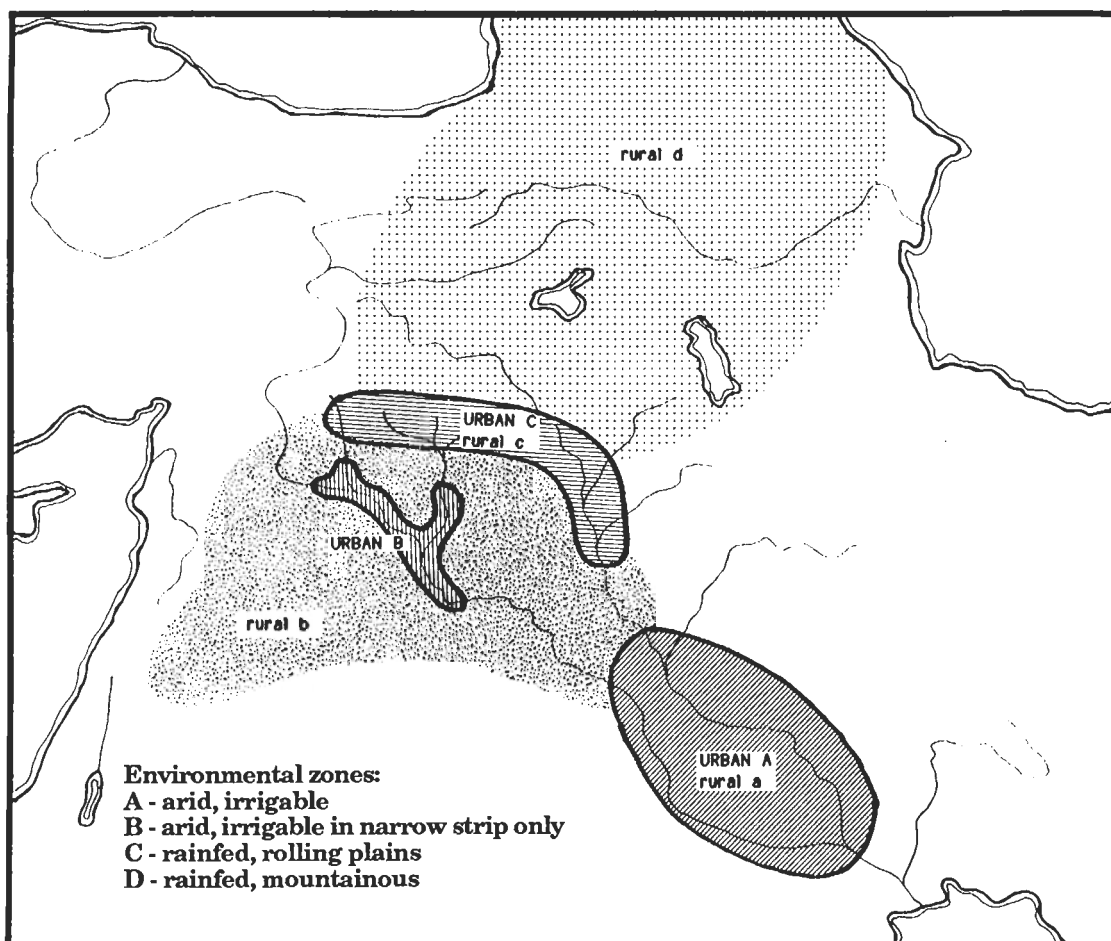


Figure 1. Rural and urban zones in Syro-Mesopotamia during the third millennium

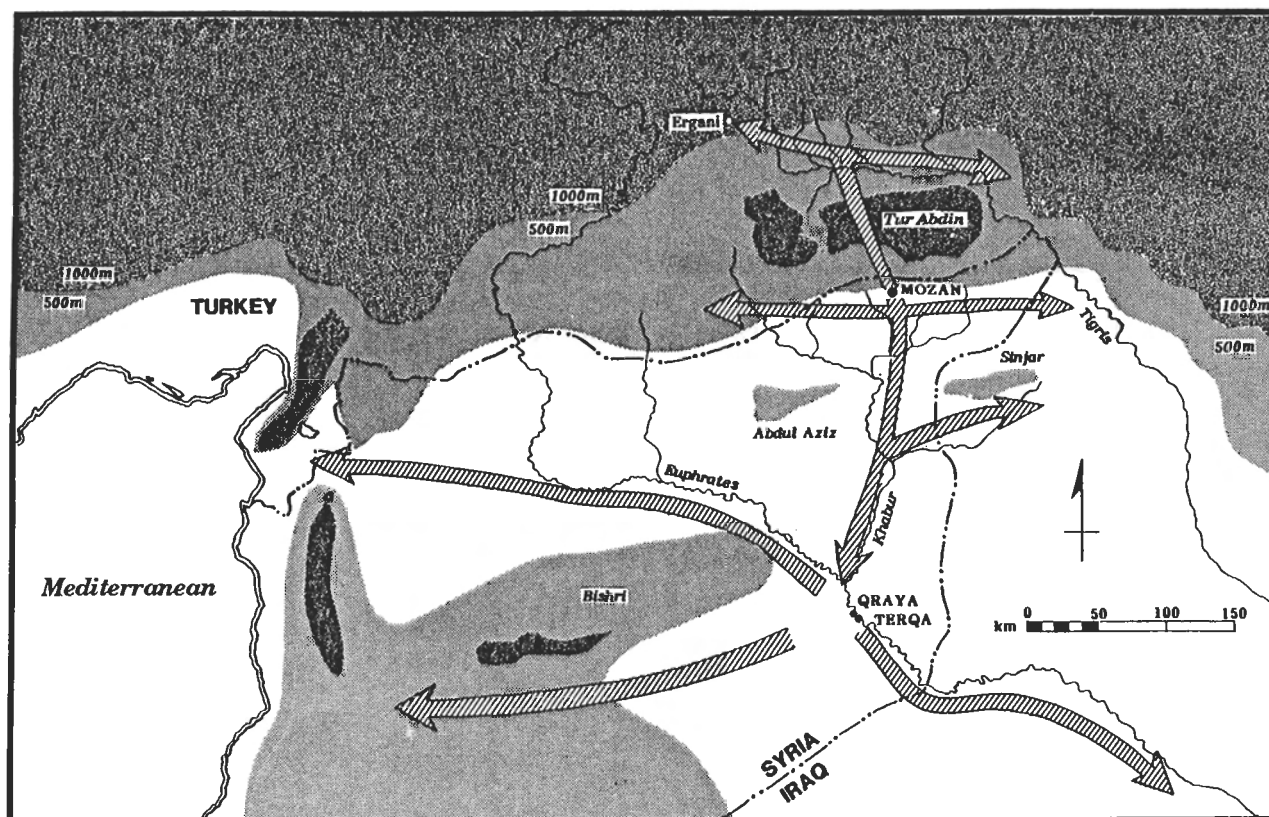


Figure 2. Major trade routes

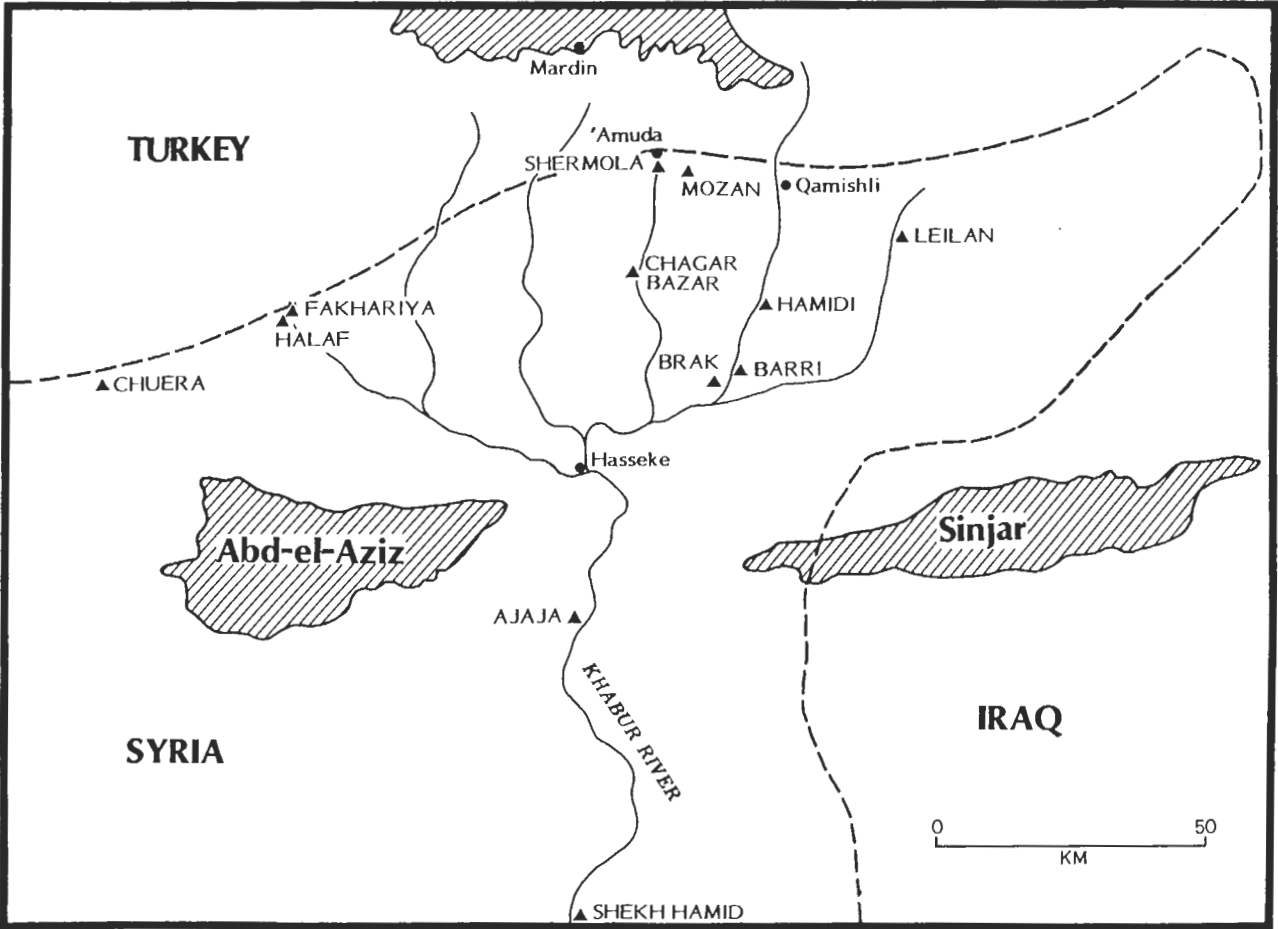


Figure 3. Major sites in the upper Khabur region

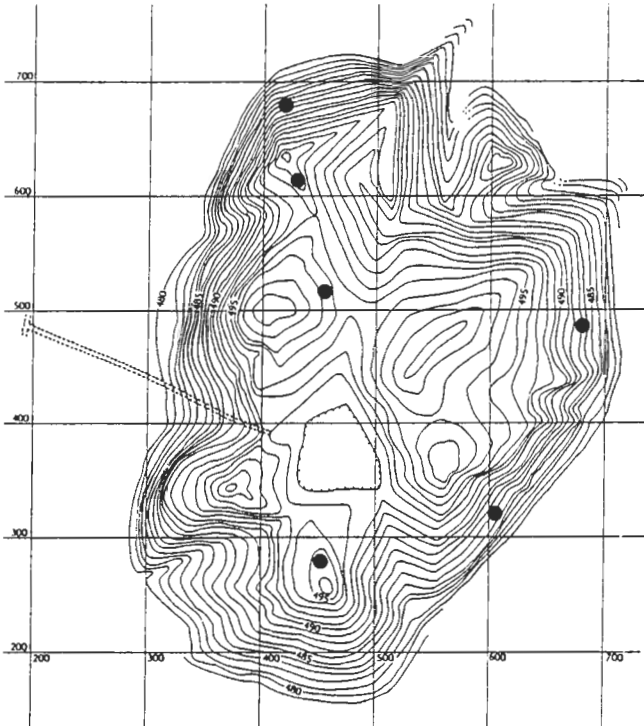
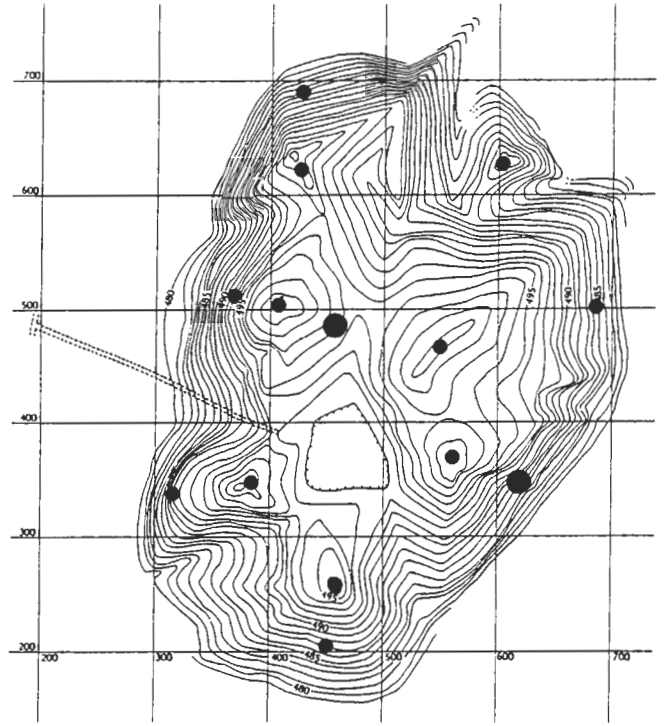
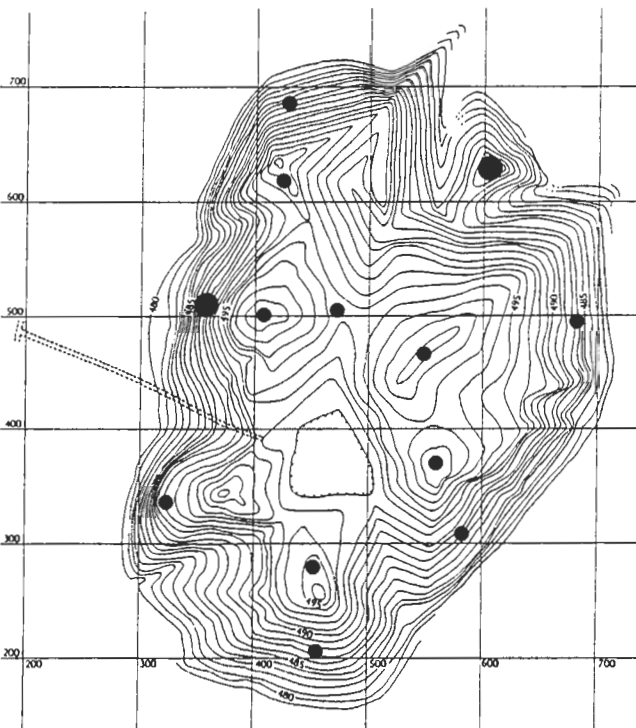
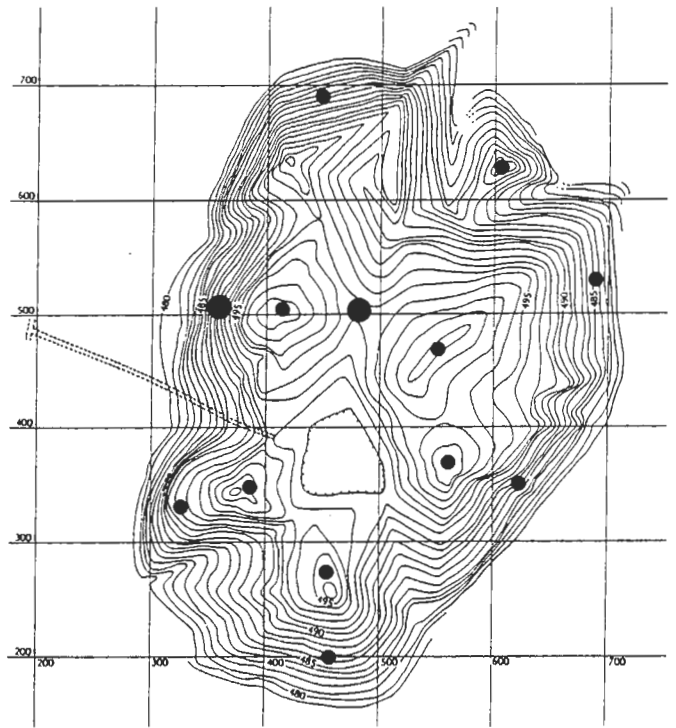
EARLY THIRD MILLENNIUM (NINEVITE V)**MID THIRD MILLENNIUM****LATE THIRD MILLENNIUM (UR III)****MID EARLY SECOND MILLENNIUM (HABUR)**

Figure 4. The High Mound: Distribution of ceramic wares by period

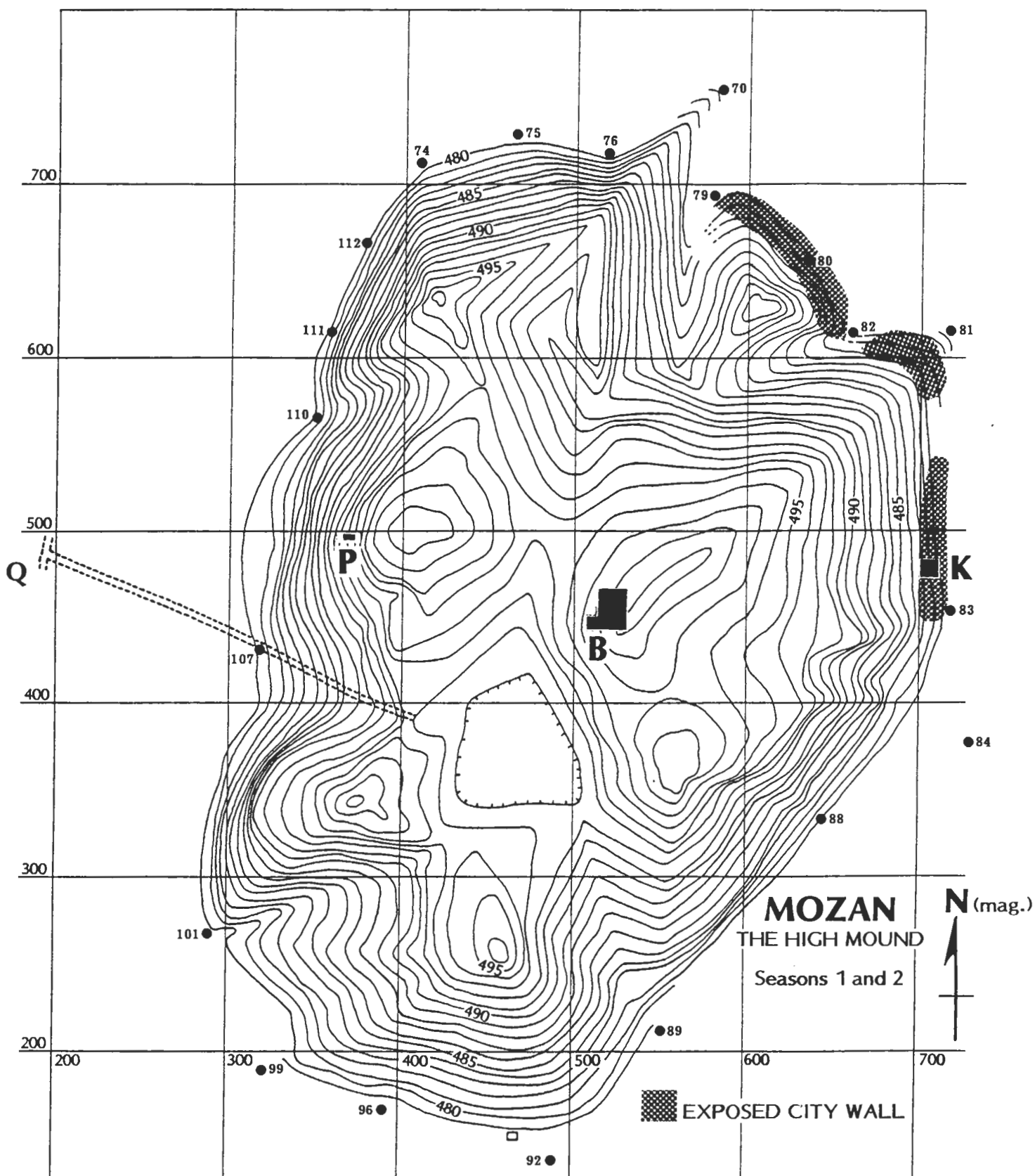


Figure 5. Tell Mozan: Topographic map of the High Mound

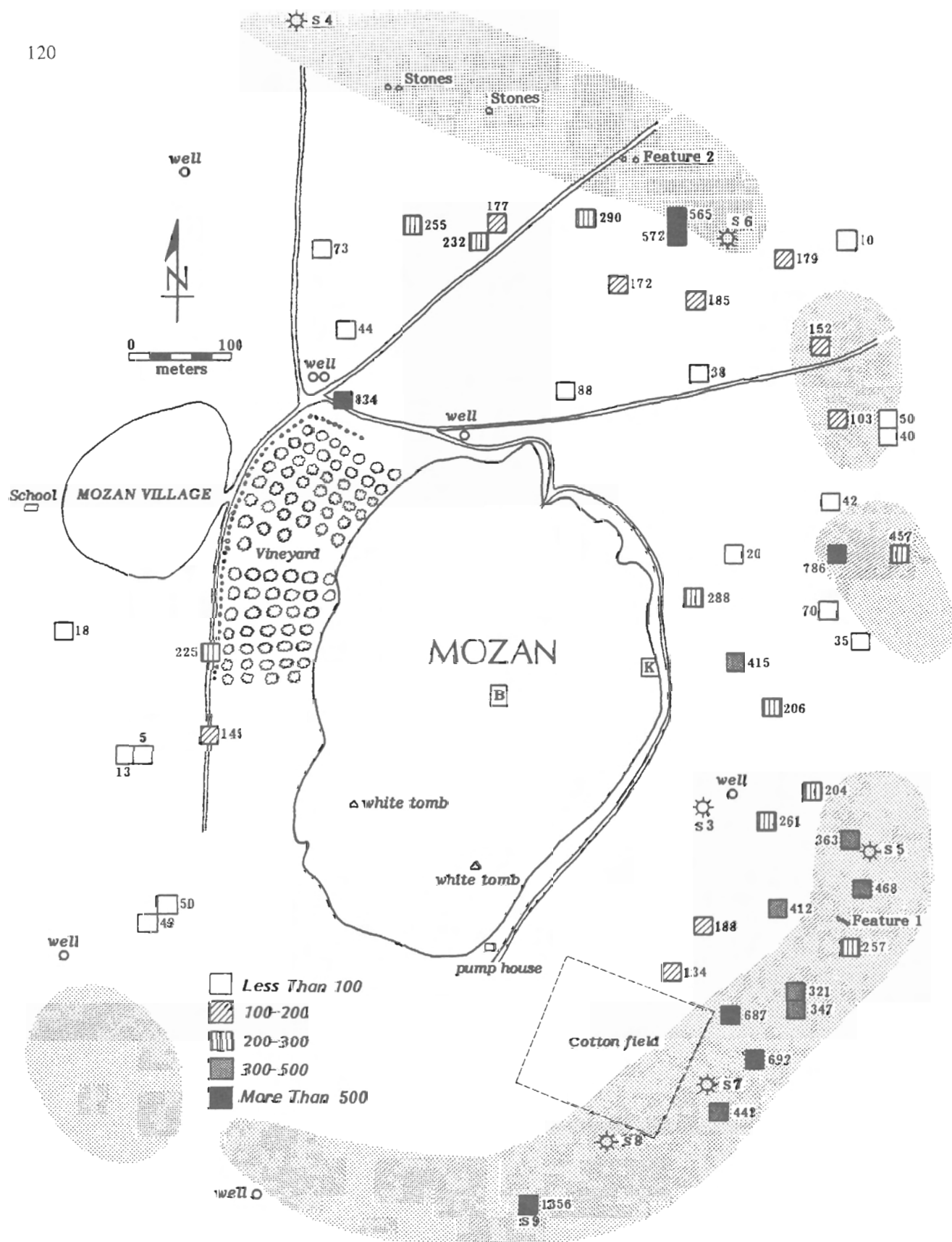


Figure 7. The Outer City: Distribution of ceramic wares by total number

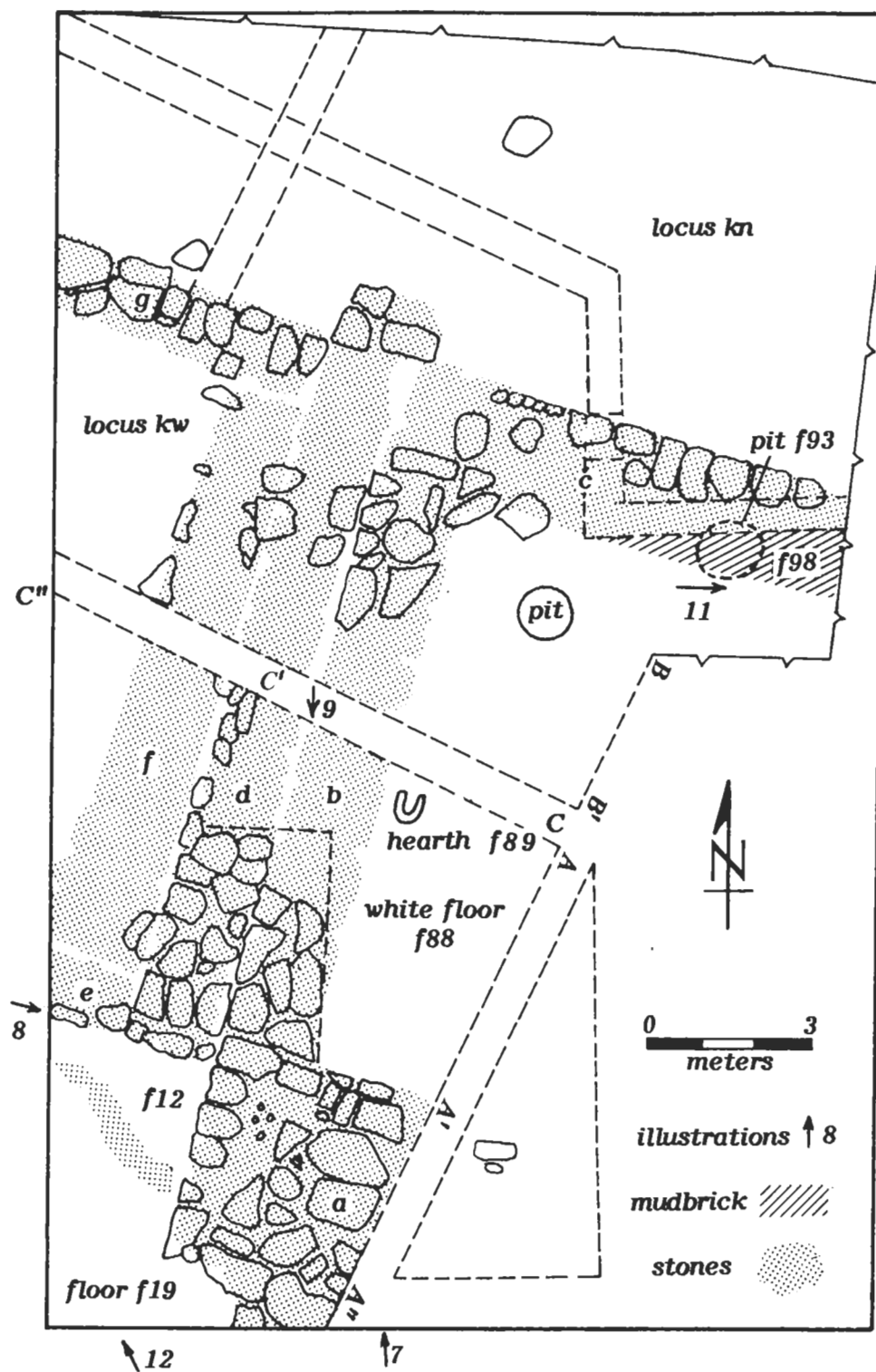


Figure 9. The stone building in Area B: sketch floor plan

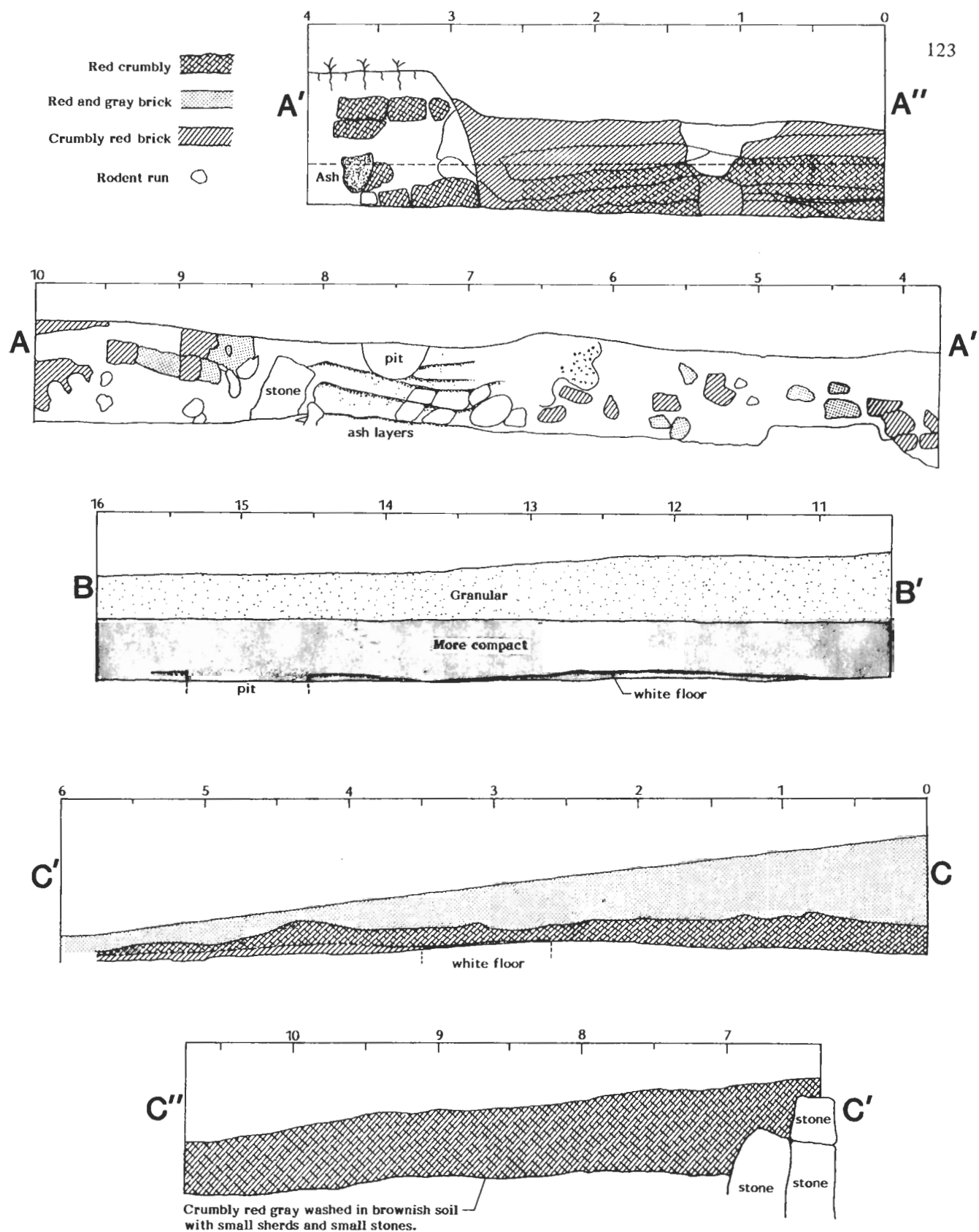


Figure 10. The stone building in Area B: sections

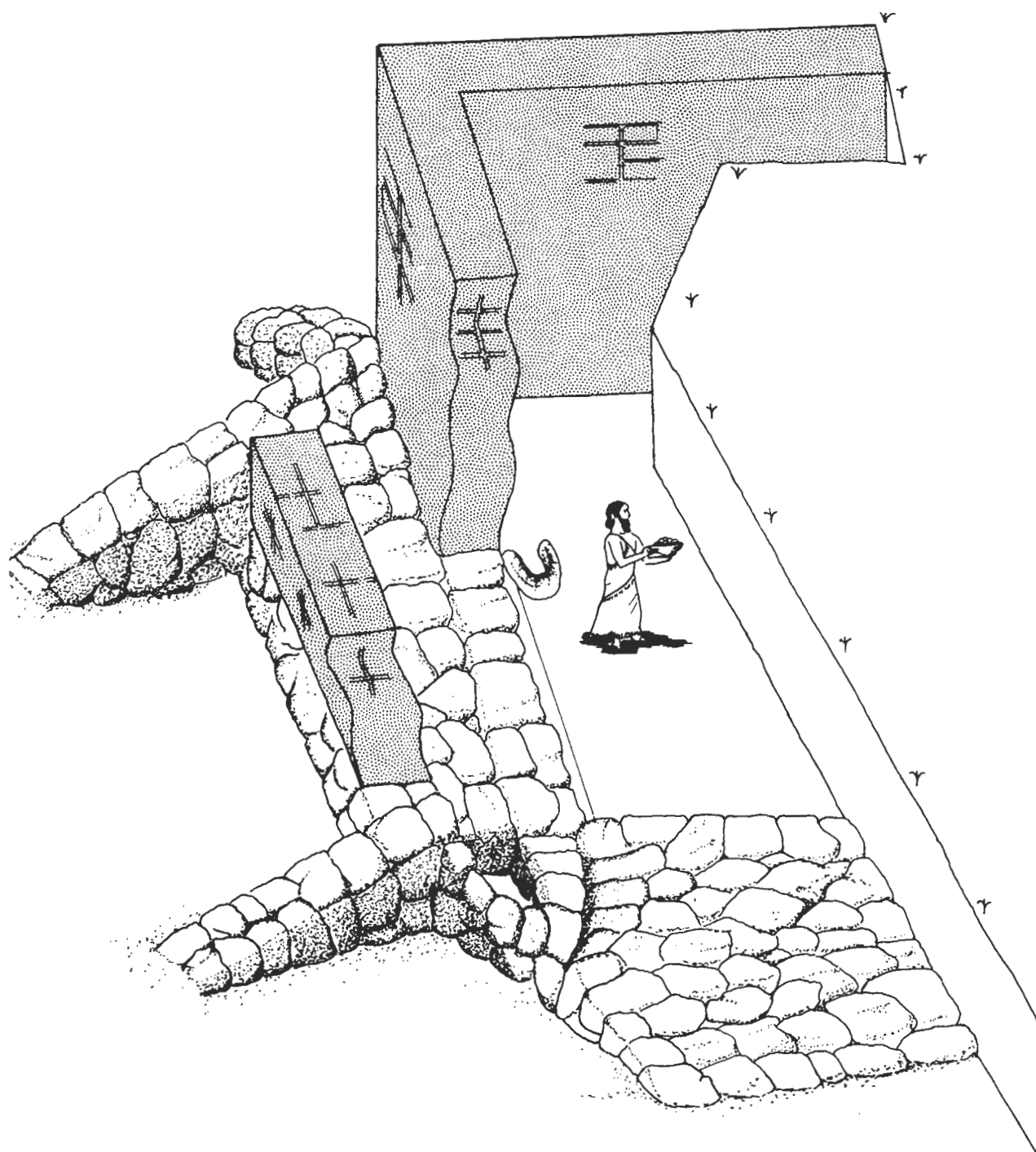


Figure 11. The stone building in Area B: reconstruction

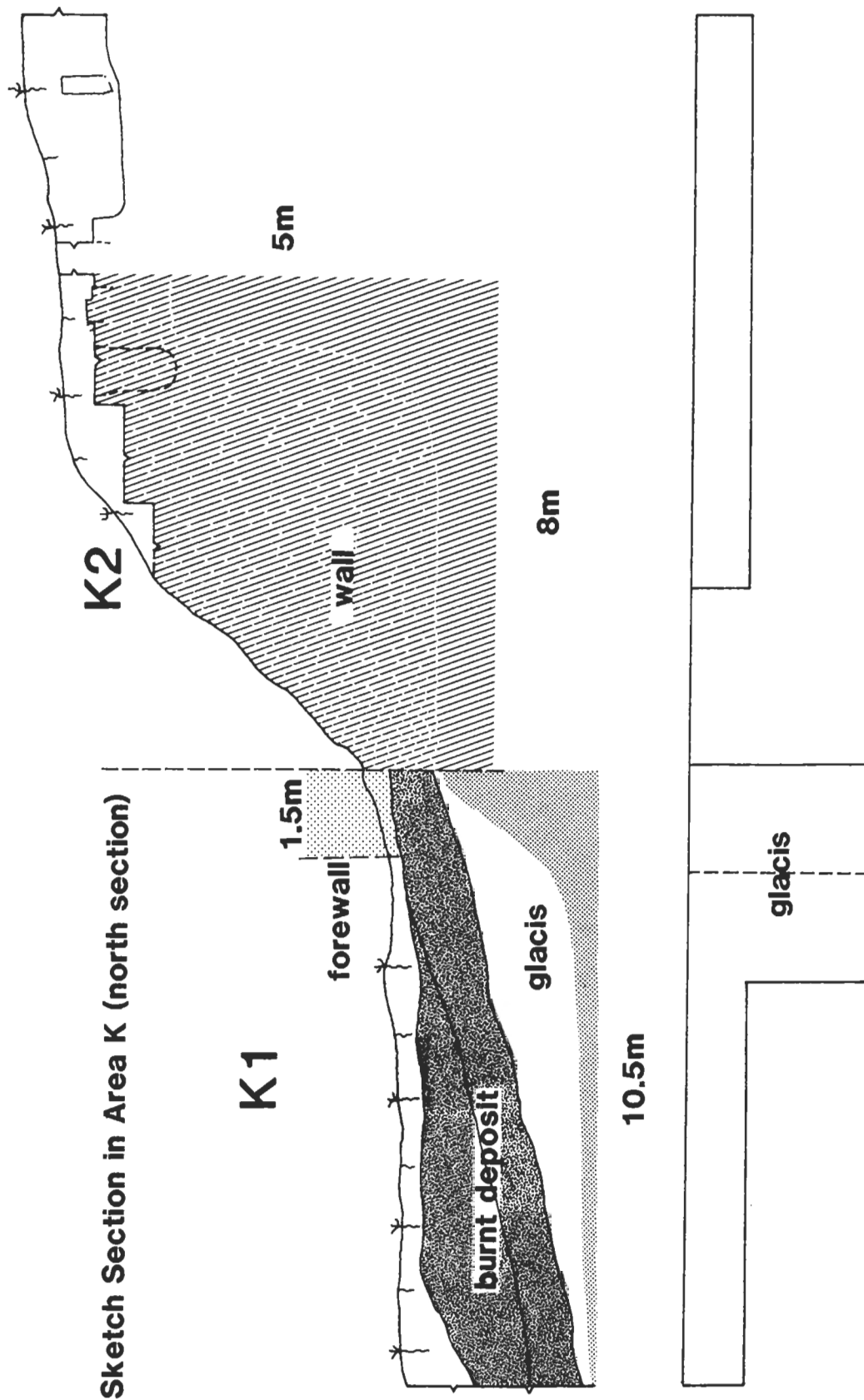


Figure 12. The city wall in Area K: sketch section

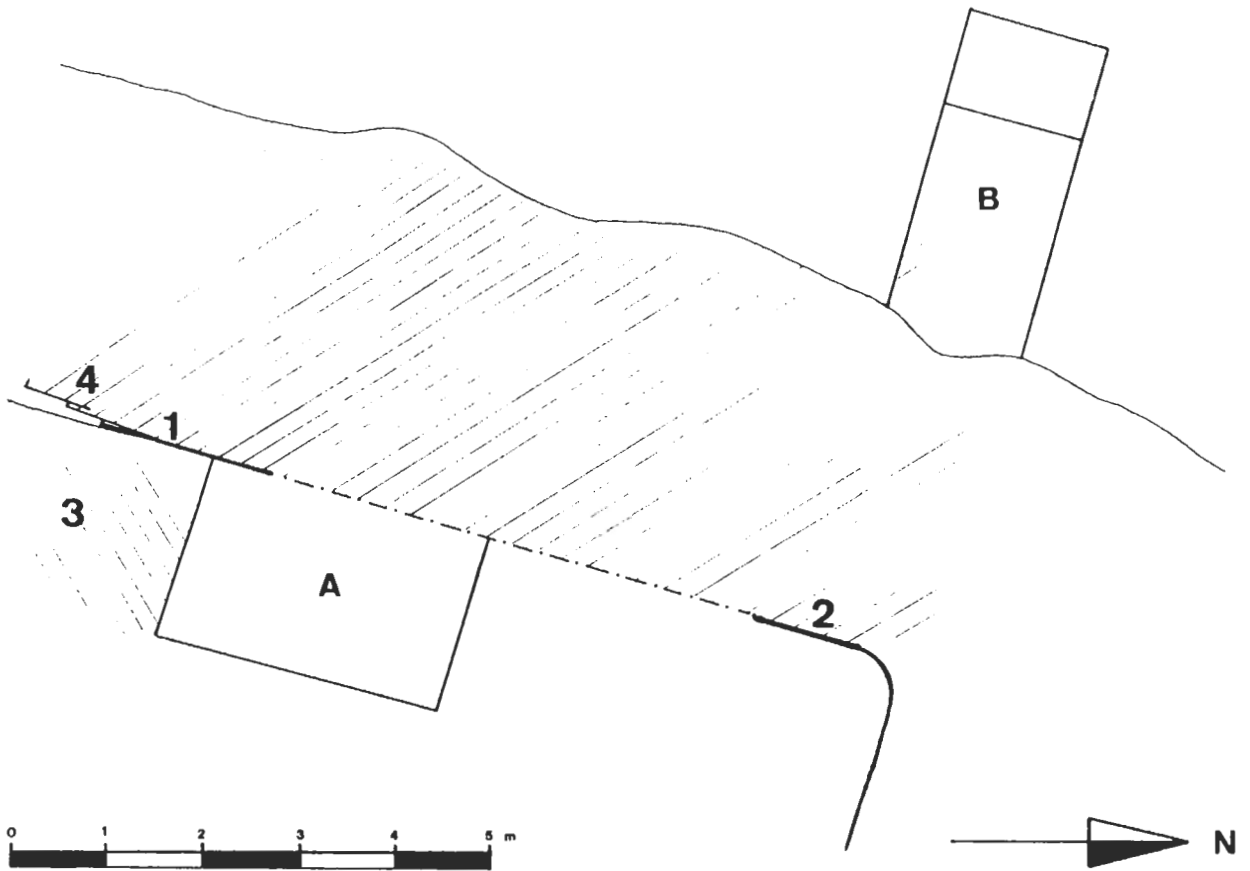


Figure 13. The city wall in Area K: floor plan (1984 season)

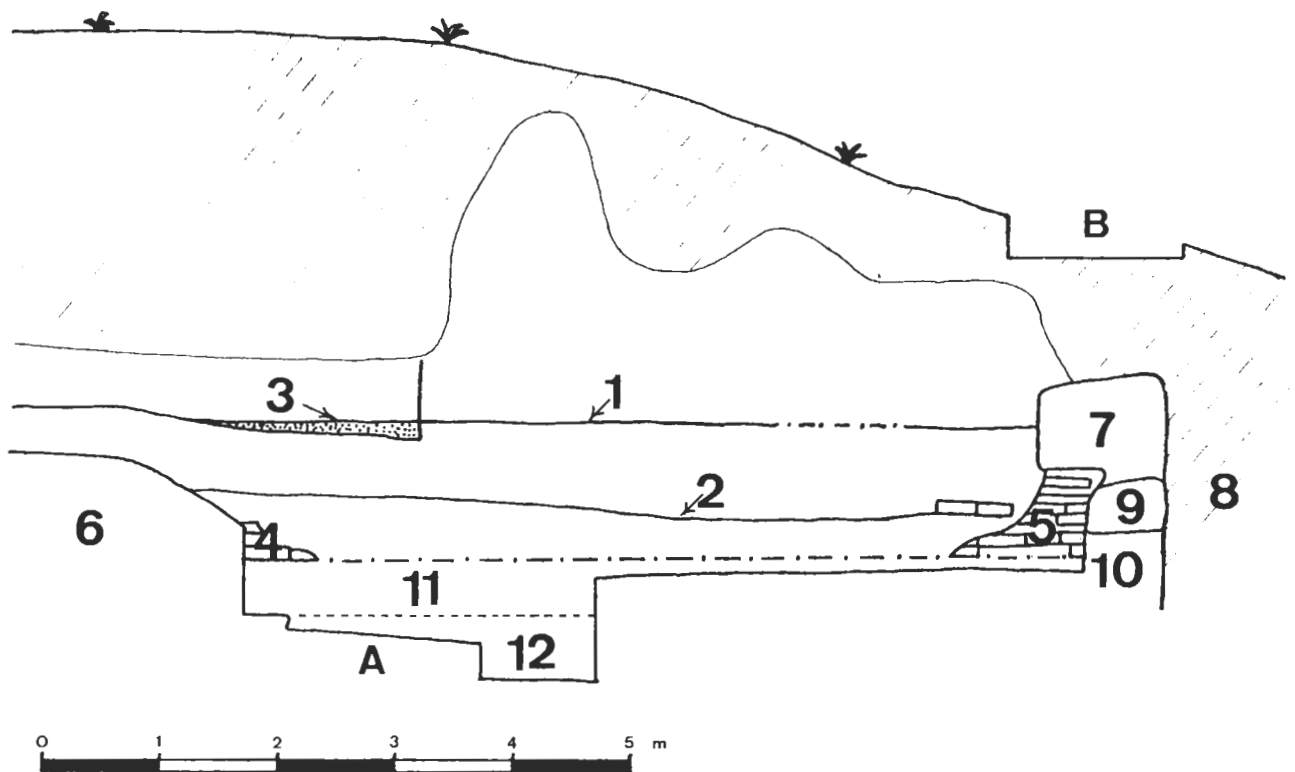


Figure 14. The city wall in Area K: frontal view (1984 season)

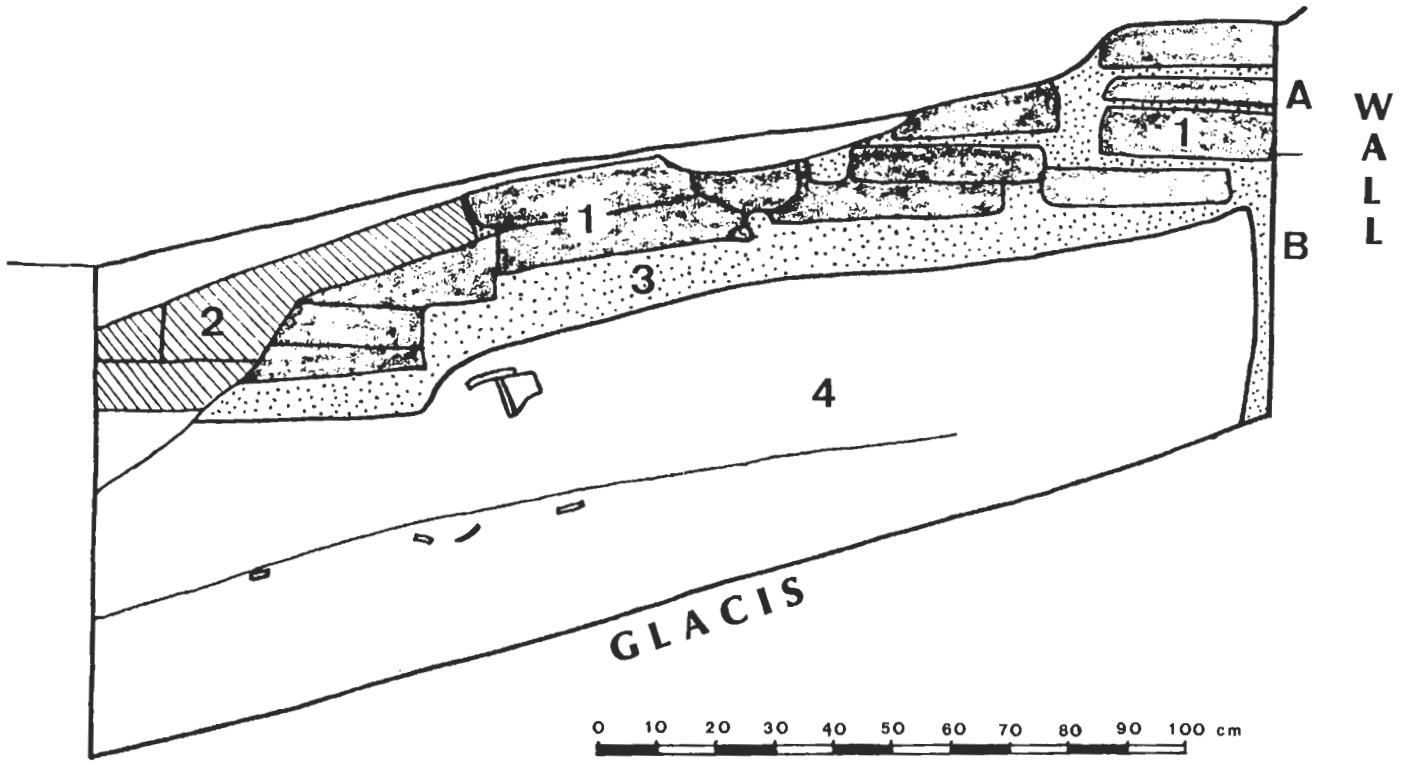


Figure 15. The city wall in Area K: North section of Locus A

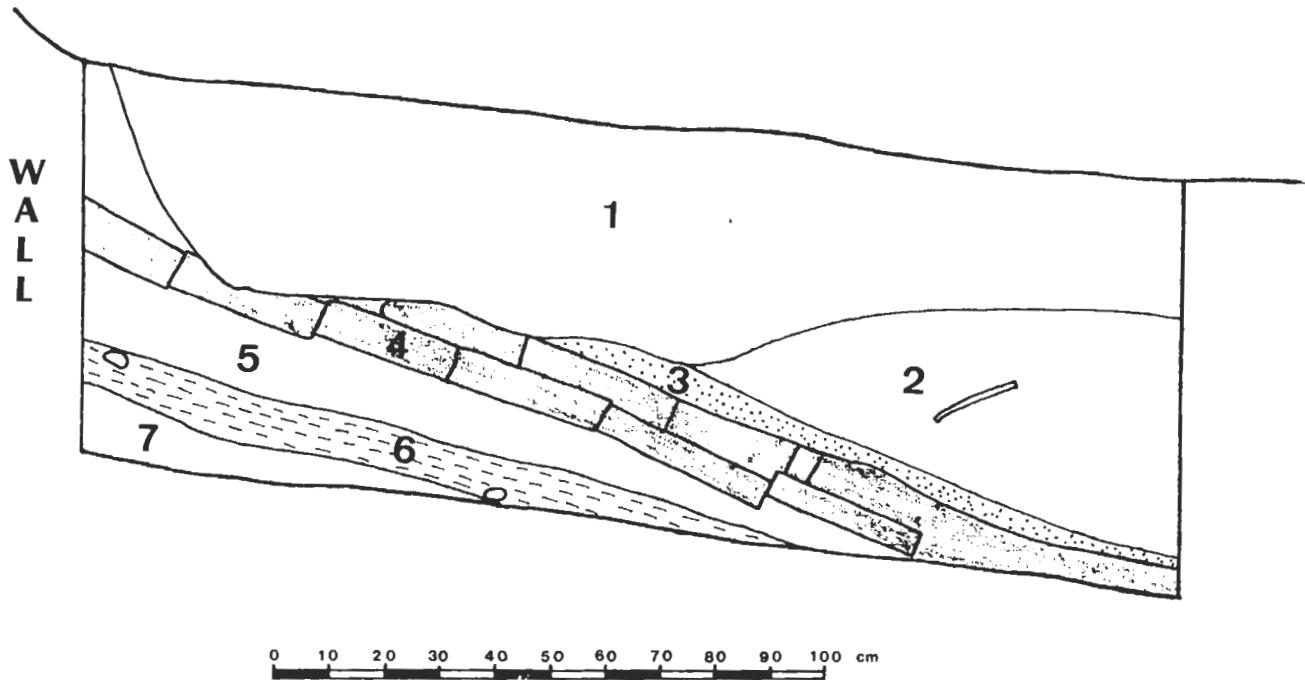


Figure 16. The city wall in Area K: South section of Locus A

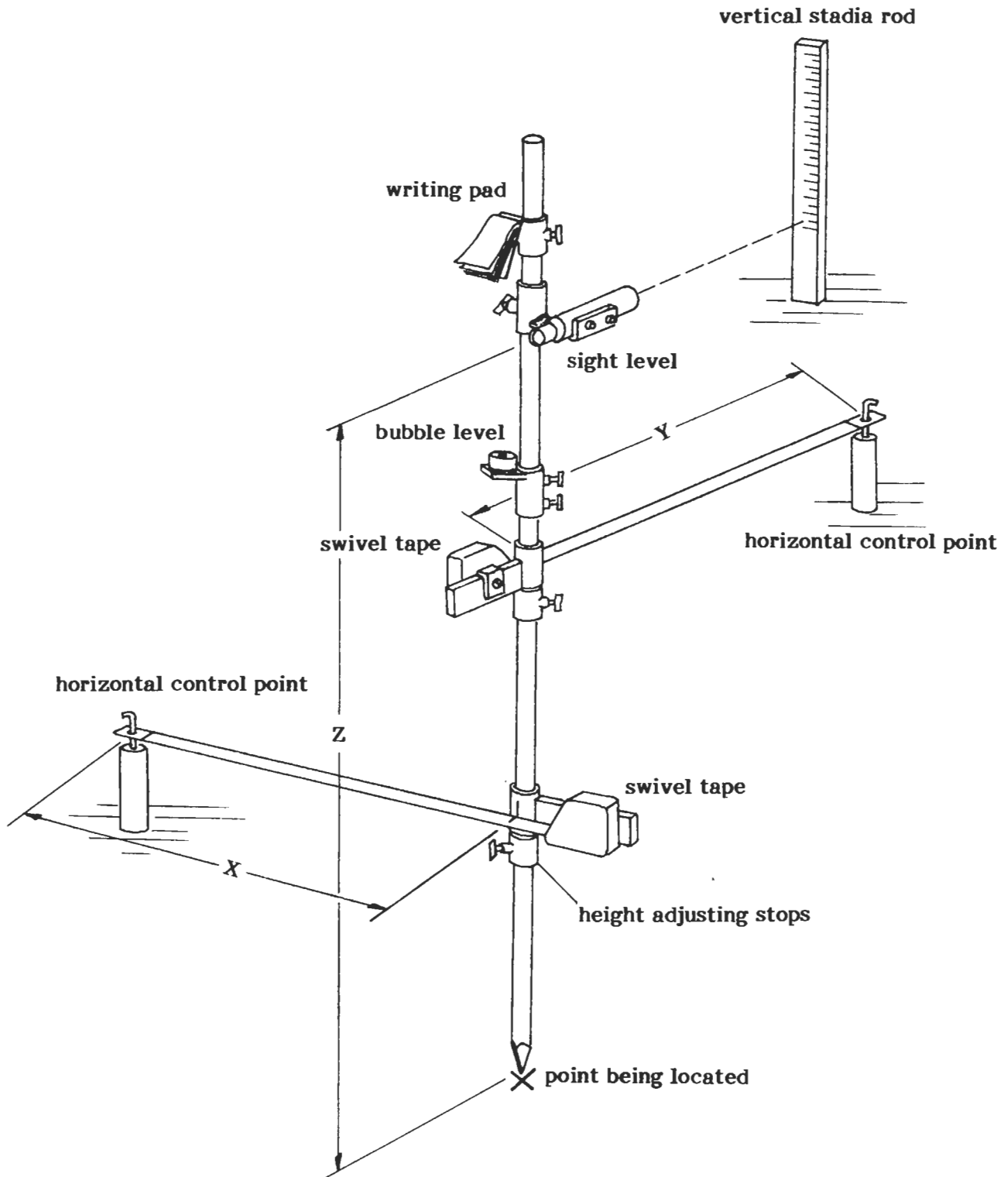


Figure 17. Sketch of triangulation rod

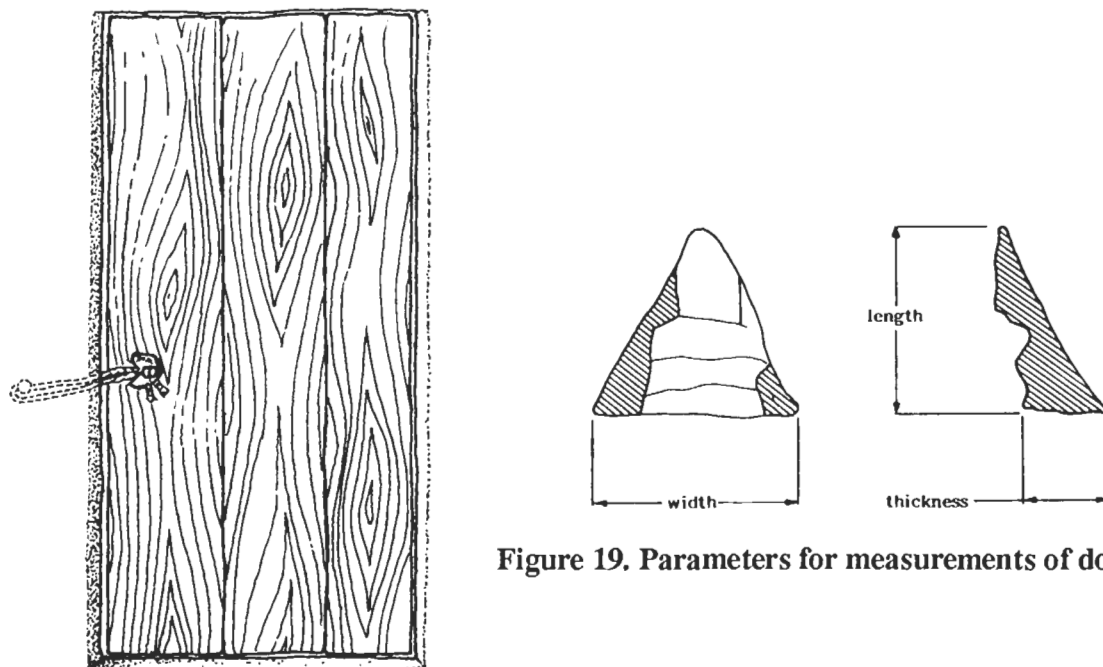


Figure 19. Parameters for measurements of door sealings

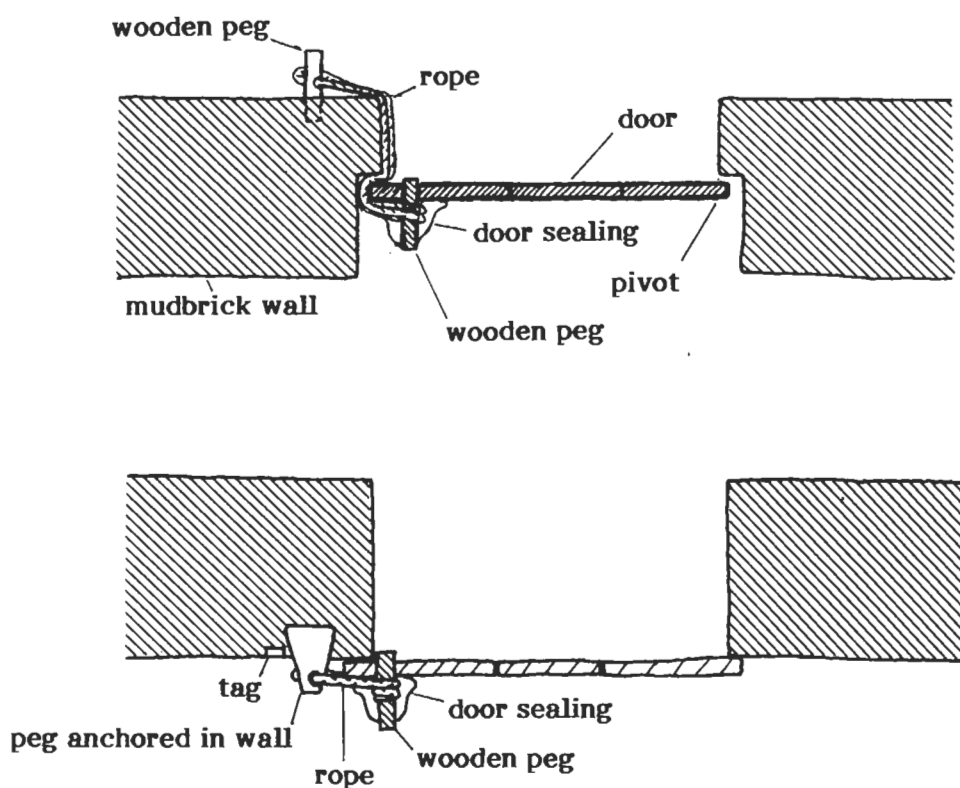


Figure 18. Suggested reconstructions of the use of door sealings

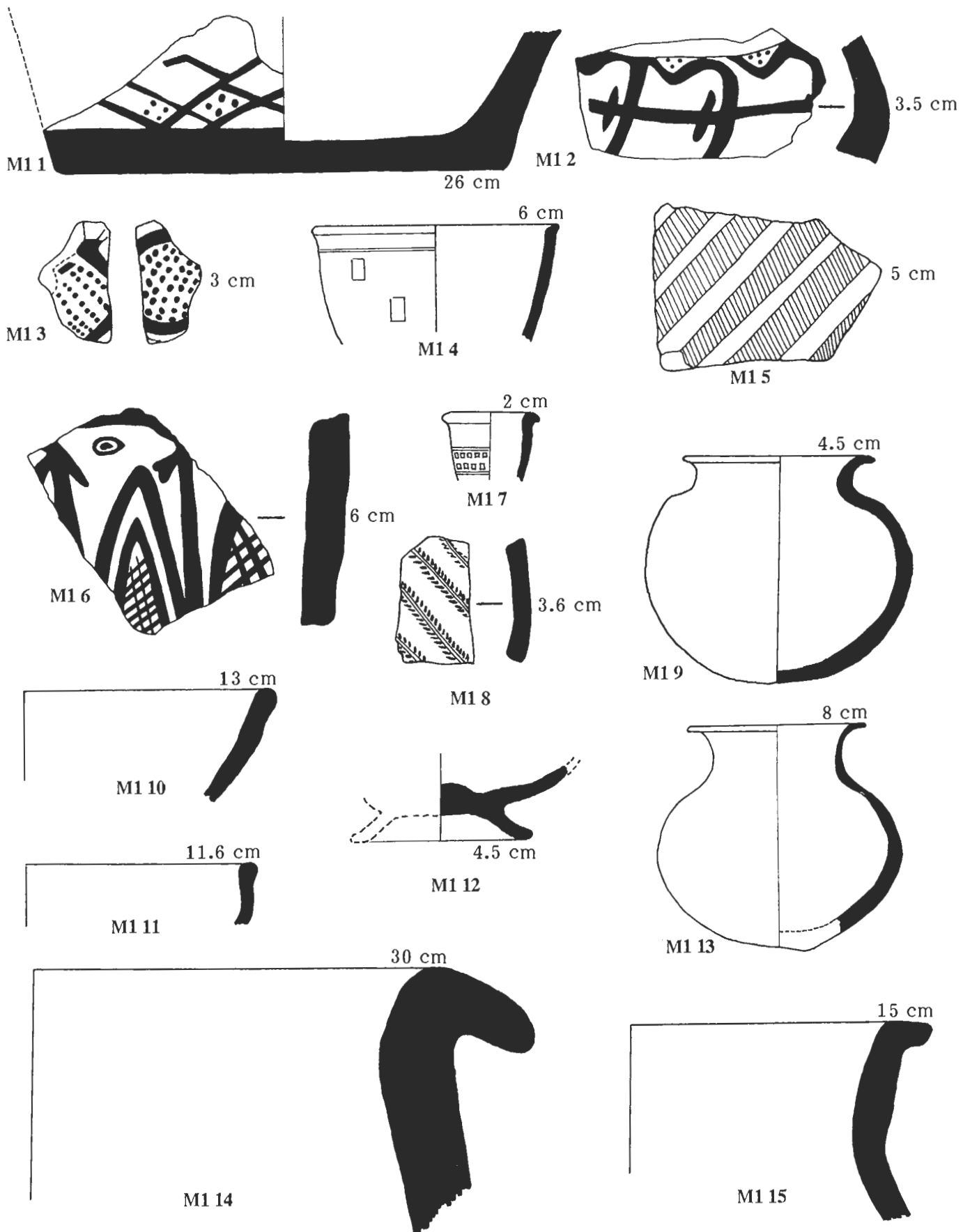
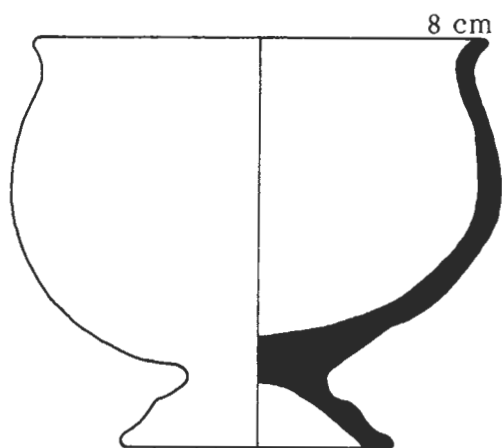
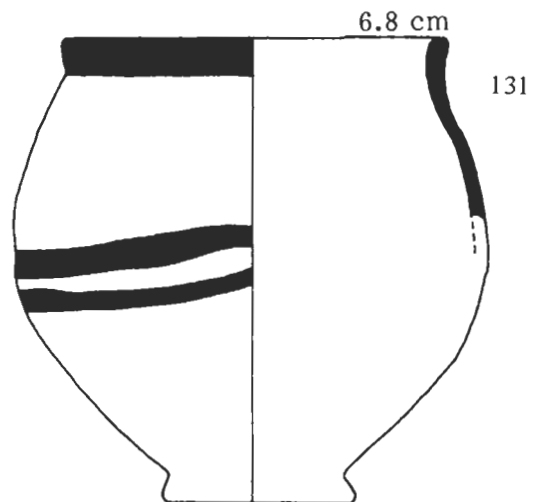


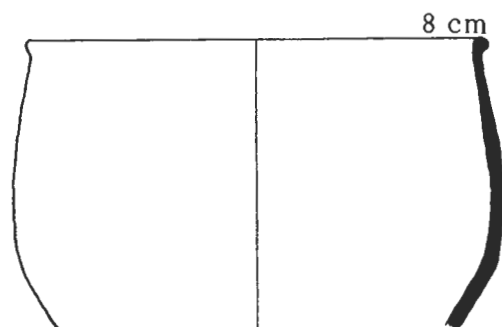
Figure 20. Ceramic types from the surface of the High Mound
Halaf (M1 1-3), Incised Ninevite V (M1 4-5, 7-8), Painted Ninevite V (M1 6), Metallic ware (M1 9-15)



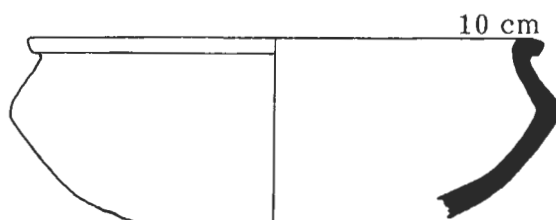
M1 16



M1 17



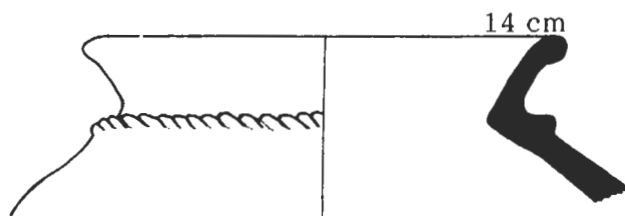
M1 18



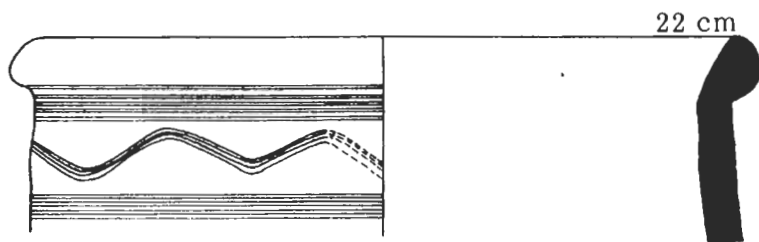
M1 19



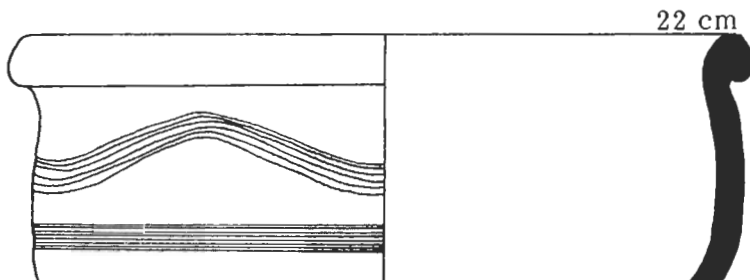
M1 20



M1 21



M1 22



M1 23

Figure 21. Ceramic types from the surface of the High Mound
Simple ware (M1 16, 18-19), Painted Simple ware (M1 17), late third mill. or "Ur III" (M1 21-23)

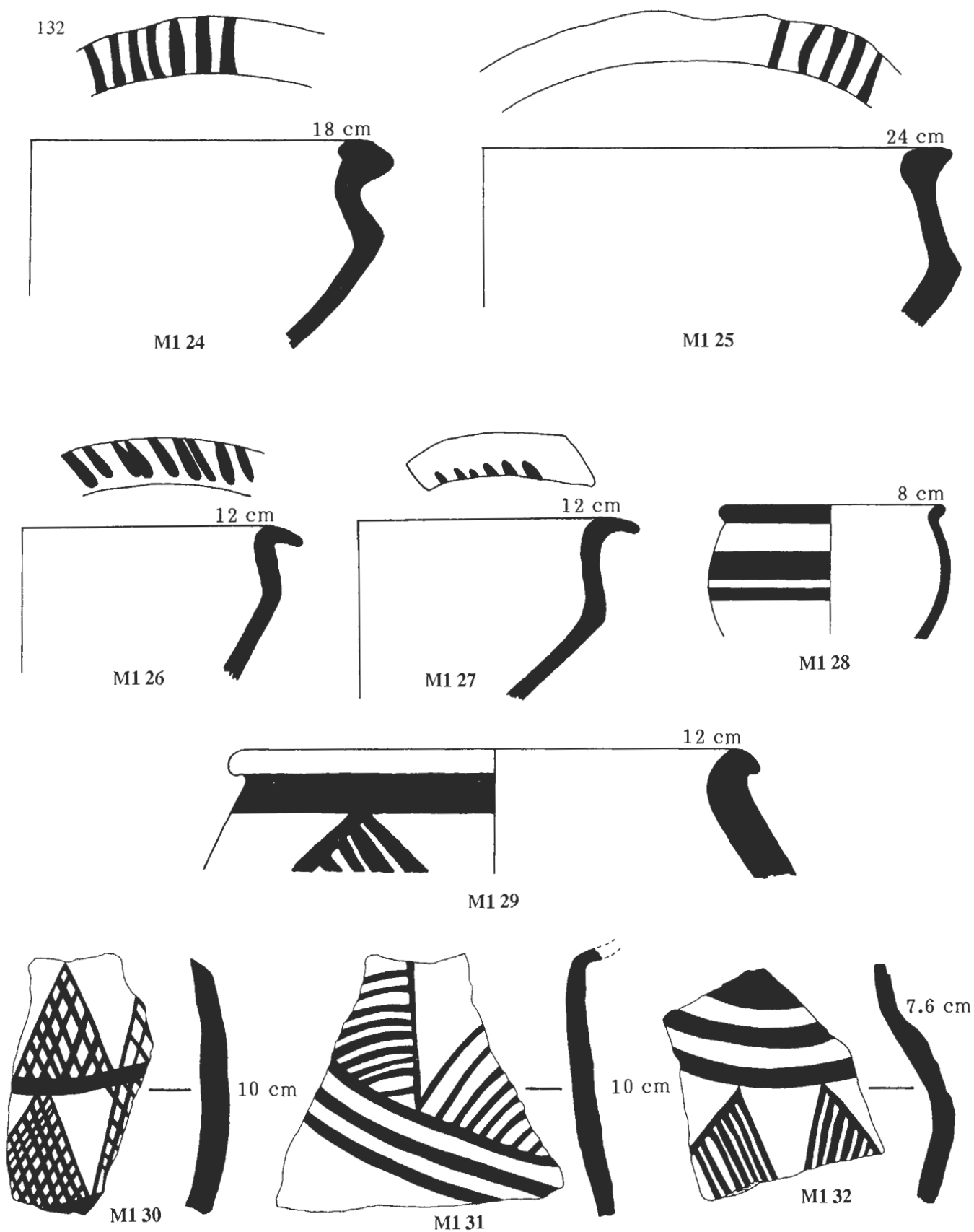


Figure 22. Ceramic types from the surface of the High Mound: Khabur ware

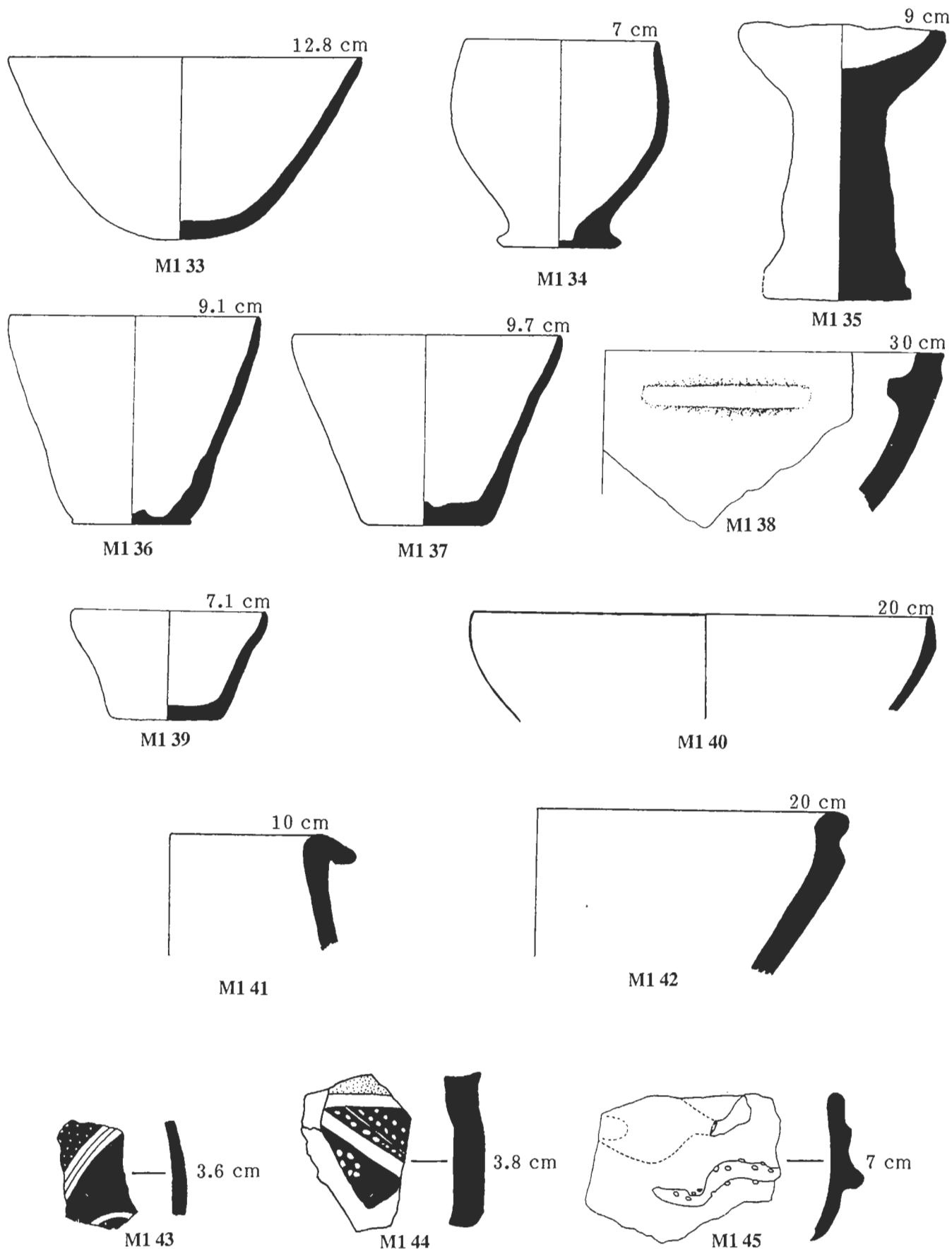


Figure 23. Ceramic types from the soundings and surface of the High Mound
 Miscellaneous types (M1 33-39 are from the soundings, M1 40-45 from the surface)

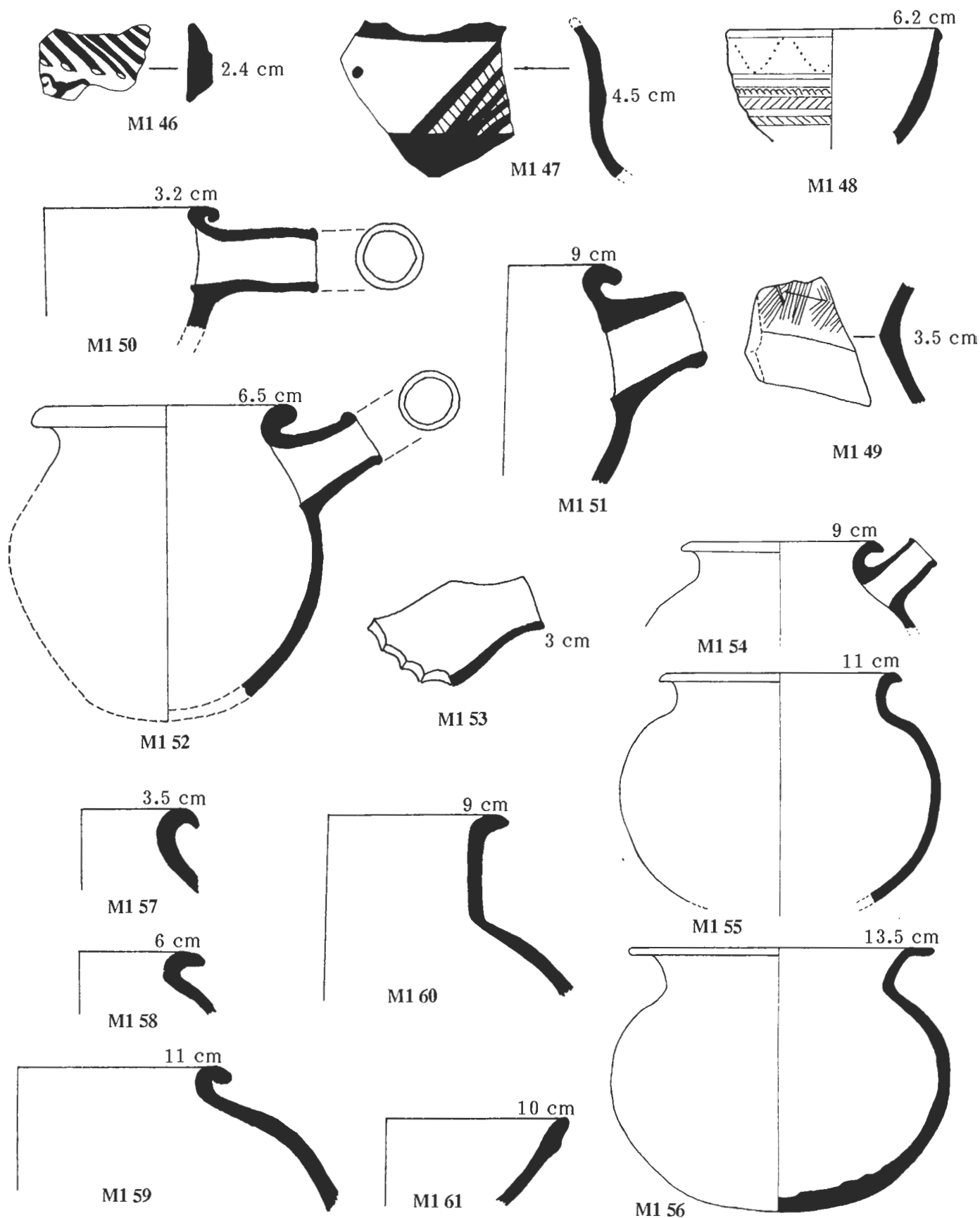


Figure 24. Ceramic types from the soundings
Halaf (M1 46-47), Incised Ninevite V (M1 48-49), Simple ware (M1 50-59), Metallic ware (M1 60-61)

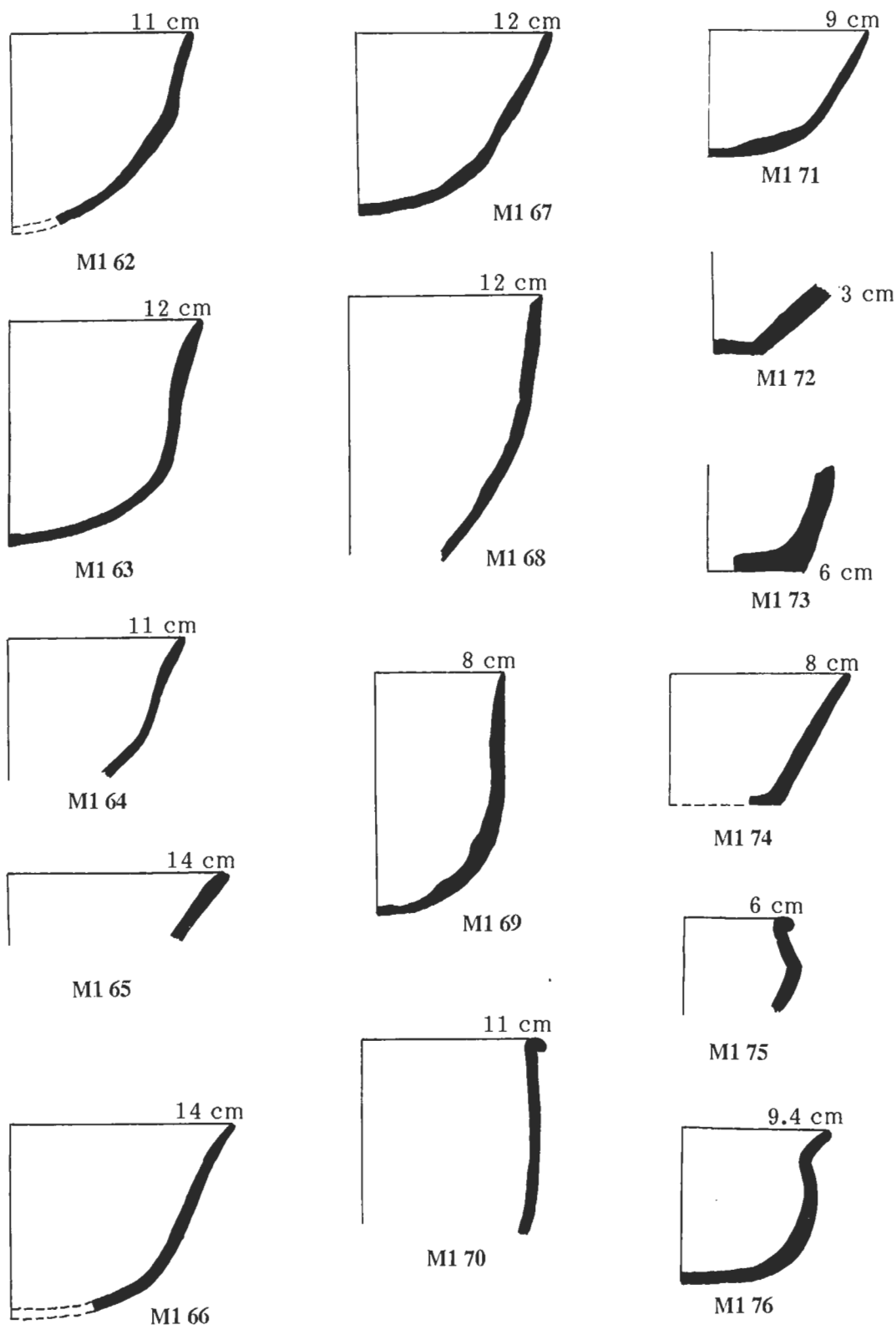


Figure 25. Ceramic types from the soundings
Simple ware (M1 65, 72-73, 75-76 are from Area B1, the rest from area K1)

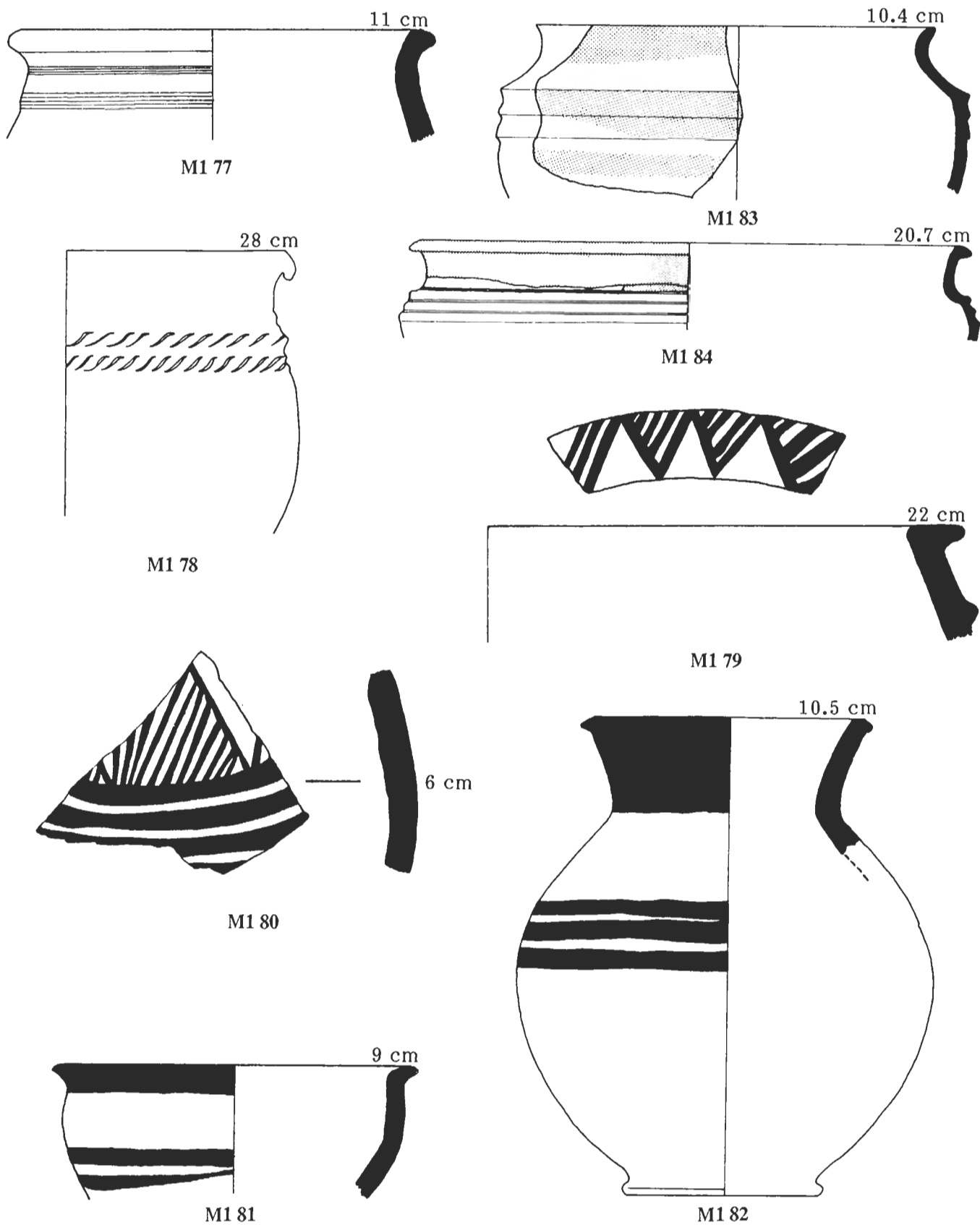


Figure 26. Ceramic types from the soundings
 Late third mill. or "Ur III" (M1 77-78), Transitional (M1 83-84), Khabur ware (M1 79-82)

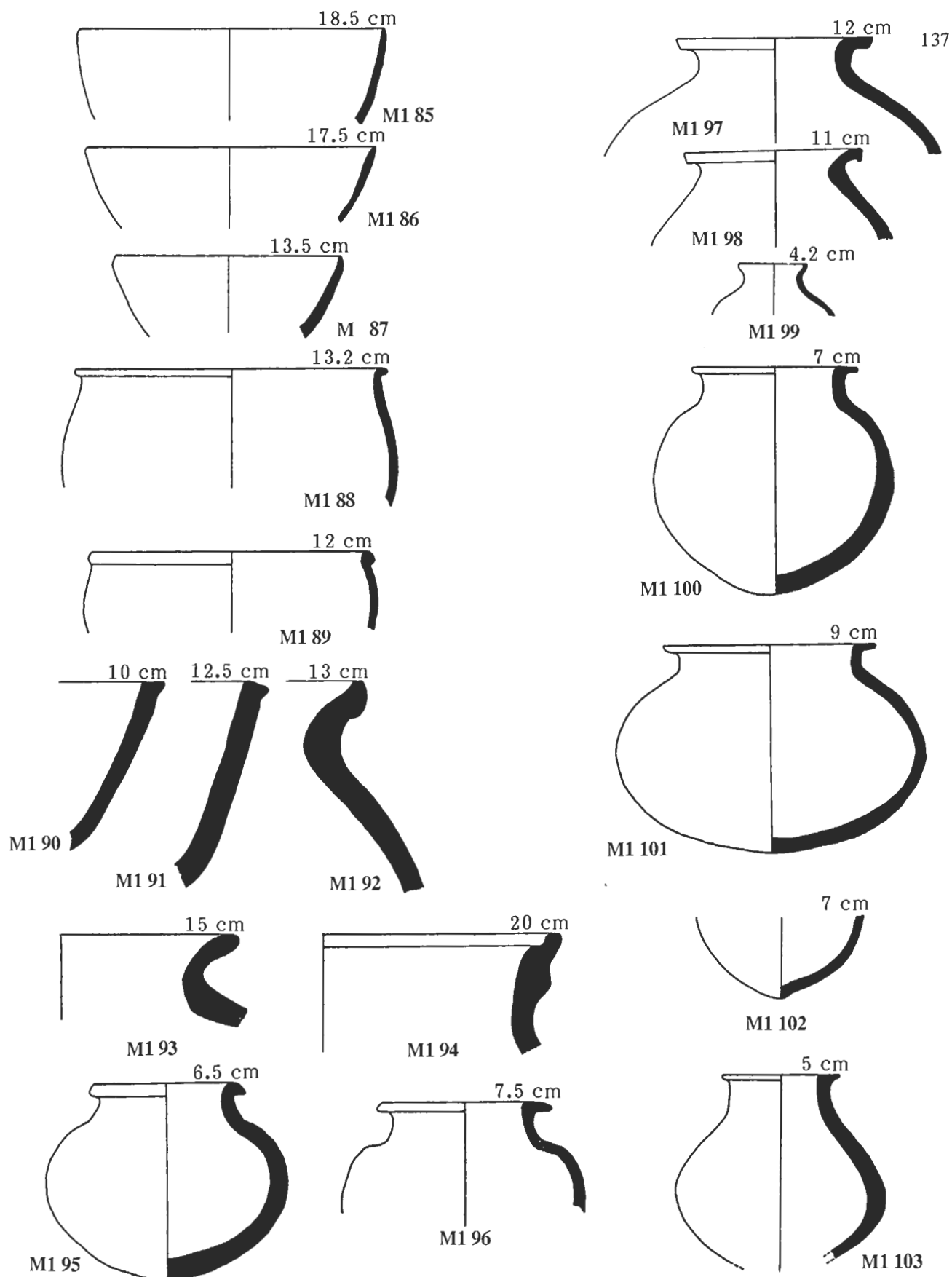


Figure 27. Ceramic types from the surface of the Outer City: Location Os4

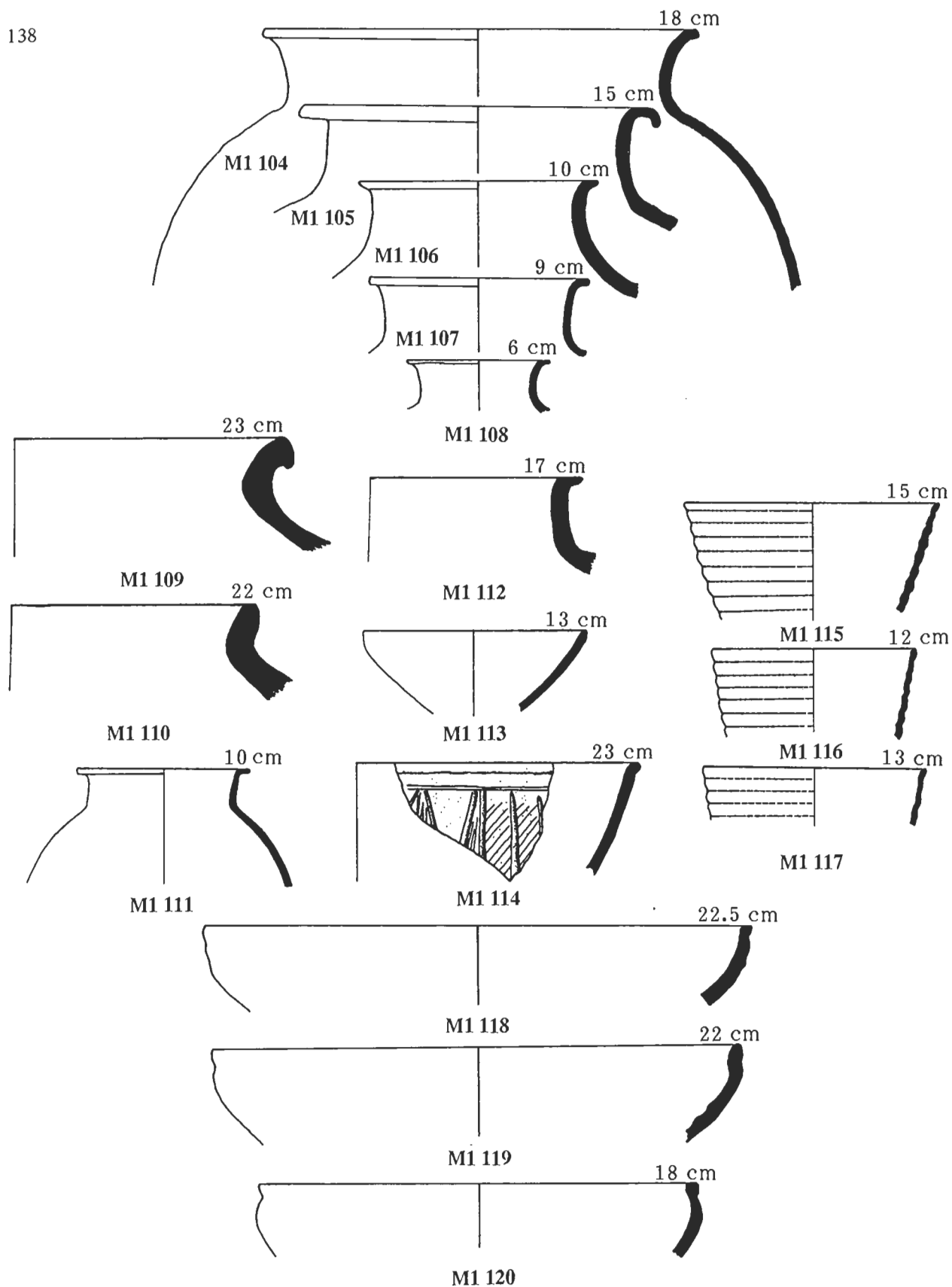


Figure 28. Ceramic types from the surface of the Outer City: Location Os6

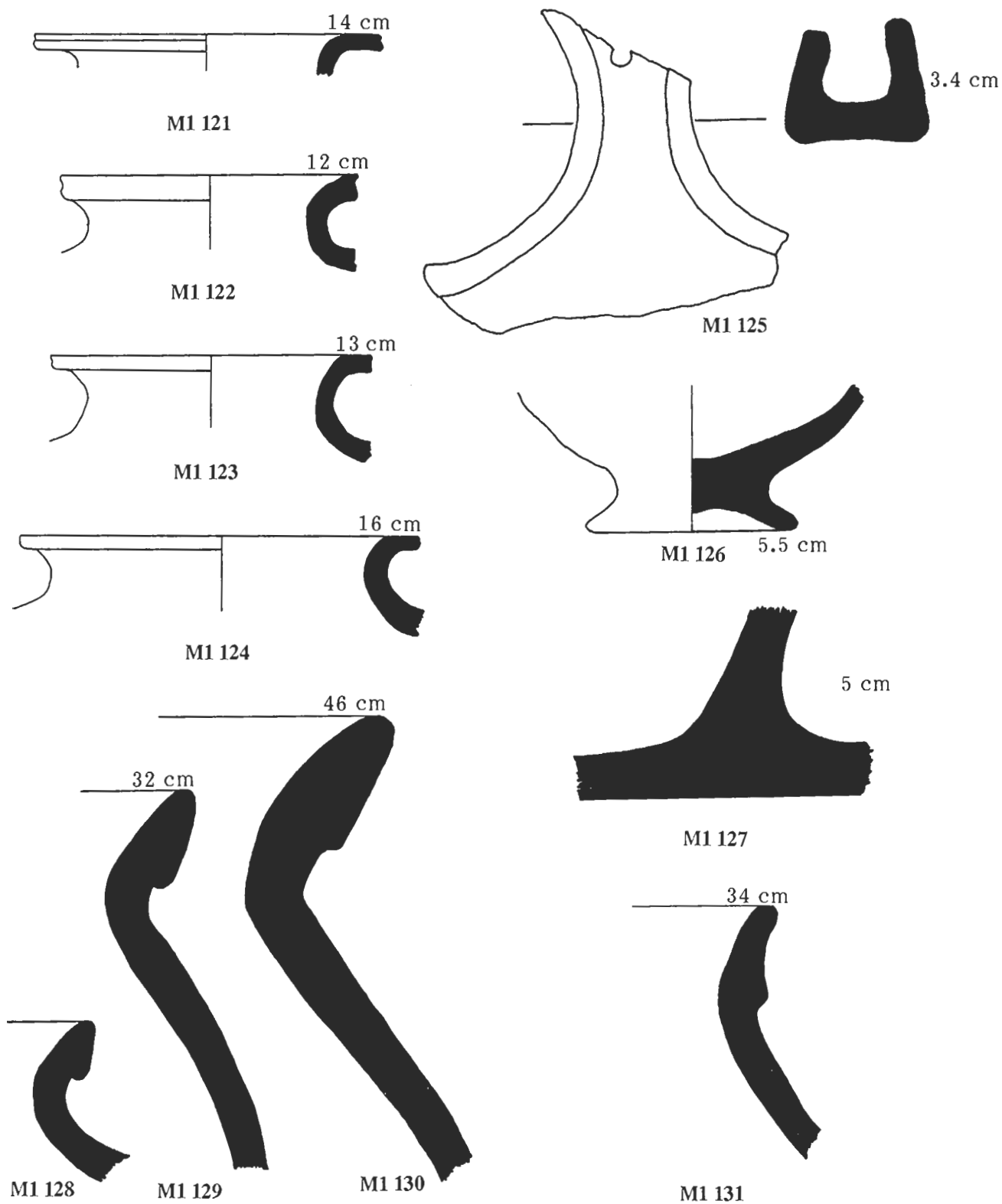


Figure 29. Ceramic types from the surface of the Outer City: Locations Os7 and Os9

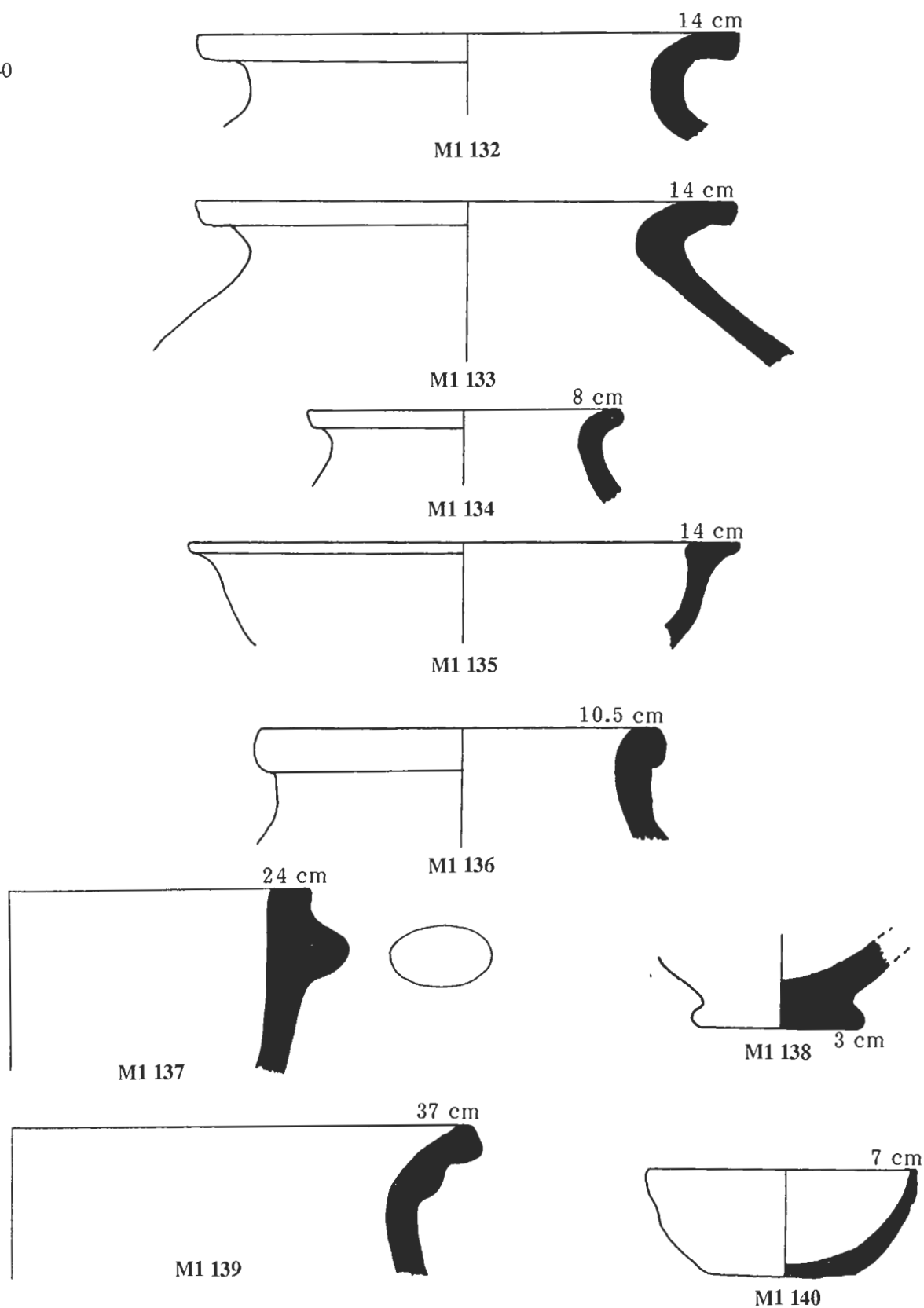


Figure 30. Ceramic types from the surface of the Outer City: Metallic and Simple ware types from various locations

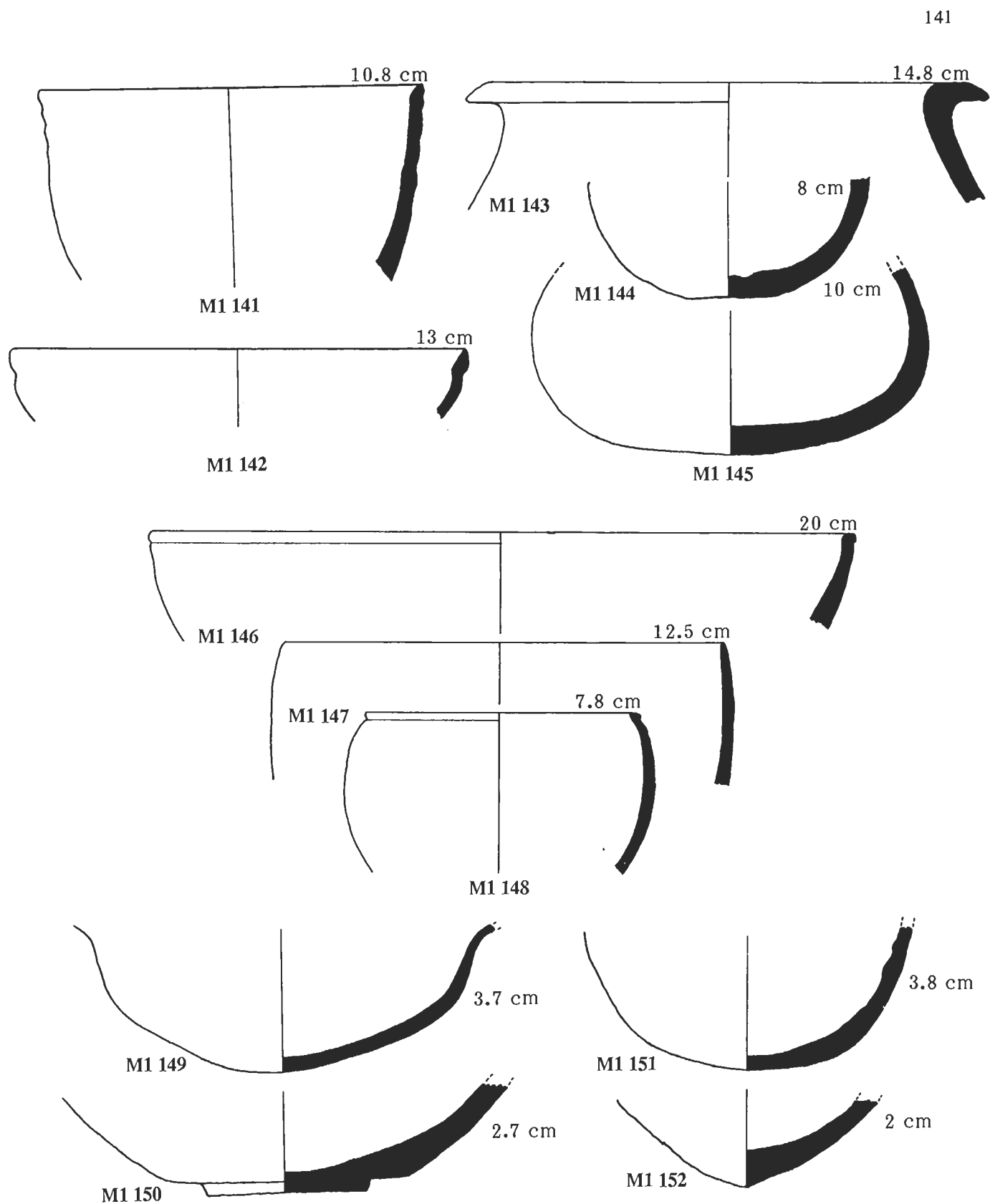


Figure 31. Ceramic types from the surface of the Outer City: Miscellaneous types

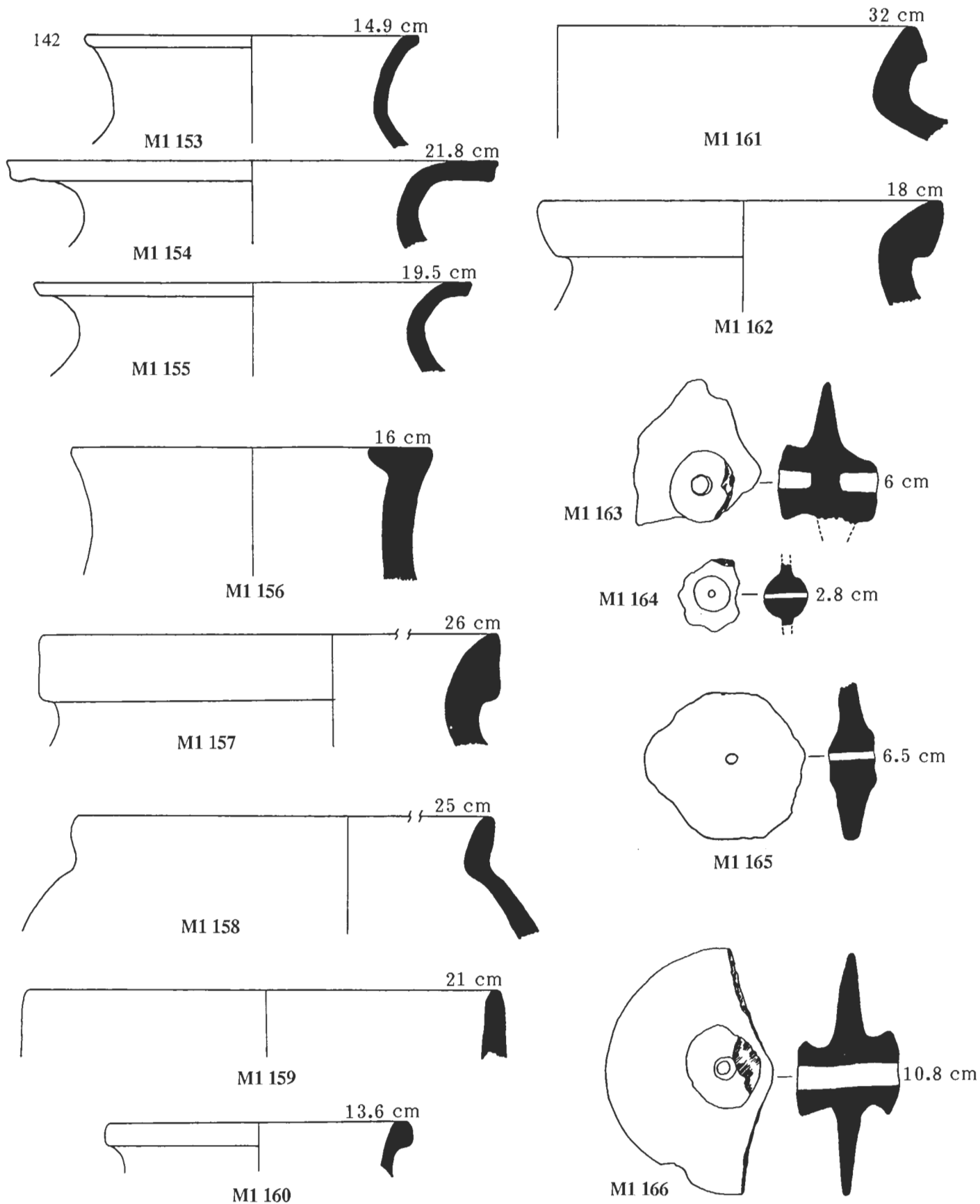


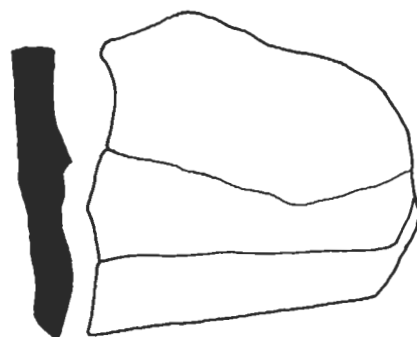
Figure 32. Ceramic types and wheels from the surface of the Outer City



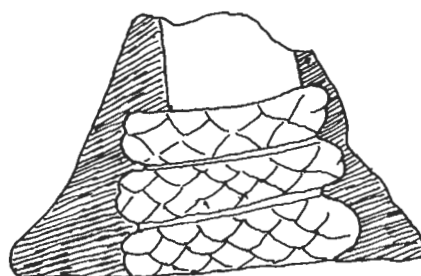
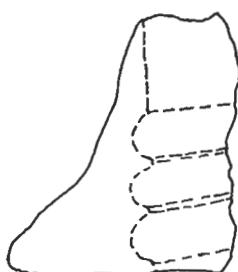
M1 168



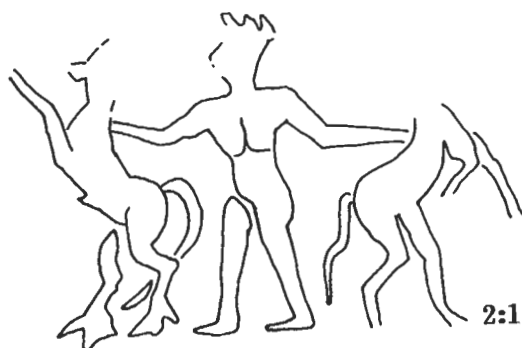
M1 167



1:1



M1 169



2:1

Figure 33. Seal impressions from the glacis in Area K

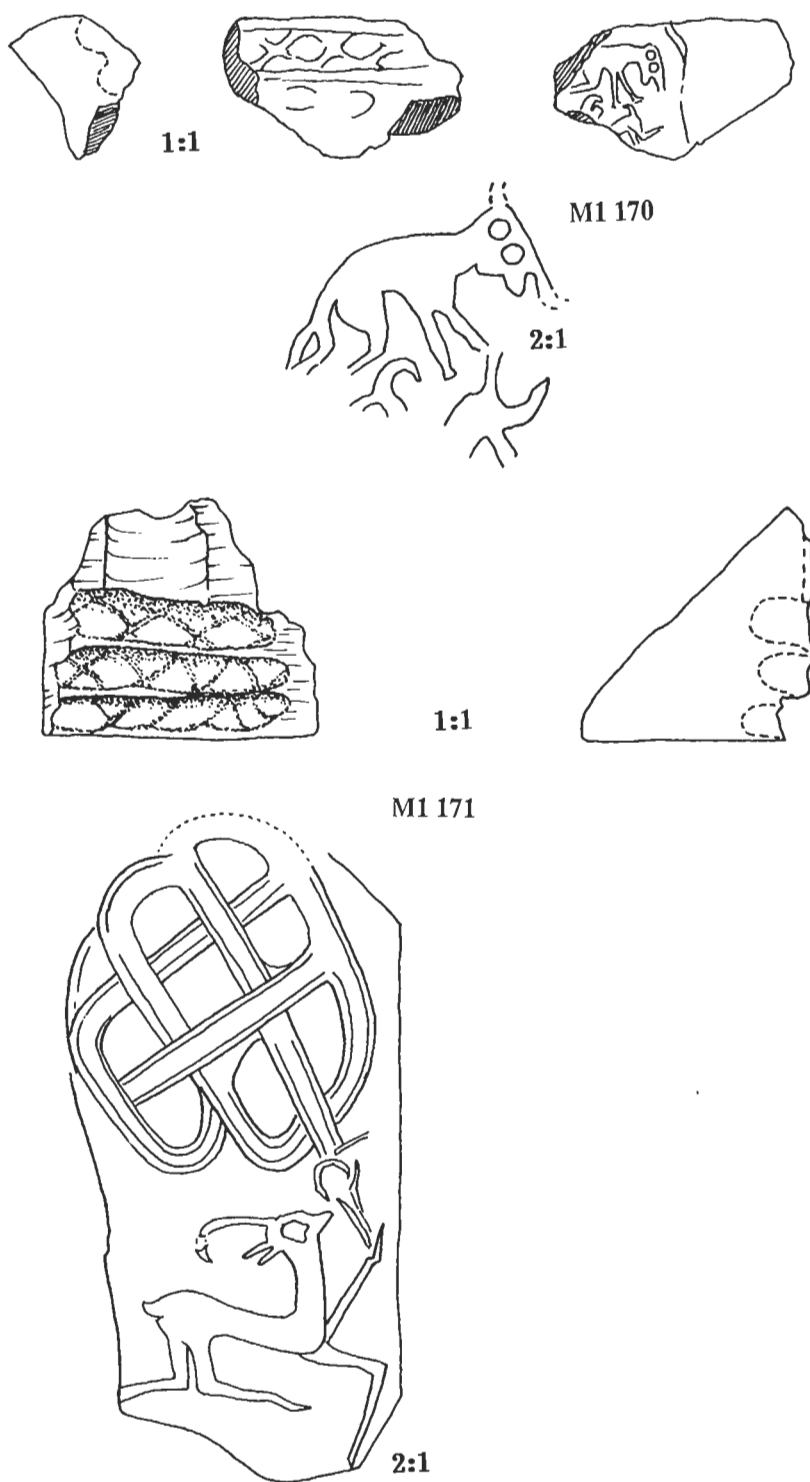
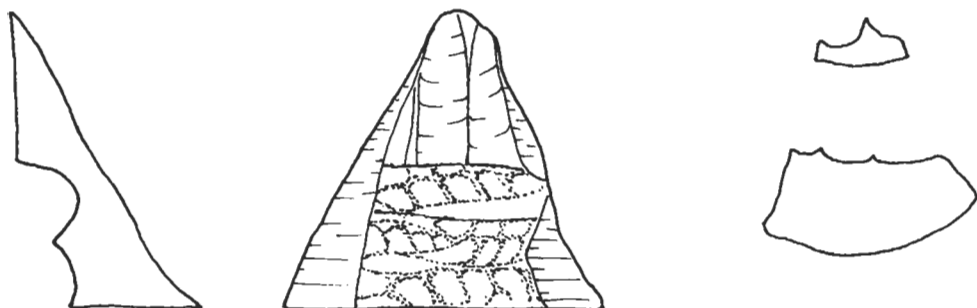
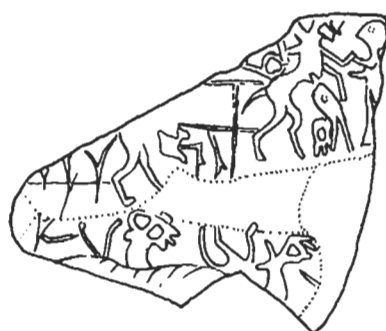


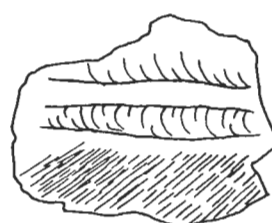
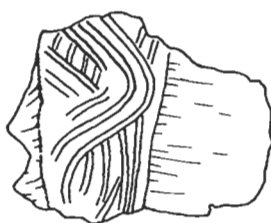
Figure 34. Seal impressions from the glaciis in Area K



M1 172



1:1



M1 173

1:1

Figure 35. Seal impressions from the glacis in Area K

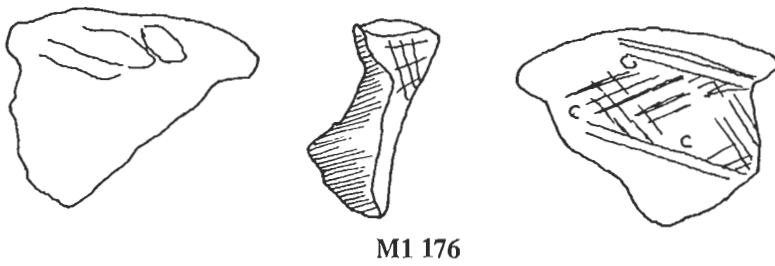
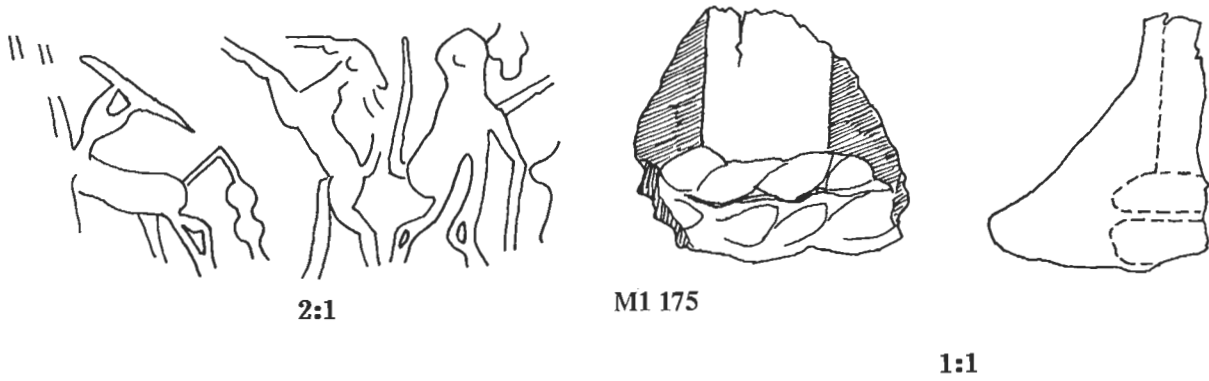
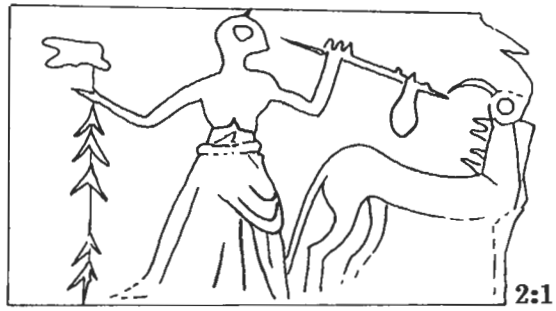
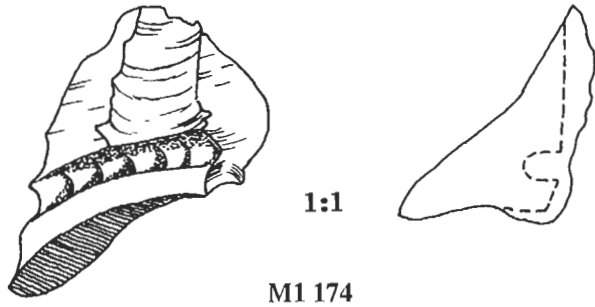


Figure 36. Seal impressions from the glaciis in Area K

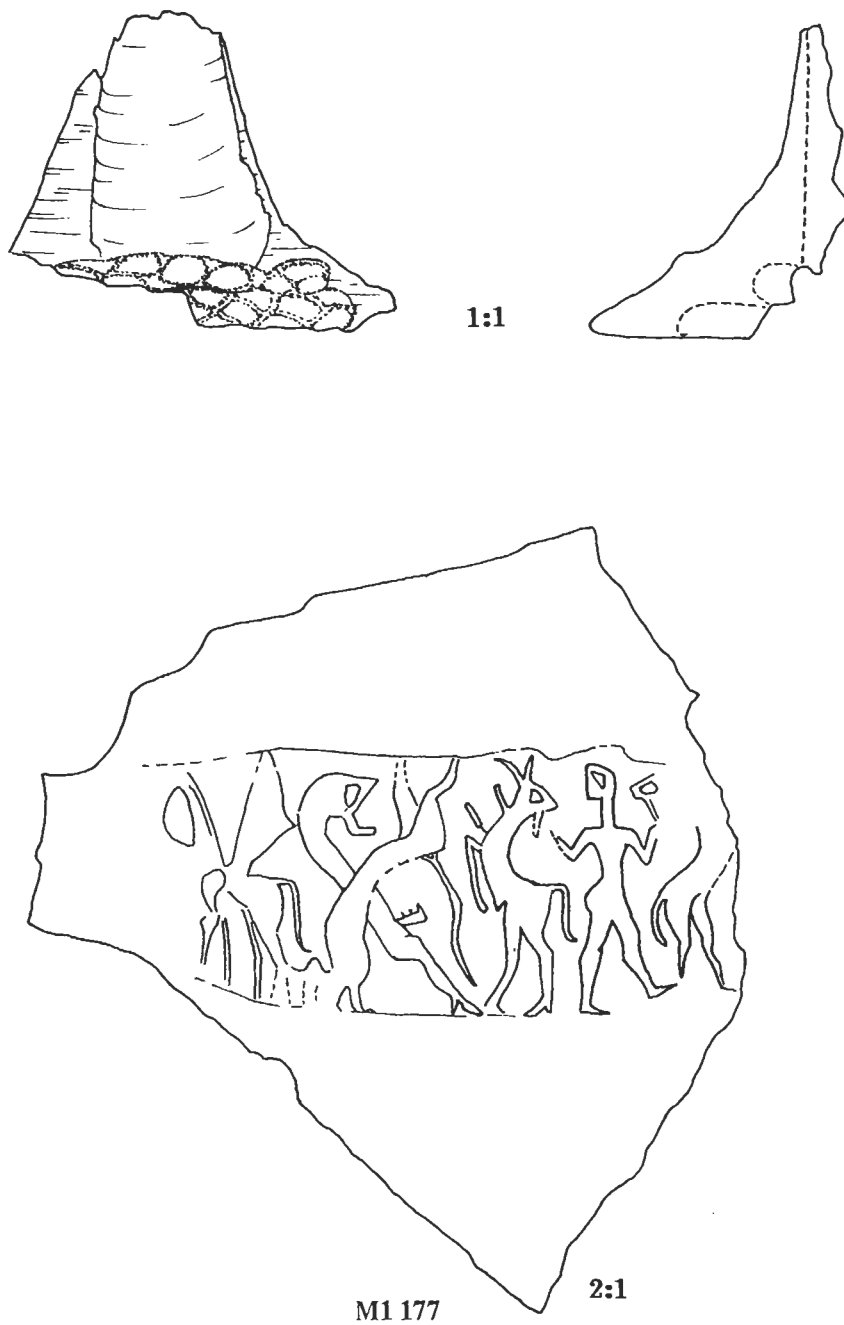
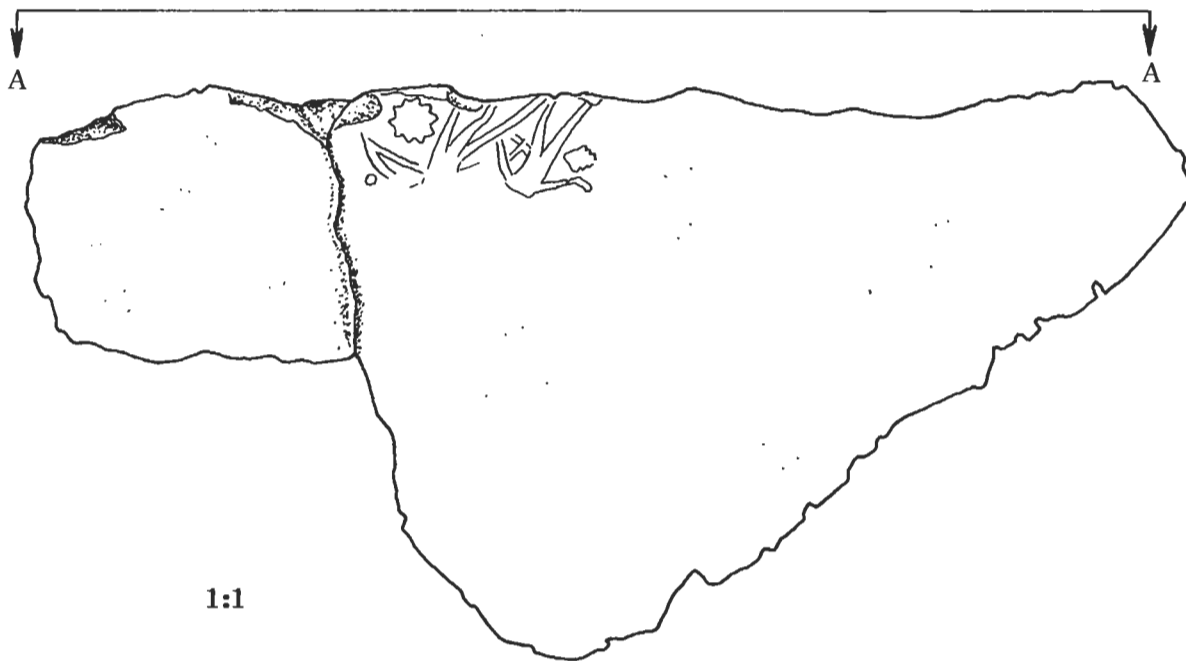


Figure 37. Seal impressions from the glaciis in Area K



M1 178

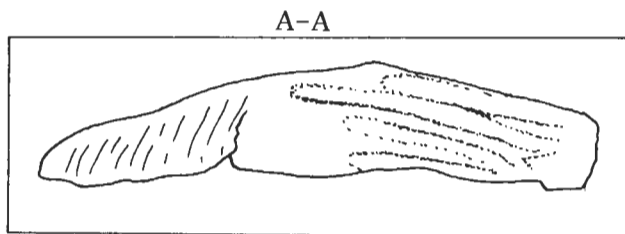
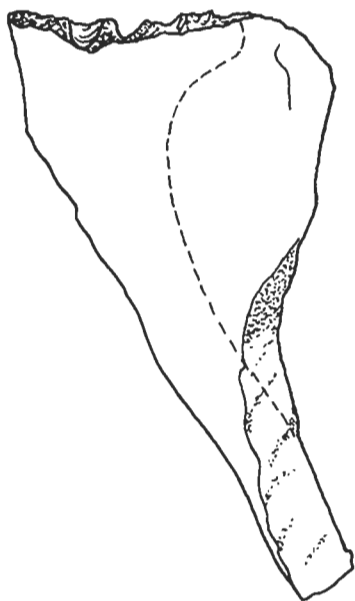
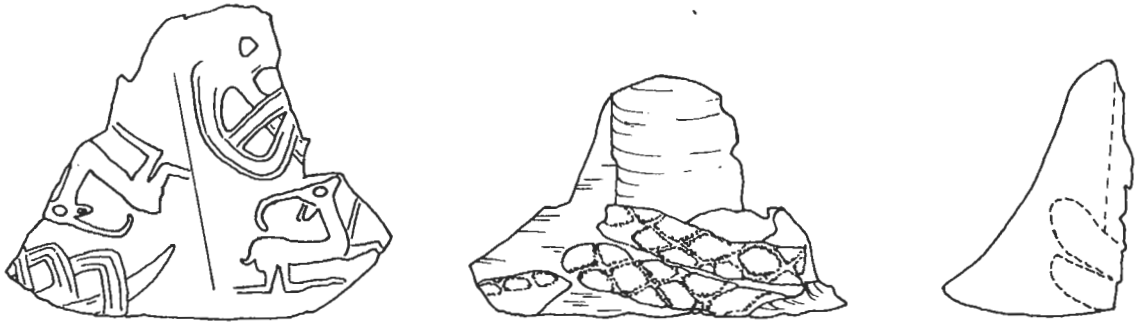
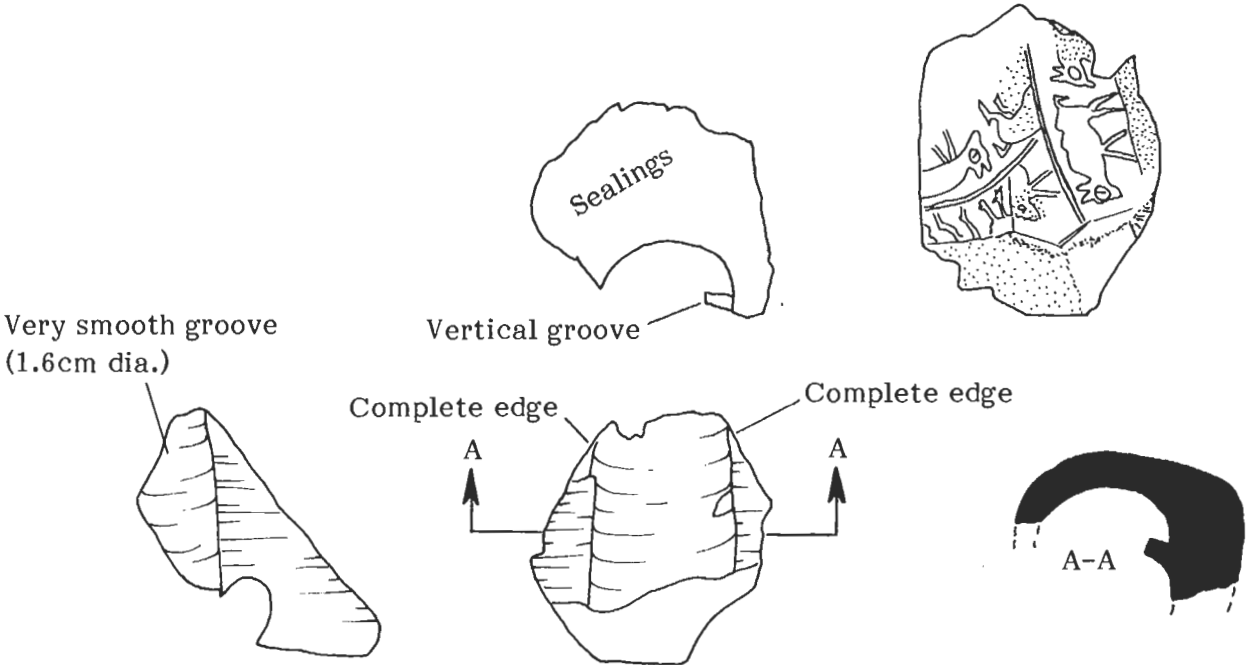


Figure 38. Seal impressions from the glacis in Area K



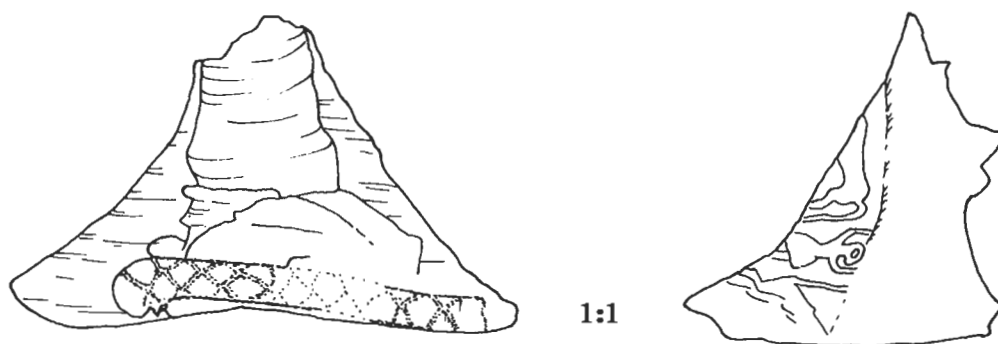
M1 179



M1 180

1:1

Figure 39. Seal impressions from the glaciis in Area K



M1 181

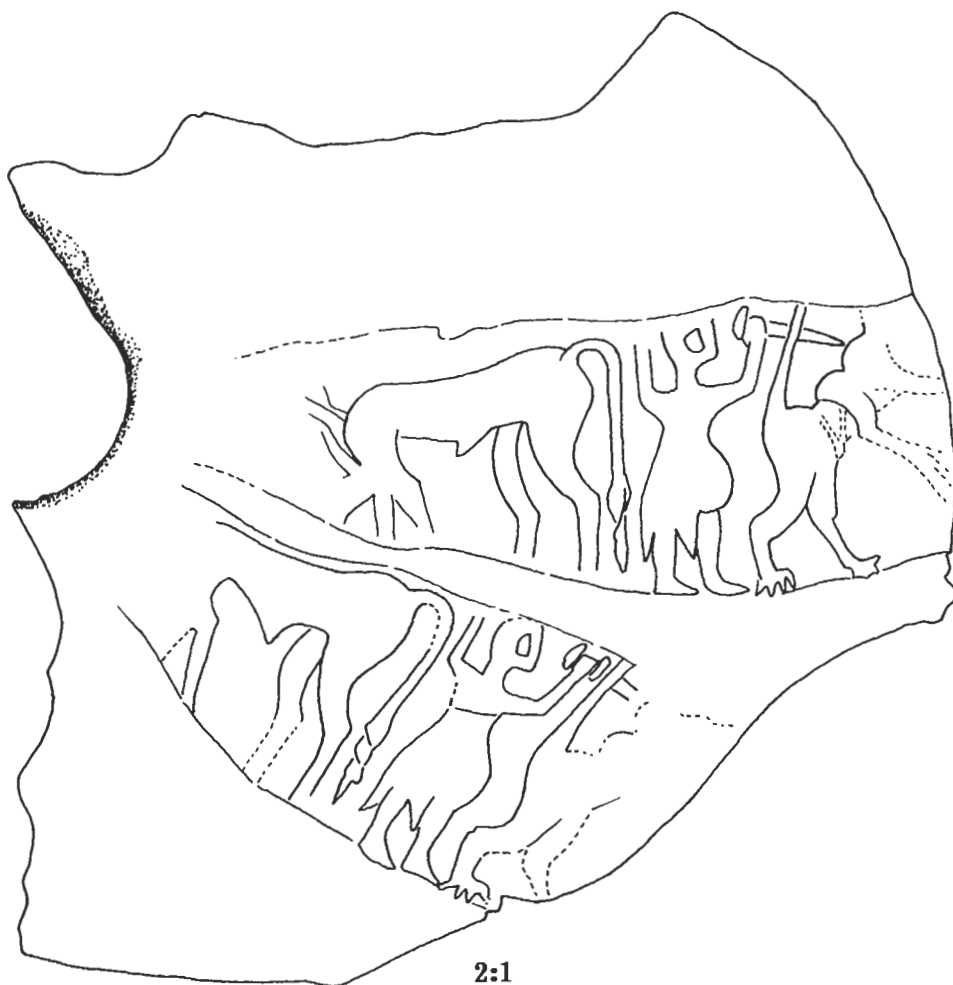


Figure 40. Seal impressions from the glaciis in Area K

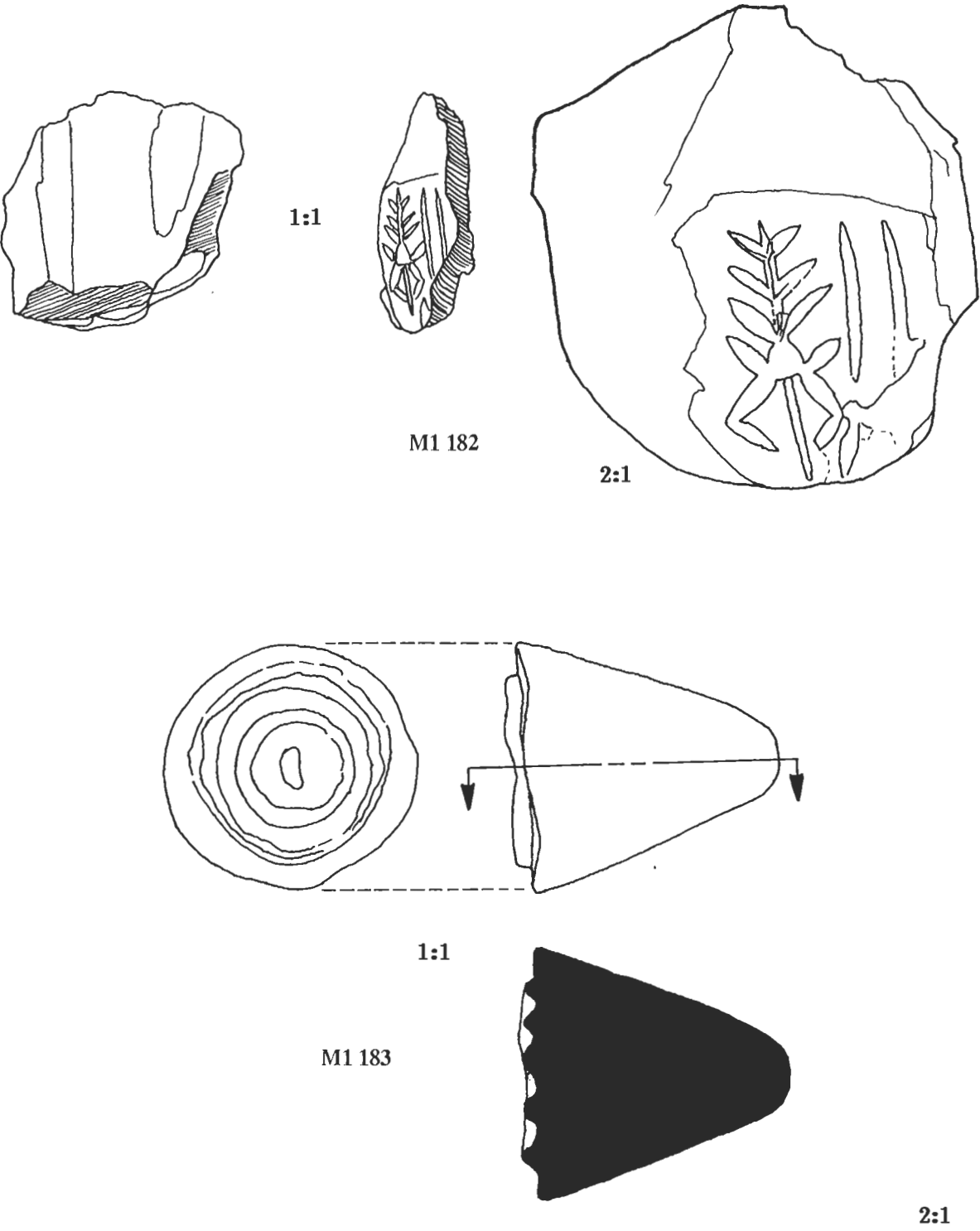


Figure 41. Seal impression and stamp seal from the surface

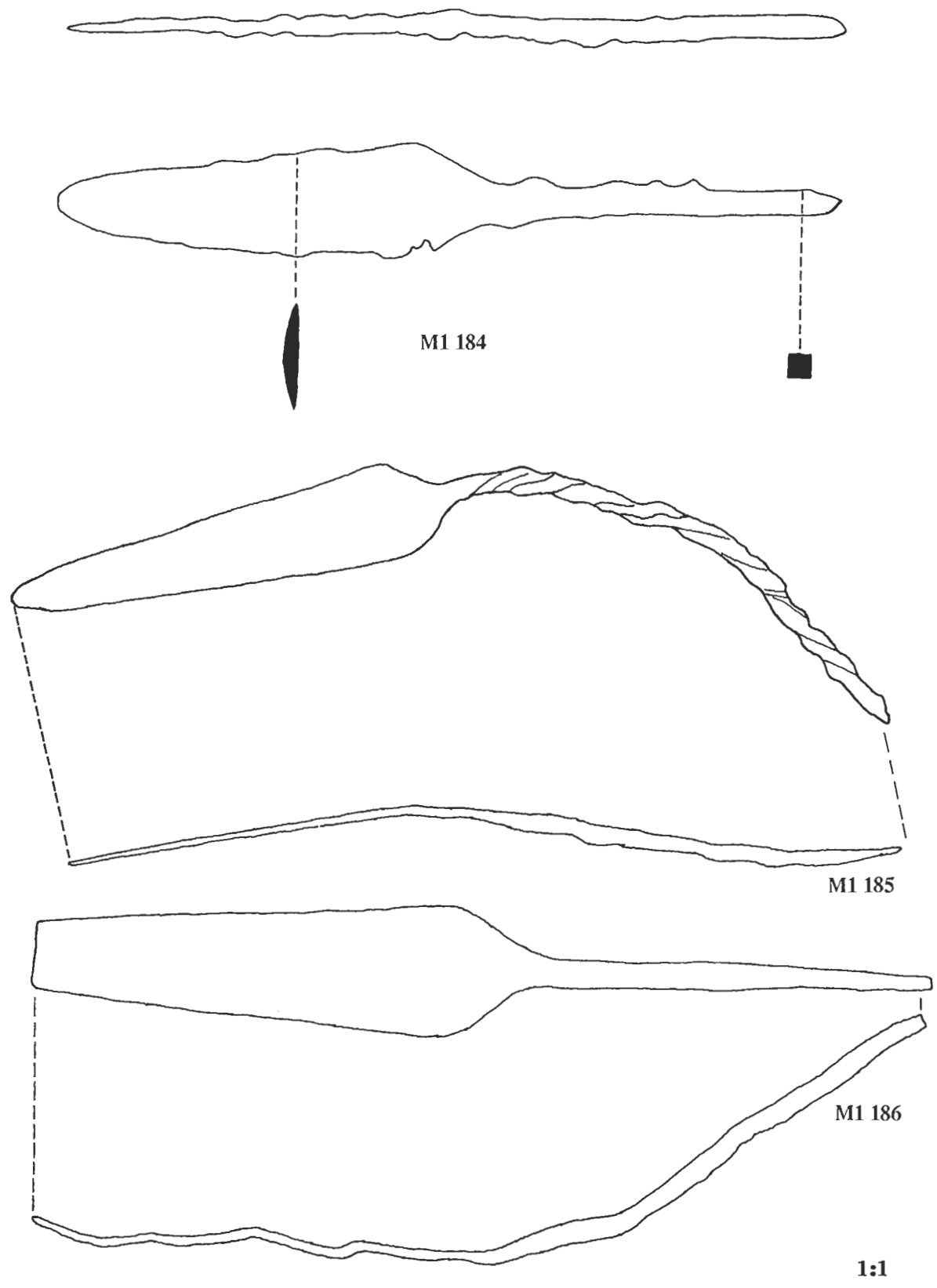
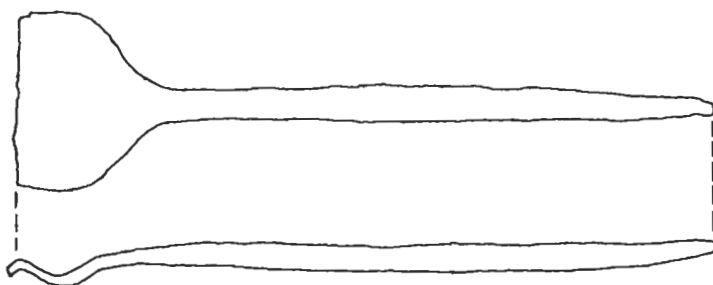


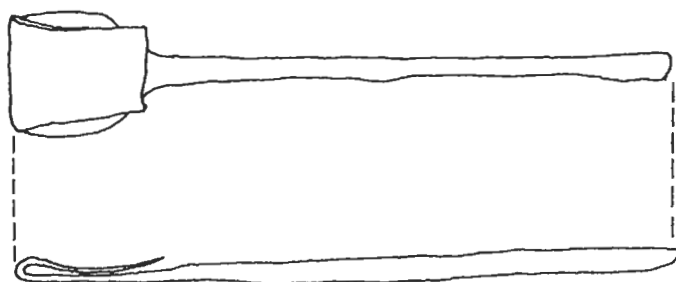
Figure 42. Metal spearheads



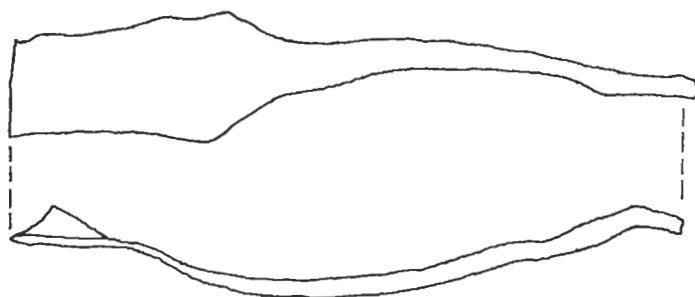
M1 187



M1 188



M1 189



M1 190

1:1

Figure 43. Metal spearheads

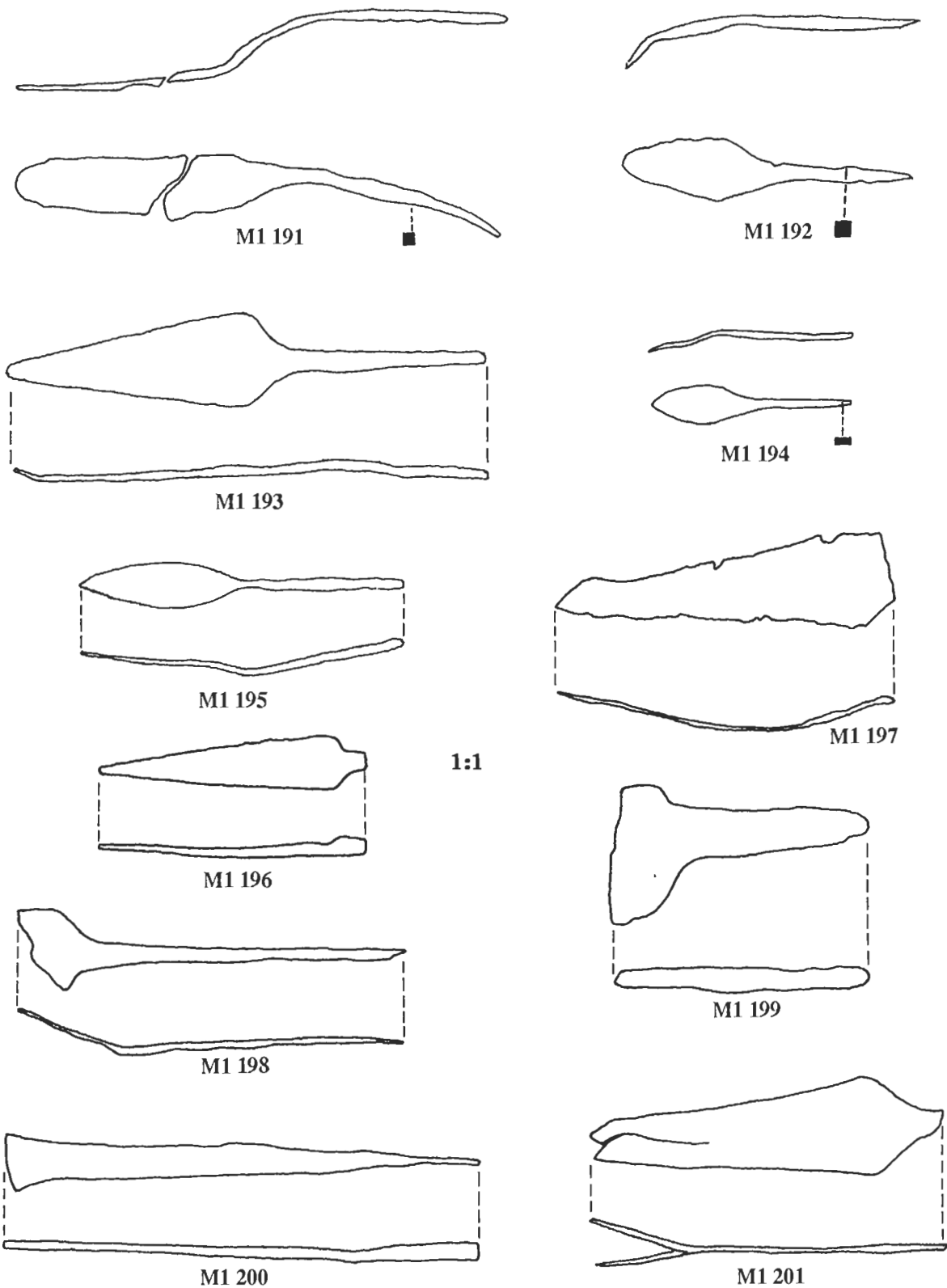


Figure 44. Metal points, spoons and scalpel

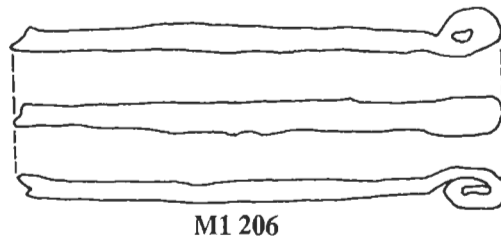
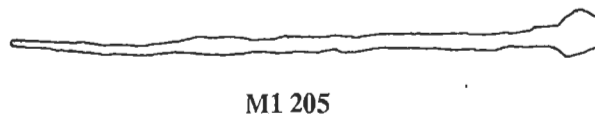
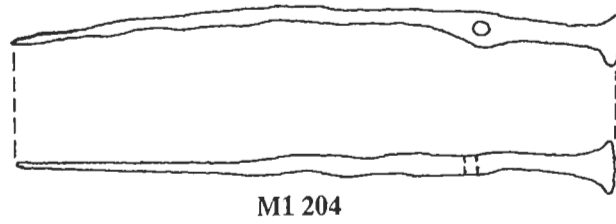
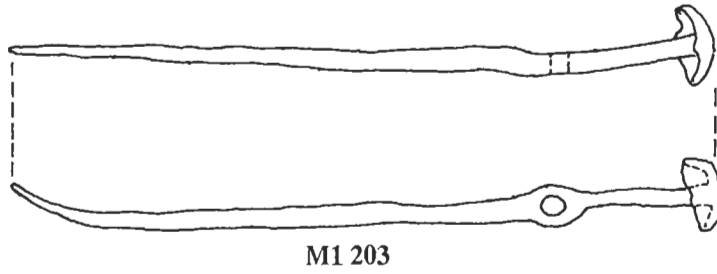
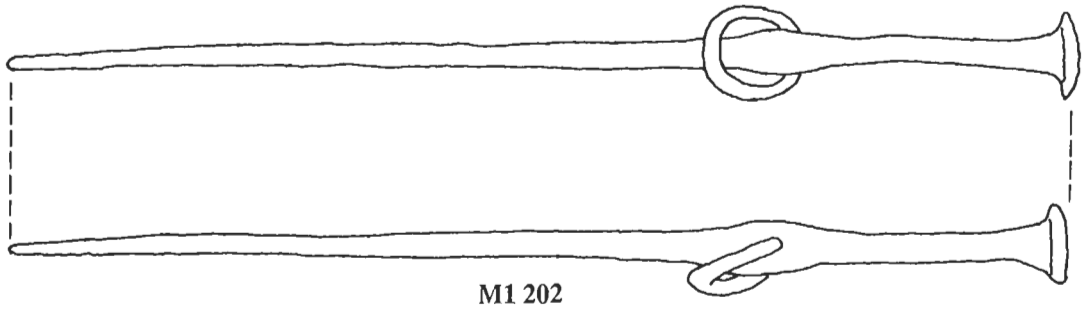


Figure 45. Metal pins

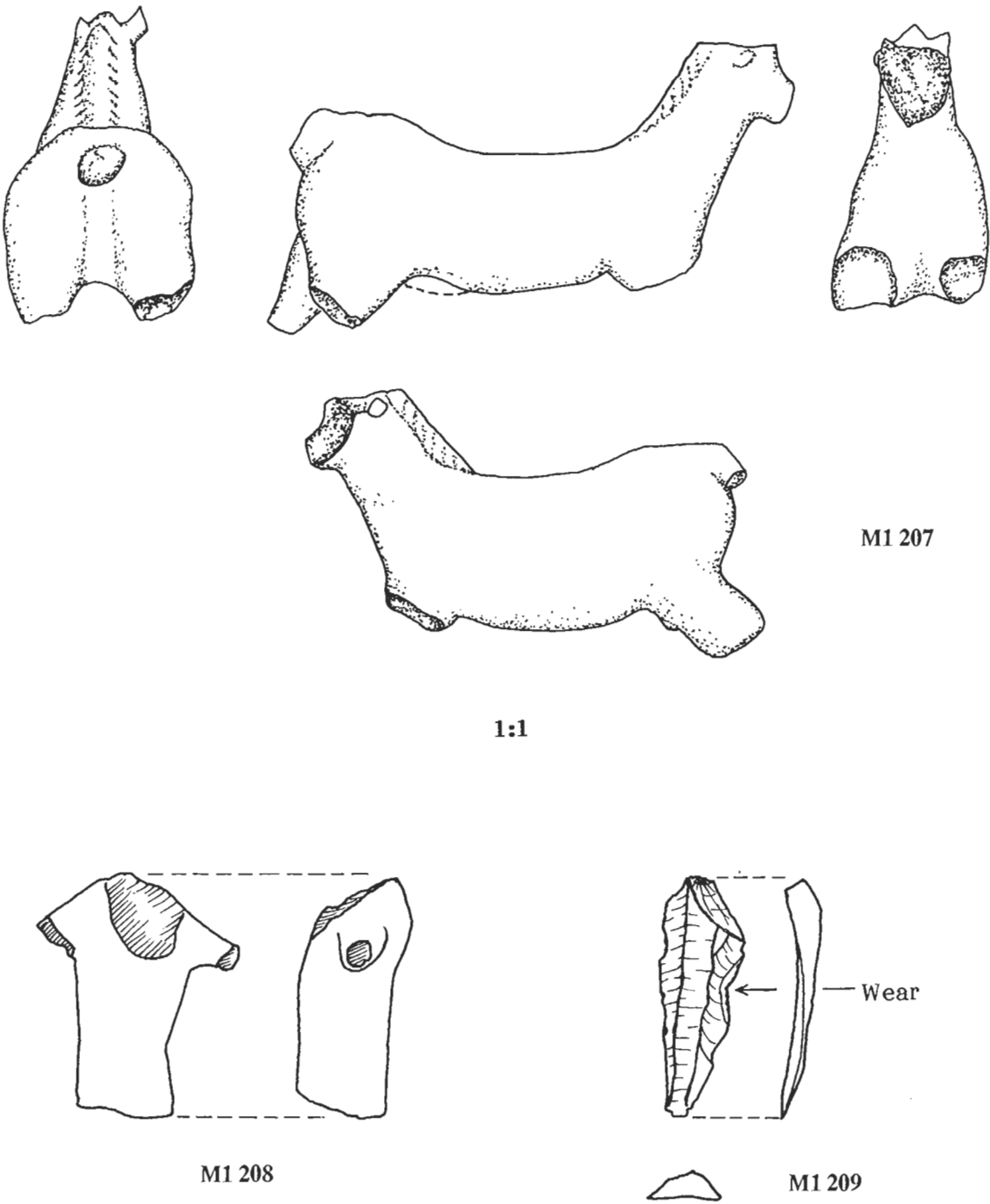


Figure 46. Lithic blade and figurines

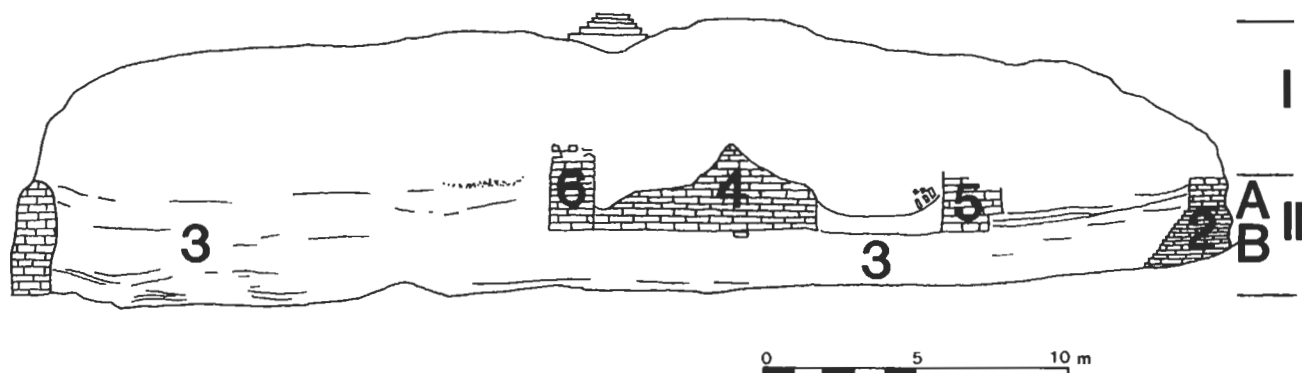


Figure 47. Tell Shermola: Sketch section of northern side of central mound

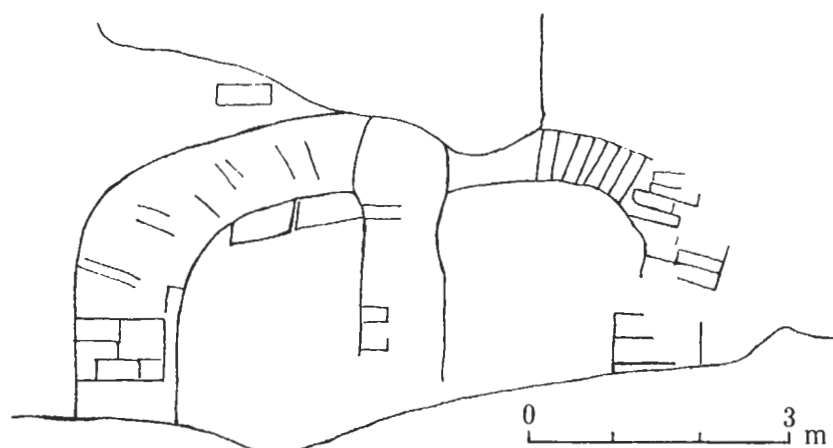


Figure 48. Tell Shermola: Sketch section of arched structure on southern side of mound

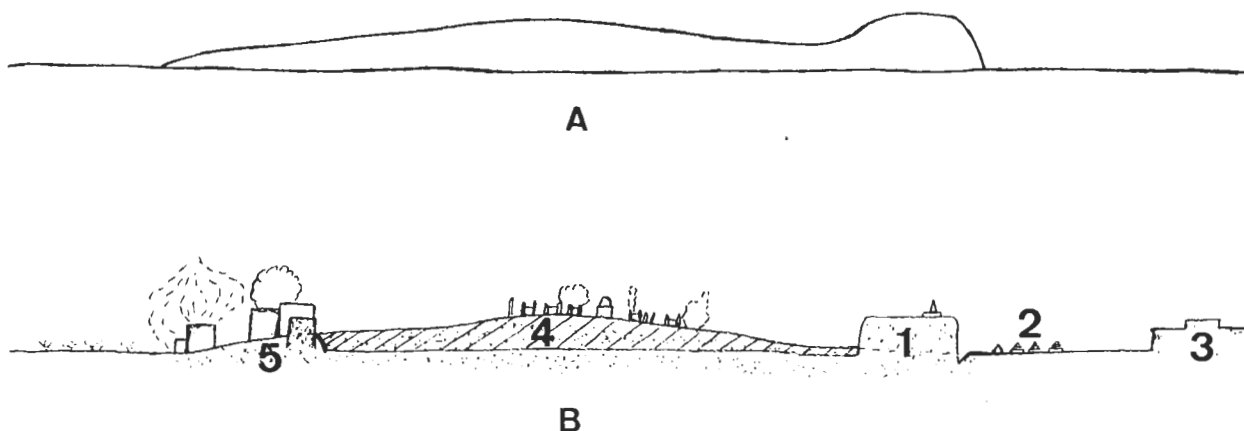


Figure 49. Tell Shermola: Sketch section of entire tell, looking west, with proposed reconstruction of ancient outline

- 1 Tell Shermola (main mound)
- 2 Cemetery
- 3 Southern edge of the town of Amuda
- 4 Cemetery hill
- 5 Southern mound

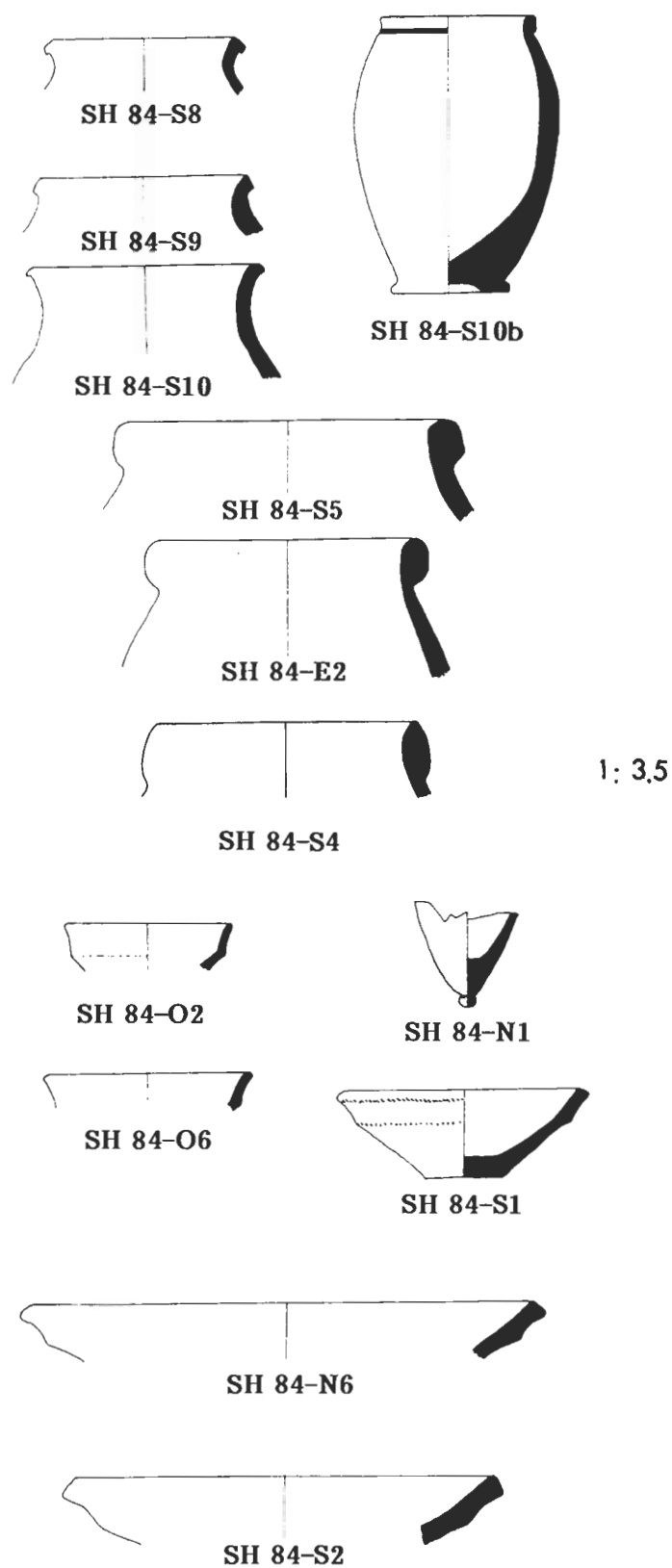


Figure 50. Tell Shermola: Ceramic types from the surface of the main mound

PLATES



Illustration 1. Miniature head of a horse

M1 209 (K1.12). Burnt clay; from the destruction layer in K1 feature 16 (mid third millennium).

PLATE II



Illustration 2. Aerial view of Tell Mozan with Outer City (far shot, looking southwest).

A faint discoloration (and in some cases a change in the pattern of field layout) marks the low rise which encircles the Outer City. The distance between the southern and northern points (S and N in the photograph) is about one mile.

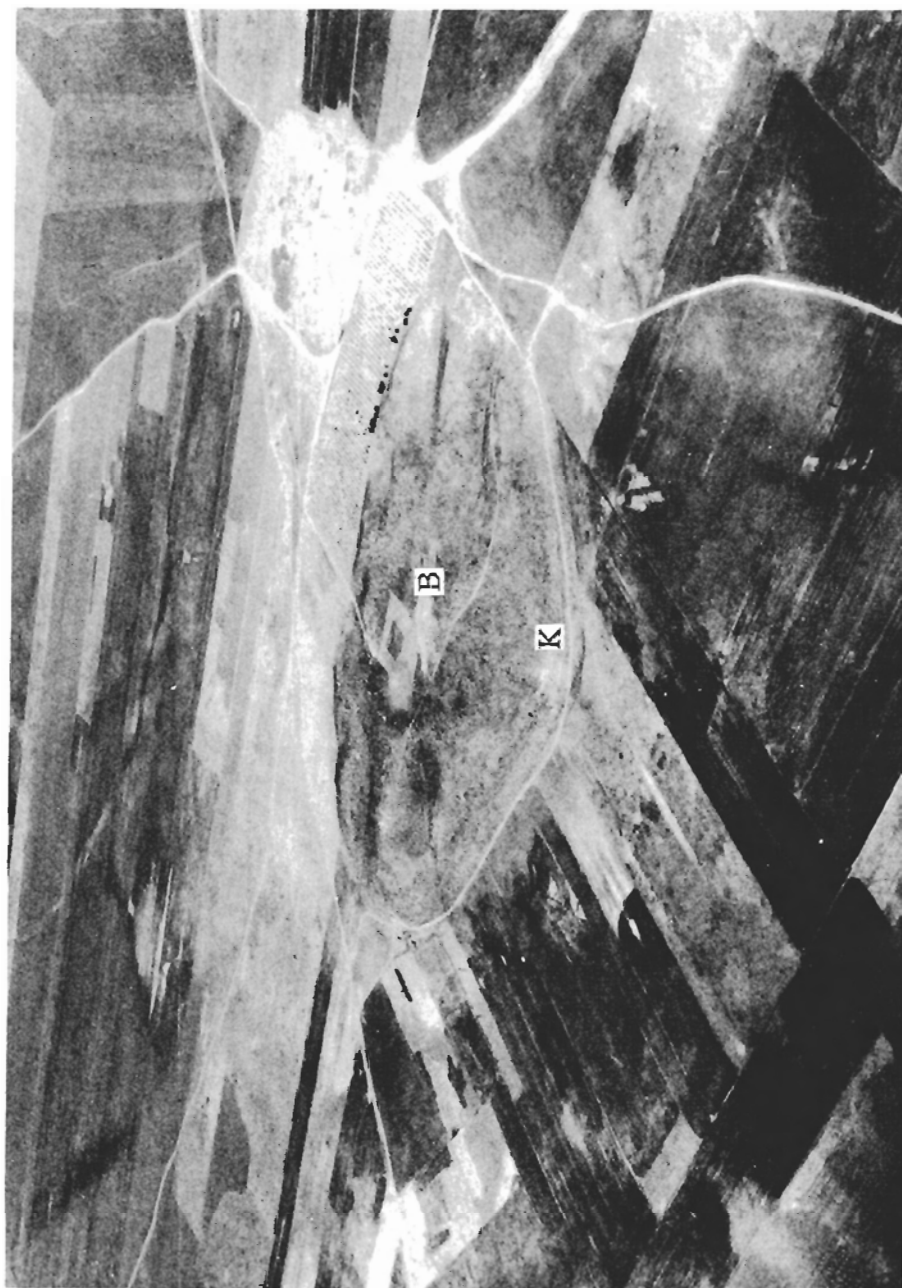


Illustration 3. Aerial view of Tell Mozan with Outer City (medium shot, looking west).

B and K are the two main soundings of the first two seasons.

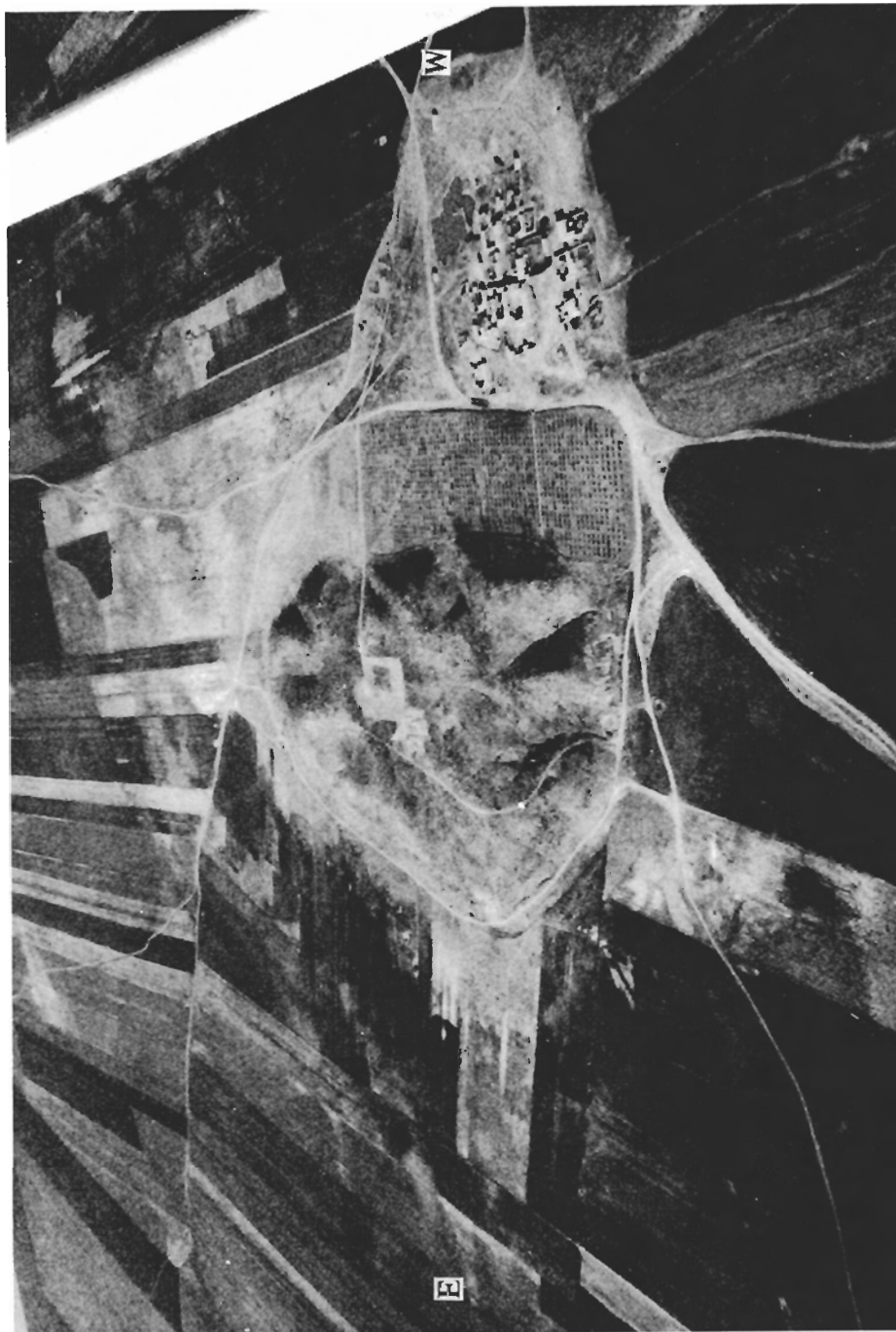


Illustration 4. Aerial view of Tell Mozan (narrow shot, looking south).

The village of Mozan is visible on the right; it is located within the area of the ancient Outer City. The vineyard between the village and the mound is on a gentle slope which may correspond to part of the ancient High Mound. The low rise encircling the Outer City is partly visible in the upper right. The distance between the eastern and western points (E and W in the photograph) is about one kilometer.

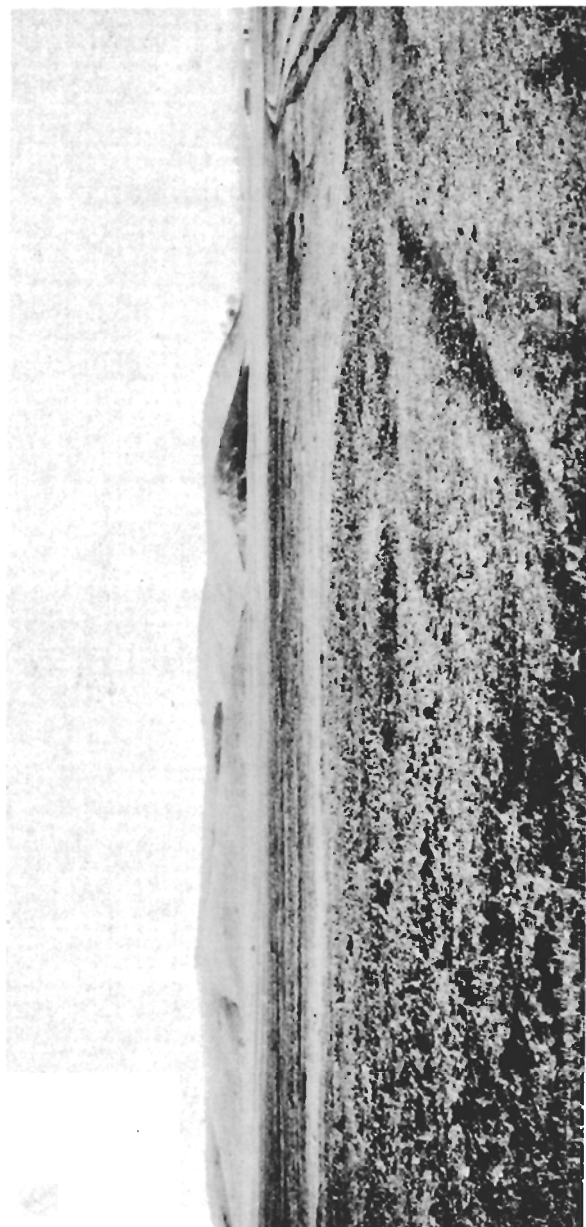


Illustration 5. Profile of Tell Mozan (looking south).

The village of Mozan is visible on the right. The trees on the slope delimit the higher border of the vineyard.

PLATE VI



Illustration 6. Stone building, Area B1 (direct overhead).

Stone ramp partly exposed, semi-circular feature, and southwest corner of outer stone wall. (The photograph was taken toward the beginning of the second season, and the exposure is correspondingly more limited than shown on the floor plan, Figure 8.)



Illustration 7. Stone building, Area B1 (oblique overhead, looking north).

The ramp and semi-circular structure are visible on the lower left, and beyond them the three parallel stone walls on the west. In the background is the continuation of this building with its stone foundations and the lower courses of mud brick walls.



Illustration 8. Stone building, Area B1: southwestern corner (oblique overhead, looking east).
Closer view of ramp, semi-circular structure, and southwestern portion of room.



Illustration 9. Stone building, Area B1: southwestern corner (looking south).
Visible in the center is the clear alignment of the stones marking the outer face of the western side of the building.

PLATE VIII



Illustration 10. Stone building, Area B1: northwestern corner with plastered floor (looking north).

White floor is preserved up to the edge of the wall. The mudbrick is preserved in the lower right (same corner as in Illustr. 11); elsewhere only the stone substructure is preserved.

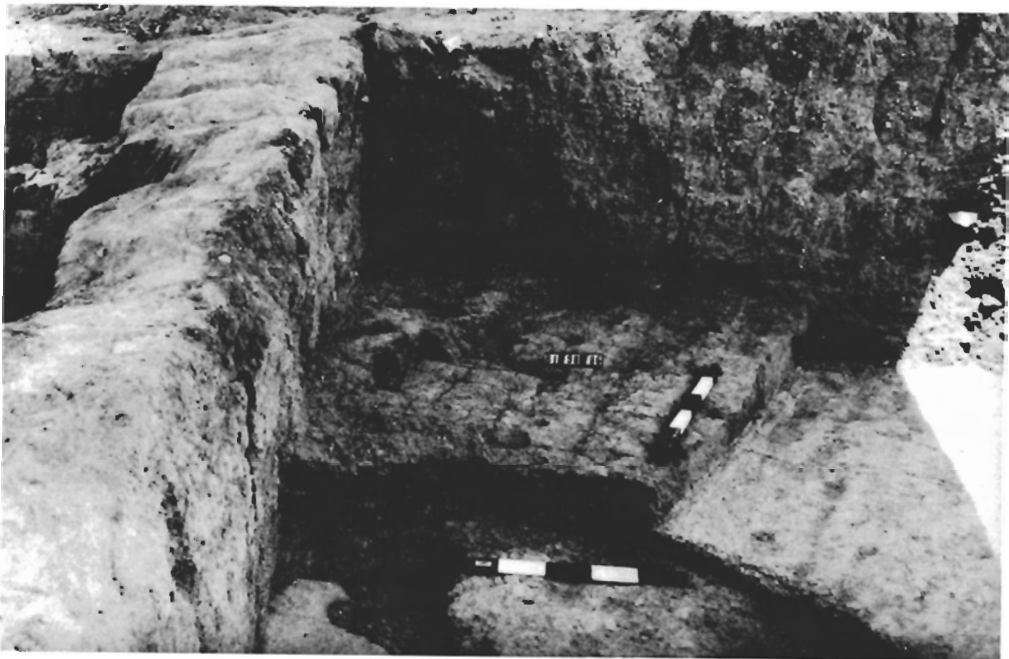


Illustration 11. Stone building, Area B1: detail of brick wall on stone foundation and white floor.

On the lower right corner the white plastered floor rides up to, and curls up against, the lower course of bricks of the wall. The thickness of the plaster shows in the section of the shallow round depression in the lower center of the photograph.



Illustration 12. Stone building, Area B1: broken storage vessel on outside floor in southwestern corner, of Pebble Tempered ware.



Illustration 13. Stone building, Area B1: reconstructed storage vessels on outside floor in southwestern corner.

Restored Pebble Tempered storage vessel on lower left and restored rope decorated jar on upper left; both were found on floor B1f19.

PLATE X



Illustration 14. City wall, Area K1: direct overhead.

The long narrow trench has exposed the base of the glaxis (lower portion) and the inside of the city wall (K2): the slope of the tell reveals the brickwork of the eroded core of the city wall. Larger sounding at the base of the city wall is Locus A (see Figure 13).



Illustration 15. City wall, Area K1: front view, before excavations.

The cut in the side of the tell results from local farmers using this area to gather soil for mud bricks.

Illustration 16. City wall, Area K1: detail of north section in Locus A (see Figure 13). The plastered exterior face of the city wall shows on the right, the bricks are lying horizontally on top of the burnt deposit (K1f16). The top of the glaxis shows clearly, still partly covered by a portion of the burnt deposit.

Illustration 17. City wall, Area K1: frontal view, after scraping of vertical face (looking west). Preserved height of city wall, from the surface of the glaxis to the top of the brickwork, is about 5 m. The top portion represents later deposit resting on top of the brickwork (part of which is removed in the continuation of the trench visible in Illustration 19).

Illustration 18. City wall, Area K1: general view of Locus A (looking north). Eroded core of wall, with articulated brickwork, shows on the right, with top surface of glaxis riding up to its base. Talus of High Mound shows in background.

Illustration 19. City wall, Area K1: general view of glaxis with burnt deposit and face of city wall (looking west). Trench cut perpendicular to the city wall shows the steep slope of the glaxis; in the background the base of the wall and above it the trench cut at the top of the mound to expose the inner face of the city wall. Clearly visible are both the even surface of the glaxis and the thickness of the burnt deposit.



Illustration 16.

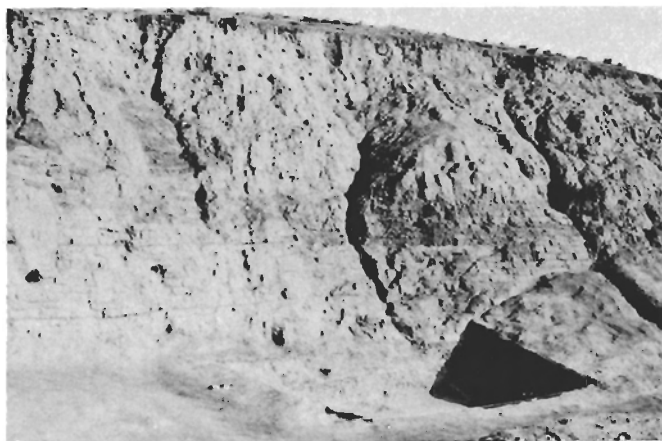


Illustration 17.



Illustration 18.



Illustration 19.

PLATE XII

| Left: | Mid left: | Mid right: | Right: |
|--------|-----------|------------|--------|
| M1 205 | M1 200 | M1 189 | M1 203 |
| M1 206 | M1 196 | M1 199 | M1 204 |
| B1.40 | M1 193 | M1 188 | M1 202 |
| M1 195 | M1 201 | M1 190 | M1 187 |
| M1 192 | M1 197 | | M1 186 |
| M1 194 | M1 198 | | M1 185 |
| M1 191 | | | M1 184 |

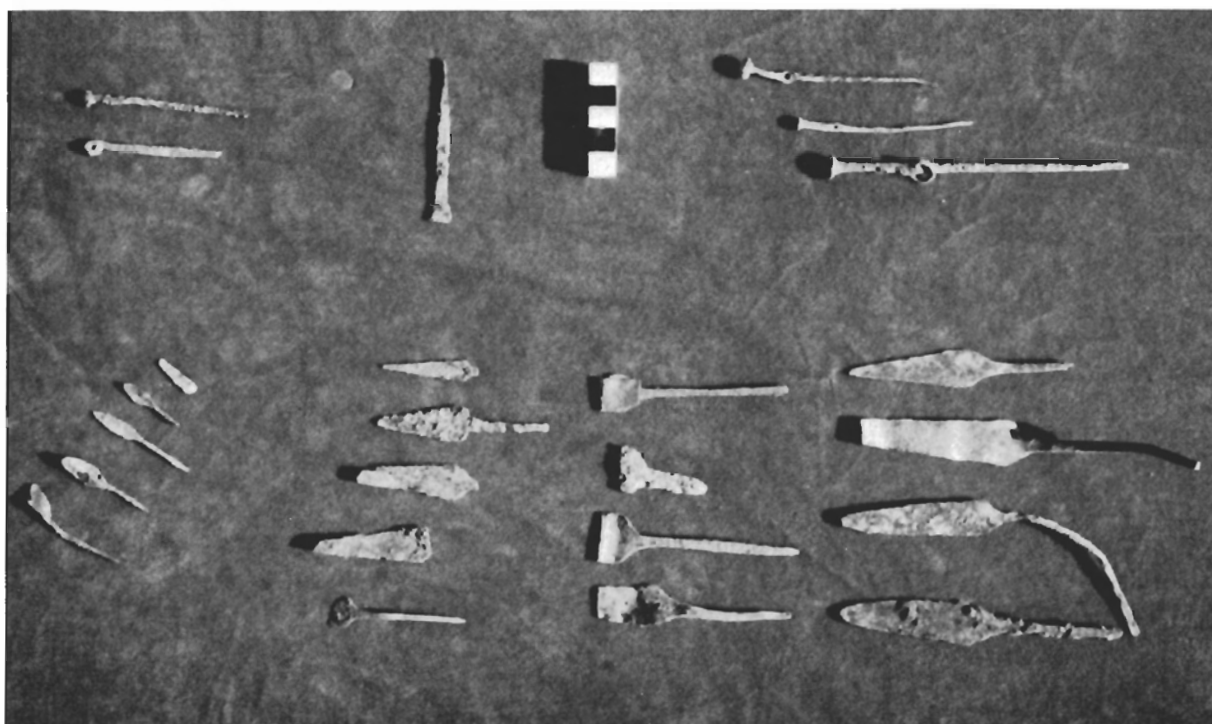


Illustration 21. Assemblage of metal objects (Areas B1 and K1).

The three pins at the upper right are from the burnt deposit in K1, the points at the lower right are mostly from the northwestern portion of B1, and the small spoons at the lower left are mostly from the central portion of B1.

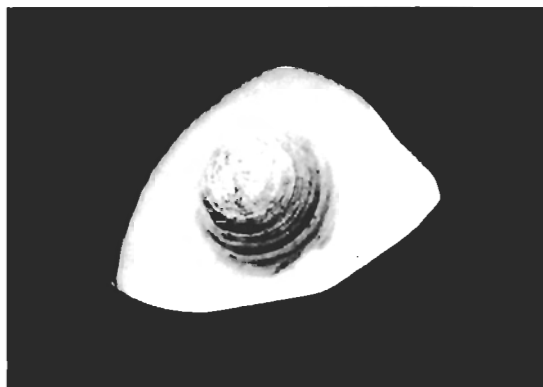


Illustration 20. Eye socket of statue (Area B1).

M1 210 (B1.19). The socket, with traces of bitumen in the hole for a colored pupil, was found among the stones in the southwestern corner of the building.



Illustration 22. Spouted mid third millennium vessel (Area K1).

M1 52 (K1.12-2). Simple ware with darker traces and burnt-on clay from secondary firing (from the burnt deposit K1f16).

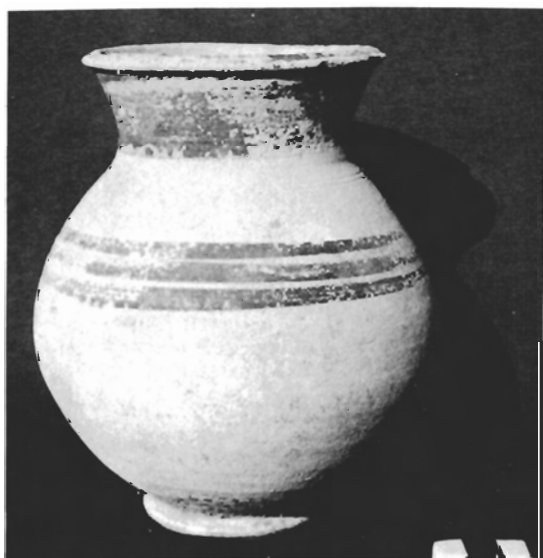


Illustration 23. Khabur ware jar (Area B1).

M1 82 (B1.73). From the destruction stratum above the white floor of the stone building.

PLATE XIV

Left column:

K1.24
M 1 175
M 1 168
K1.87
K1.75
K1.70
K1.76
K1.13
K1.63
K1.77

Right column:

M 1 171
M 1 179
M 1 169
M 1 181
K1.16

Center column:

K1.20
K1.25
K1.72
K1.18
K1.41
K1.78
K1.46
M 1 172

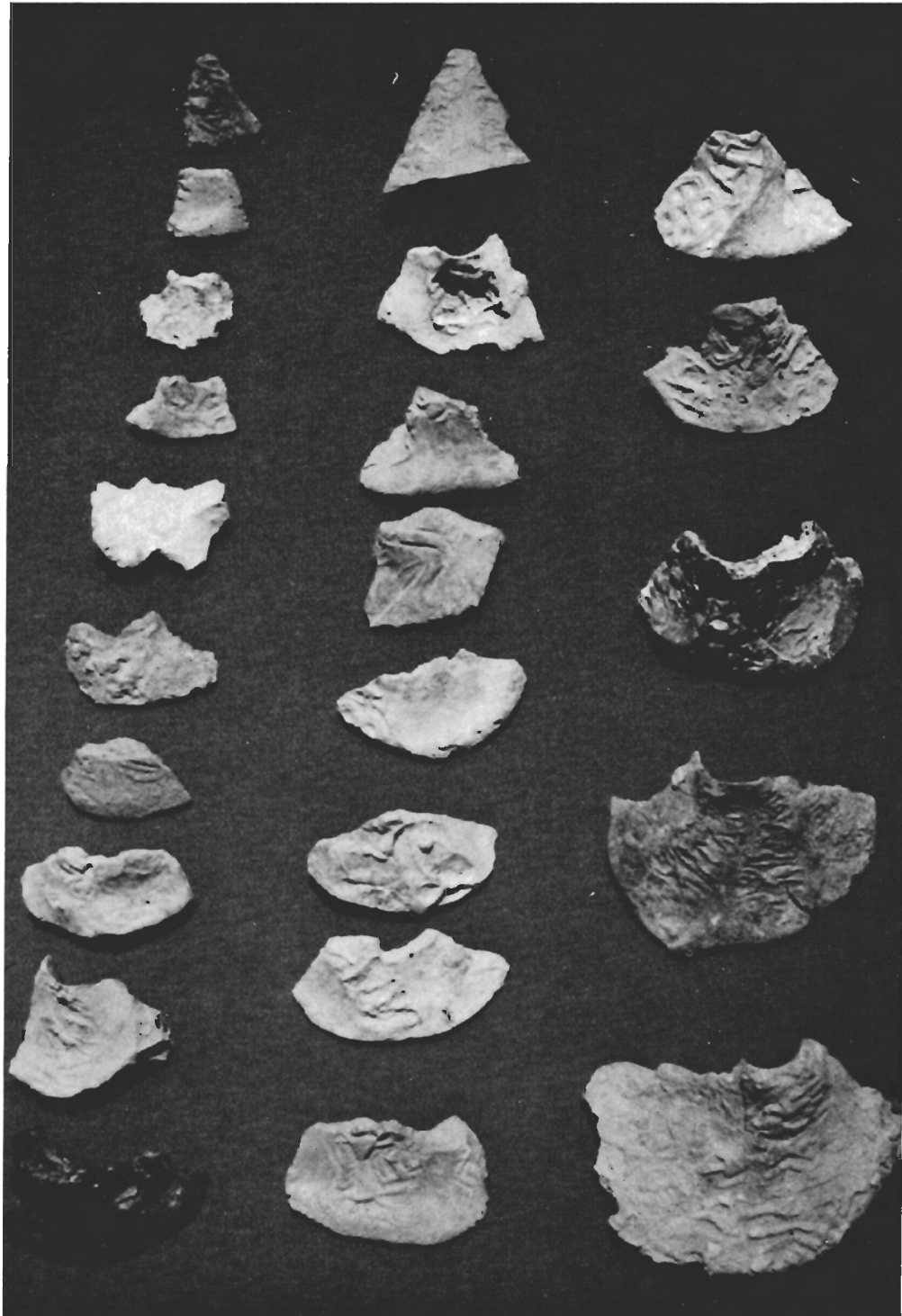


Illustration 24. Assemblage of door sealings (Area K1).

All sealings are from Area K1, feature 16, the burnt layer.



Illustration 25. Detail of bottom of door sealing (K1.25). Flat wood impression on the bottom and two strands of rope impression along the central cavity.

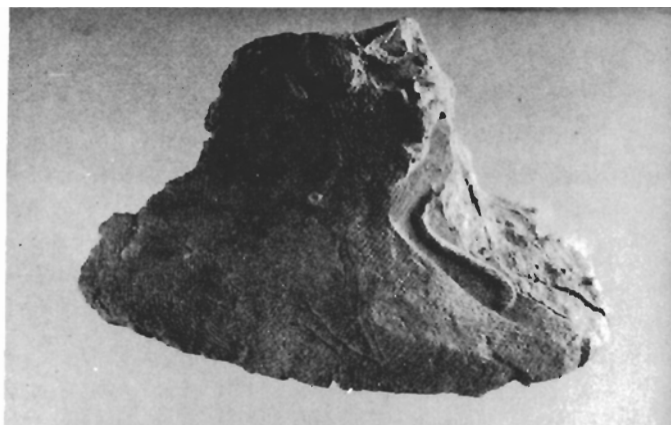


Illustration 26. Characteristic shape of door sealings (K1.78).

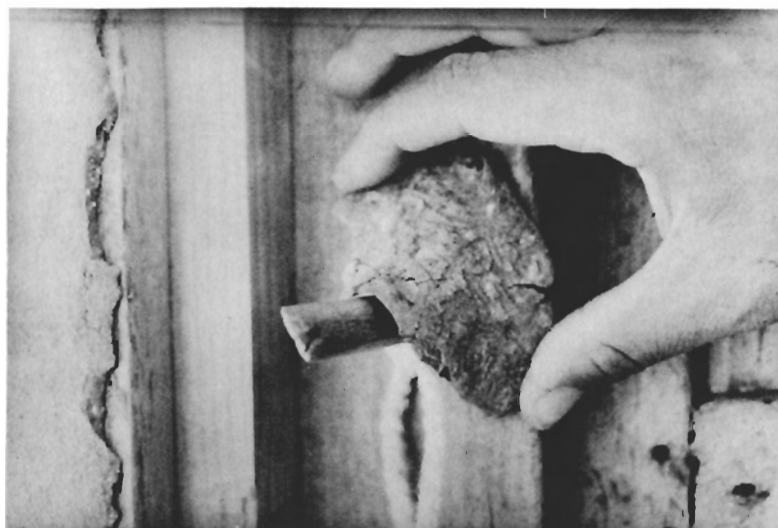


Illustration 27. Reconstruction of door sealing on modern door.

PLATE XVI

SEALINGS FROM THE BURNT DEPOSIT OUTSIDE THE CITY WALL (K1f16), MID THIRD MILLENNIUM



Illustration 28. Seal impression on shoulder of large jar

M1 167 (K1.6). The sealing is reversed with respect to the orientation of the jar (in this photograph the neck of the jar is at the bottom).



Illustration 29. Seal impression on rectangular tag

M1 168 (K1.8). The seal is rolled on the preserved length of the tag and fills the entire surface.



Illustration 30. Door sealing: crossed animals

M1 172 (K1.50). Traces of a human figure and a lion; cloth impressions also shown.

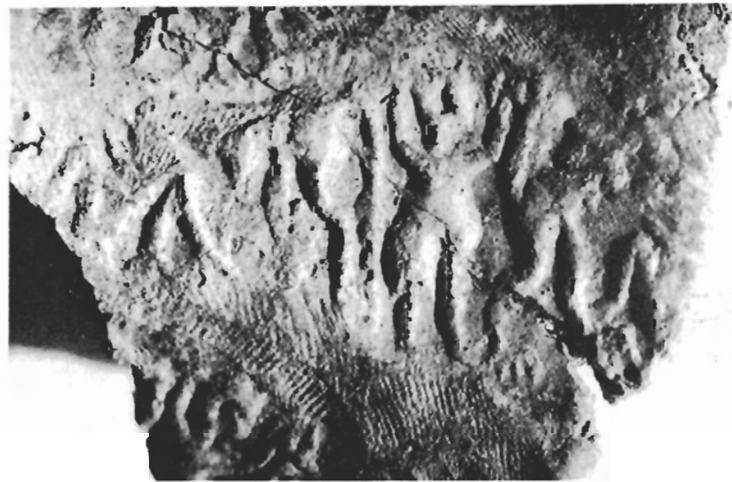
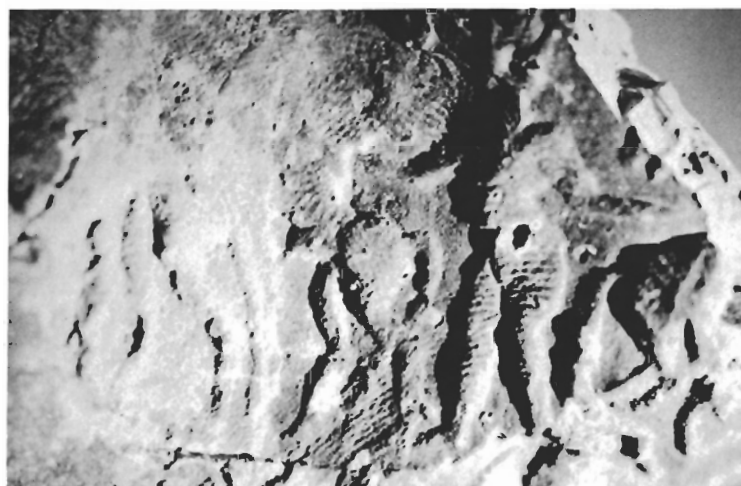


Illustration 31. Door sealing: hero with dagger

M1 181 (K1.92). Hero with dagger between two animals; traces of cloth show that the cloth impressions were on the clay before the seal was rolled.



Illustration 32. Seal impression: snake coil and horned quadruped
M1 171 (K1.45).



Illustrations 33-35. Seal impression:
hero between rampant animals

M1 169 (K1.29) Nude hero with tufted hair
between two bearded animals; three different
details of the impression.



PLATE XVIII

Illustration 36. Seal impression: hero with rampant animal and crossed animals

M1 177 (K1.69). Hero and bearded horned animal; a pair of crossed lions.

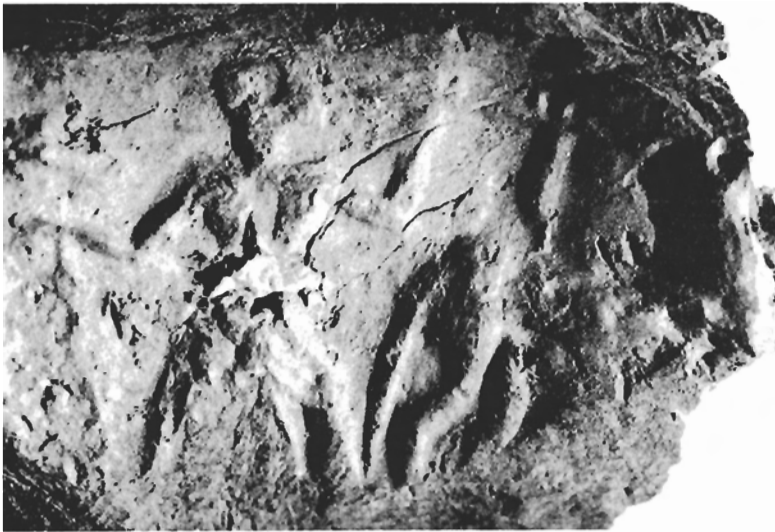


Illustration 37. Seal impression: hero with skirt holding plant, with animal

M1 174 (K1.52). Skirted figure holding a stick and a bag(?) behind an animal.

Illustration 38. Seal impression: double animal file

M1 180 (K1.82). Two rows of animals with short tails, ears or short horns, and large eyes.





**Illustration 39. Seal impression:
geometric design**

M1 173 (K1.51). Door sealing from burnt deposit outside the city wall, mid third millennium; geometric pattern (guilloche?).

**Illustration 40. Seal impression:
rampant bearded animal**

M1 75 (K1.17). Door sealing from burnt deposit outside the city wall, mid third millennium; rampant animal (antelope?) with beard, horns, and short tail.



**Illustration 41. Seal impression:
impaled(?) scorpion**

M1 183 (K1.17). Door sealing from general surface of mound.

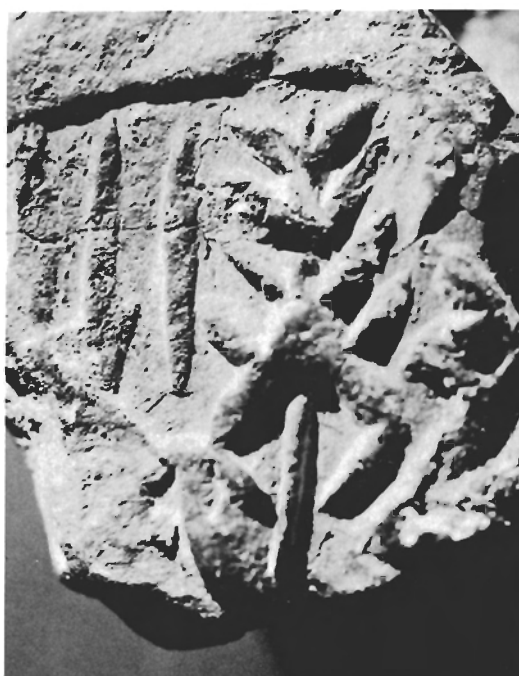


Illustration 42. Two stamp seals

M1 183 (Z1.20 on right and Z1.17 on left). From general surface; two stamp seals with circular geometric pattern.



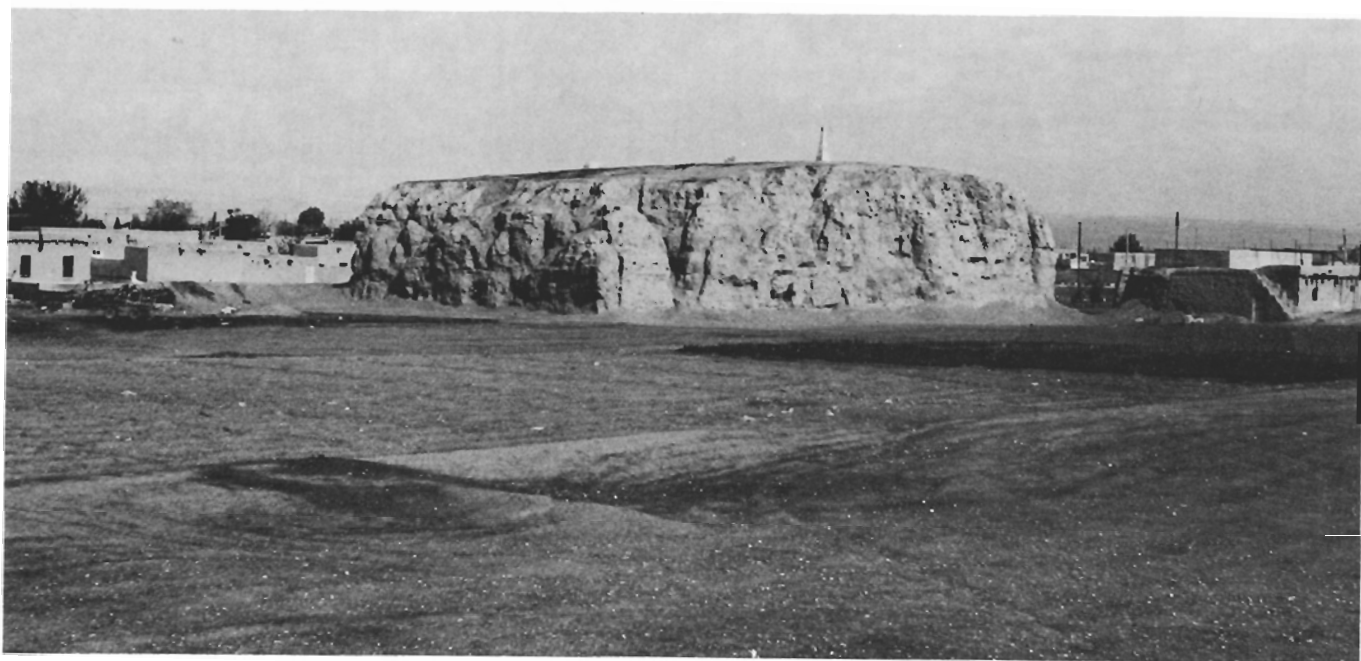


Illustration 43. Tell Shermola: the central mound (looking northwest).



Illustration 44. Tell Shermola: button base goblet (base).



Illustration 45. Tell Shermola: carinated shallow bowl.

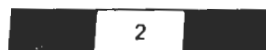
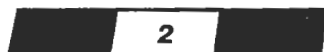




Illustration 46. Tell Shermola: the lower mound (looking west).



Illustration 47. Tell Shermola: the lower mound (looking north).

PLATE XXII

Illustration 48. The Urkish lion in the Metropolitan Museum of Art: front view.



Illustration 49. The Urkish lion in the Metropolitan Museum of Art: side view.



Illustration 50. The Urkish lion in the Metropolitan Museum of Art: three-quarter view.



Illustration 51. The Urkish lion in the Metropolitan Museum of Art: top view.

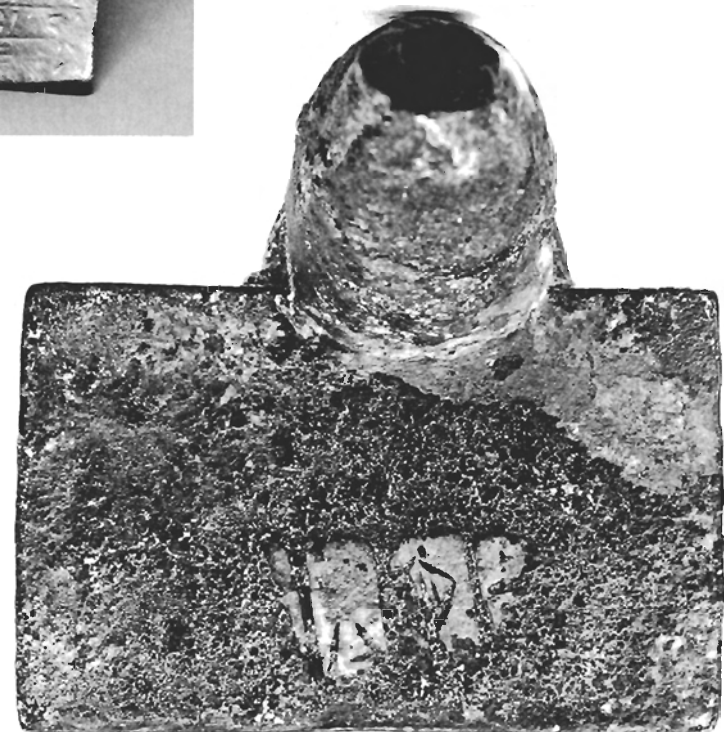
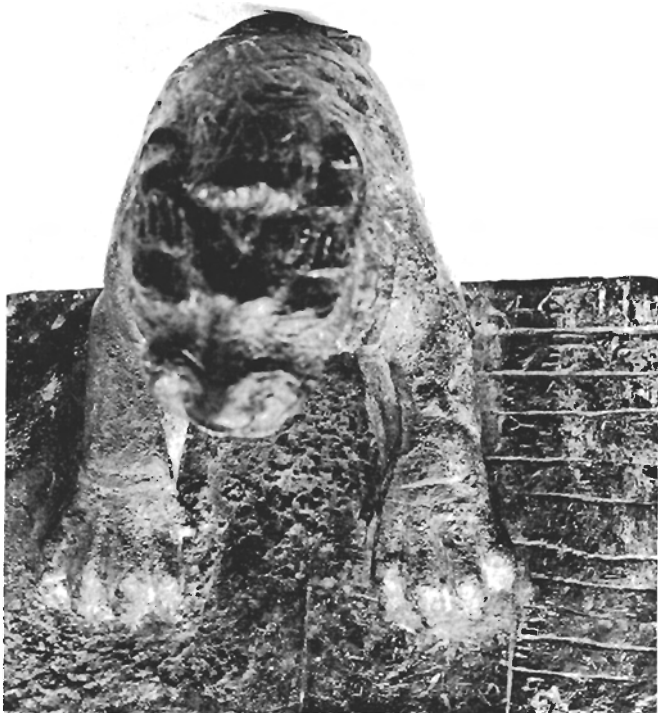


Illustration 53. The Urkish lion in the Louvre: bottom view.

Illustration 52. The Urkish lion in the Louvre: top view.

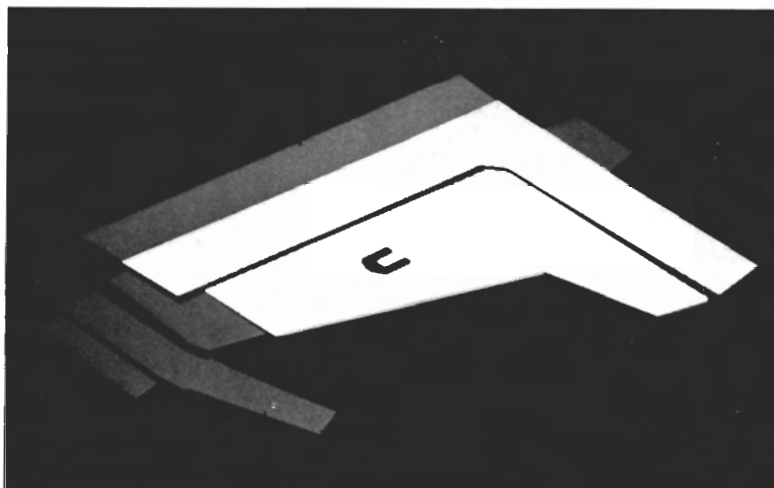


Illustration 54.

COMPUTER GENERATED RENDERINGS OF THE STONE BUILDING IN AREA B1

Illustration 54. Partially excavated foundations of stone building in Area B1 (viewed from the southeast).

The right-angle wall (light area) and its two additional parallel walls (dark gray) enclose the white floor (white area) with its horseshoe-shaped hearth. To the south of the white floor is the stone ramp (dark gray). To the north of the white floor is the brick-paved area (light gray).

Illustration 55. Axonometric perspective of Tell Chuera-style 'in antis' temple reconstruction at Mozan (viewed from the southeast).

The 'in antis' temple reconstructed on the Mozan foundations is entered via five steps from the east (this entrance is purely hypothetical, since this portion of Area B is currently unexcavated). The altar is on the west wall, flanked by two pairs of engaged pillars. The stone ramp serves to connect the cella with the exterior or perhaps a stone courtyard via the south. A doorway on the north wall connects the ante-cella with the brick-paved area north of the white floor.

Illustration 56. Low-angle perspective of Kish-style reconstruction at Mozan (viewed from the south).

The Mozan foundations are seen as part of a much larger 'palatial' structure which includes a second story. The stone ramp connects to the white floor through a portico. This in turn connects to the second story via a stairway whose lower steps can be seen rising just beyond the north wall of the portico.

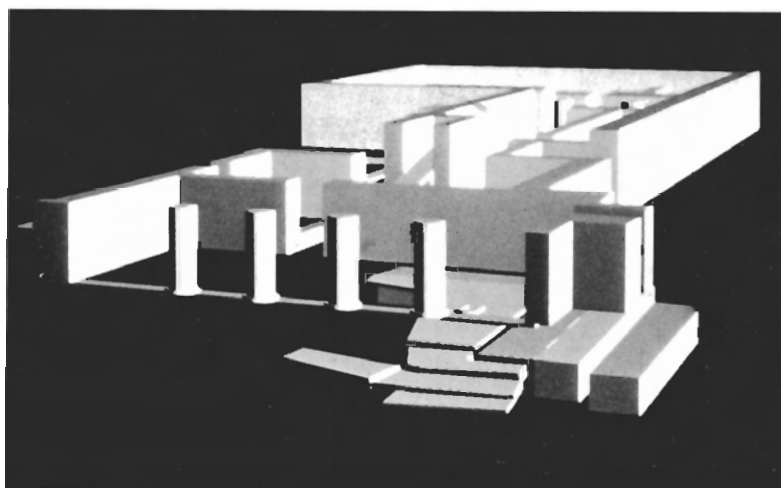
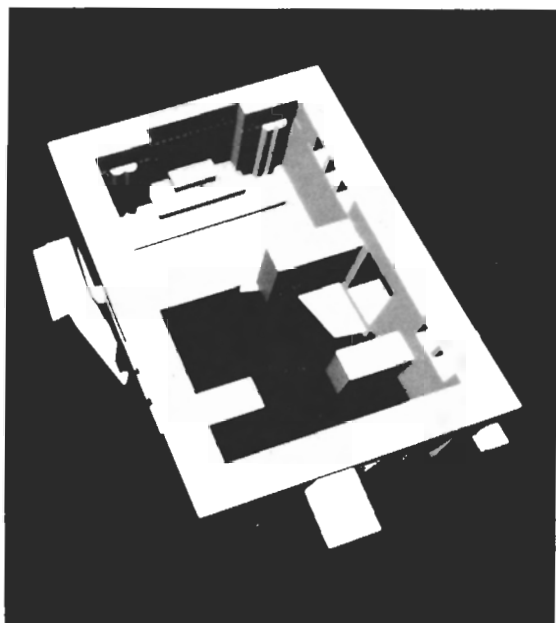


Illustration 56.

Illustration 55.



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Volume Twenty

Mozan 1

The Soundings of the First Two Seasons

**Giorgio Buccellati and
Marilyn Kelly-Buccellati**

MOZAN 1

THE SOUNDINGS OF THE FIRST TWO SEASONS



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UNDENA PUBLICATIONS

Malibu 1988

ABSTRACT

Preliminary soundings were conducted at Tell Mozan in the north-central portion of the Khabur plains in 1984 and 1985. The site has proven to be a major urban settlement of the third millennium and early part of the second millennium, with the possibility that it may correspond to ancient Urkish, known to have been a major Hurrian center in the early periods.

This volume reports on the finds made as well as on various aspects and research goals of the project. After a presentation of the environmental, historical, archaeological and methodological considerations which provide the project its special scope, the following topics are covered: the two surface *surveys* of the High Mound and Outer City respectively; the *excavations* of the City Wall at the base, and of a stone building at the top of the High Mound; the *artifacts* found during the excavations, with special reference to an important group of seal impressions mostly on door sealings; paleobotanical and ¹⁴C *samples*; the beginning of a *regional survey* in the immediate vicinity of Tell Mozan; an art historical discussion (by O. W. Muscarella) of the *Urkish lion pgs* preserved in the Louvre and the Metropolitan Museum of Art; and the application of *computer aided design* techniques to a study of the stone building on top of the High Mound. More than 200 objects are given in line drawings, and more than 50 black-and-white photographs illustrate various aspects of the report.

Color documentation for the material presented in this volume is available from Undena Publications in the form of 20 slides published as set No. 1 within the series *Photographic Data Sets (PDS-1)*. Reference to the slides is given in the text.

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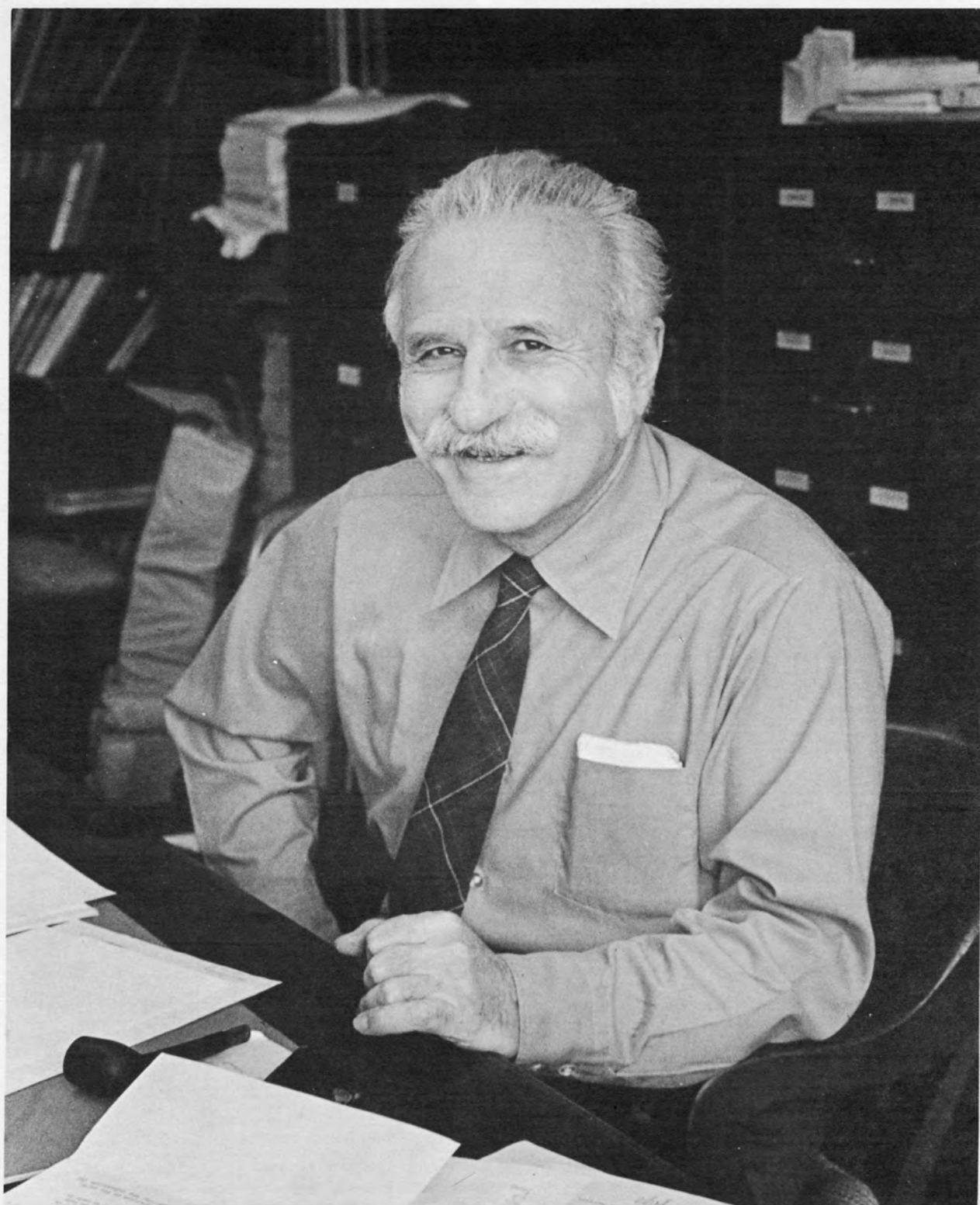
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**In Memory of I. J. Gelb
Who Showed Us the Way**

PREFACE

The wheatfields of the Khabur have seen many a harvest over the millennia, but none perhaps as significant as the archaeological harvest which a number of expeditions have begun to reap in recent years. We have to thank for this the enlightened policies of the Syrian authorities, which have consistently welcomed and encouraged an unprecedented expansion of scholarly activity in their country. As a result, whole new vistas have been emerging not only for the history of Syria, but more broadly for the history of the ancient Near East as a whole. The Khabur region is especially attractive because it is generally less well known, while at the same time it gives every evidence of having been a crucible of civilization on a par with Sumer in the South or Ebla in the West.

Our new excavations at Tell Mozan are in line with these general developments on the one hand, and with our own specific interests on the other. The work we have been conducting at Terqa and Qraya for the last ten years have given us a special appreciation of the larger regional dimension within which the history of those two sites has to be understood. The Khabur region provides the natural setting for such a broader scope of inquiry. Terqa and Qraya are at the heart of both the fertile mid-Euphrates trough (known today as the *zor*) and the high-ground steppe dotted with springs and wells (known in ancient times as the *nawu*). They are also at the mouth of the Khabur, which serves as a major artery linking the *zor* with the "upper country" (the *matum elitum*, as it was known in ancient times). The start of a new excavation project in this "upper country" will thus allow us to develop a true regional project, based on concurrent field work at different sites, conducted with parallel methodology and direct cross-information. We hope that such long term and broadly based research may yield proportionately greater insights in the archaeology and history of the area, and serve as a significant experiment in the methodology of regional studies.

In and of itself, Tell Mozan seems to hold in store archaeological promises of the greatest magnitude. Its size makes it one of the largest settlements in the region, in fact one of the largest in ancient Syria if the preliminary indications for a vast lower city are verified by future work. The homogeneity of the deposit, which belongs predominantly and throughout to the third millennium, is just as impressive. And the circumstantial evidence which seems to suggest a possible identification of the site with Urkish provides a tantalizing working hypothesis for an interpretation of the pertinent historical framework. Regardless of

what the answer might be to the questions of either identification or size, Mozan is certain to prove a major site for the understanding of the civilization in the piedmont area, which not only thrived on rain-fed agriculture, but also served as the link between the mountain regions with their rich reserves of metal ores to the north and the urban states in the southern alluvium. Only the discovery of third millennium epigraphic material, of the type known through the Urkish lions, may allow us to define such culture as Hurrian: and that the prospect of such discovery is realistic is suggested by the fact that the inscriptions on the Urkish lions presuppose an important and autonomous scribal tradition that must have been at home in the Khabur plains.

As we were articulating our overall research design for the excavations at Mozan, we had made plans to have Dr. I. Jay Gelb join us in the field in the Spring 1985. In spite of his lifelong work in this general region, he had never been able to travel there, and we were eager to offer him, our personal mentor and friend for so many years, this opportunity. The potential significance of Mozan for an understanding of Hurrian civilization was especially inviting from a scholarly point of view, and we had great hopes to be able to develop with him a long term plan for the full historical evaluation of our findings there. For family reasons he was not able to join us in 1985, and so we postponed his visit until 1986. Or so we thought. The sudden illness which struck him in the Fall of 1985, and his death on the 22nd of December 1985, were to sadly alter all our plans. We can only, at this date, dedicate this first volume of the Mozan Reports to his memory — a small token of the strong human bond which united us as friends, and, we hope, a meaningful indication of the reverberation that his fundamental work on the Hurrians has left for the field.

It is with special pleasure that we recall one of our preliminary visits to the site in 1983, when we were joined by Dr. Herman L. Hoeh of the Ambassador International Cultural Foundation and a trustee of IIMAS — The International Institute for Mesopotamian Area Studies. As we looked together from the commanding position of Tell Mozan at the mountains to the North and the rolling plains to the South, we shared a precious moment in which the potential historical significance of the site seemed to blend with the sheer beauty of the landscape and elicit in us the resolve for an expanded new commitment to the archaeology of the region. The association with the Ambassador International Cultural Foundation, whose sponsorship has made it possible for us to develop the ambitious project on which we report here, was celebrated in a special way with the visit to Damascus in the Spring of 1985 by Mr. Herbert W. Armstrong, President of the Foundation. This was to be his last trip overseas before his death, and while he could not come as far as Mozan, where we were excavating at the time, we were able to share with him two days in Damascus, where he was most graciously hosted by the Minister of Culture, Dr. Najah Attar, and the Director General of Antiquities and Museums, Dr. Afif Behnassi.

We consider ourselves privileged to be able to be a part of these significant new developments in Syrian archaeology, and fortunate to be the recipients of the traditional and unmatched Syrian hospitality, at both the official and personal level. Especially at a time like today, it is but a small witness to truth to say that we feel as welcome in the contemporary Syria we have come to know through living there as in the ancient periods of her history, to the reconstruction of which we are happy to contribute.

G. B. and M. K-B.
15 April 1986

Because of a series of vicissitudes beyond our control, publication of this volume has been unfortunately delayed for over a year. Publication in its present form is essentially the same as had been originally submitted in completed form by the Fall of 1986, without updates (except for references to *PDS-1*).

A special note of gratitude is owed Dr. Alexis Martin, who with the greatest skill and personal commitment has provided the indispensable ingredients for seeing this volume through to its final publication.

6 January 1988

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