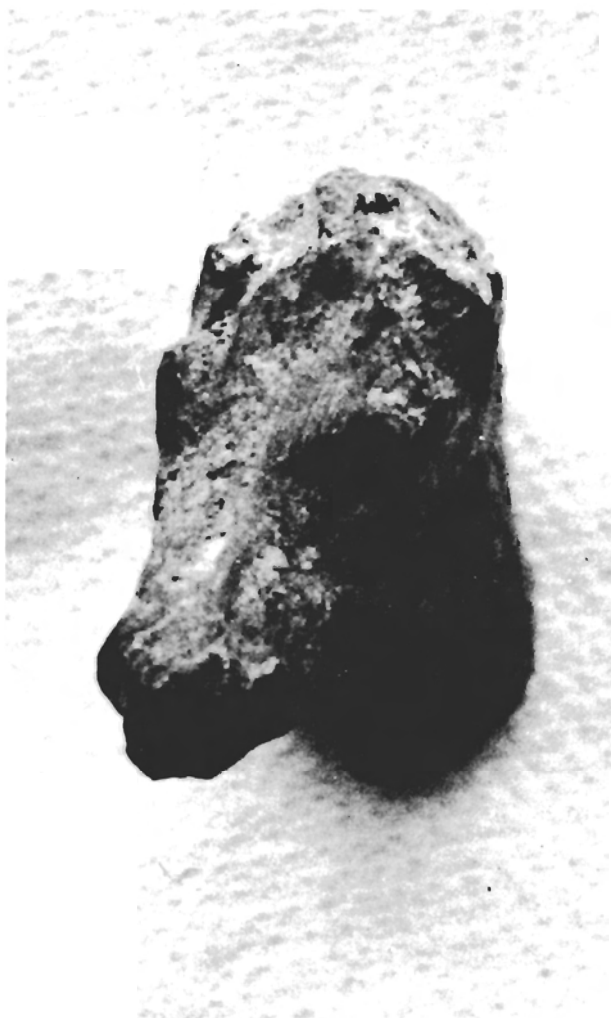


## PLATES



**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.

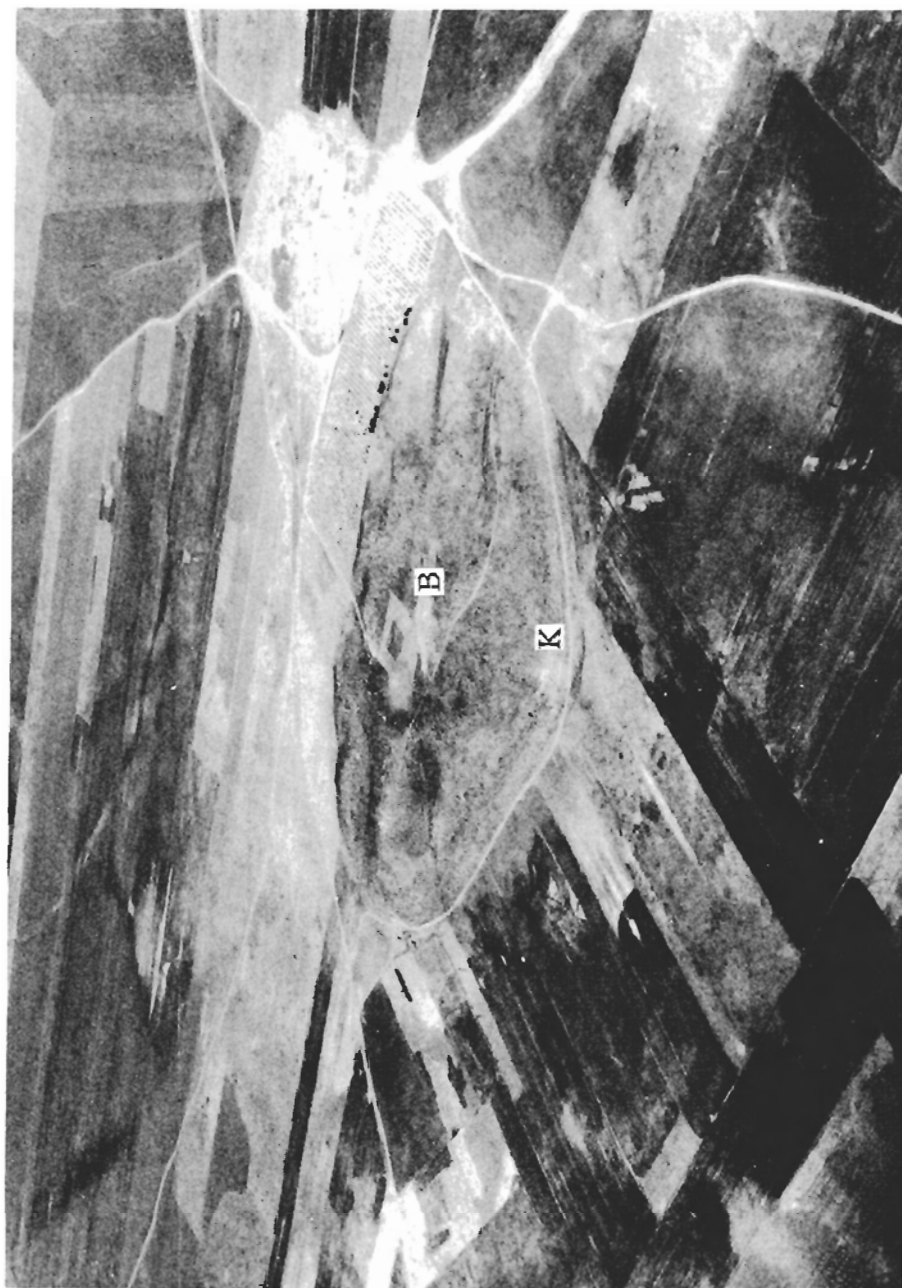
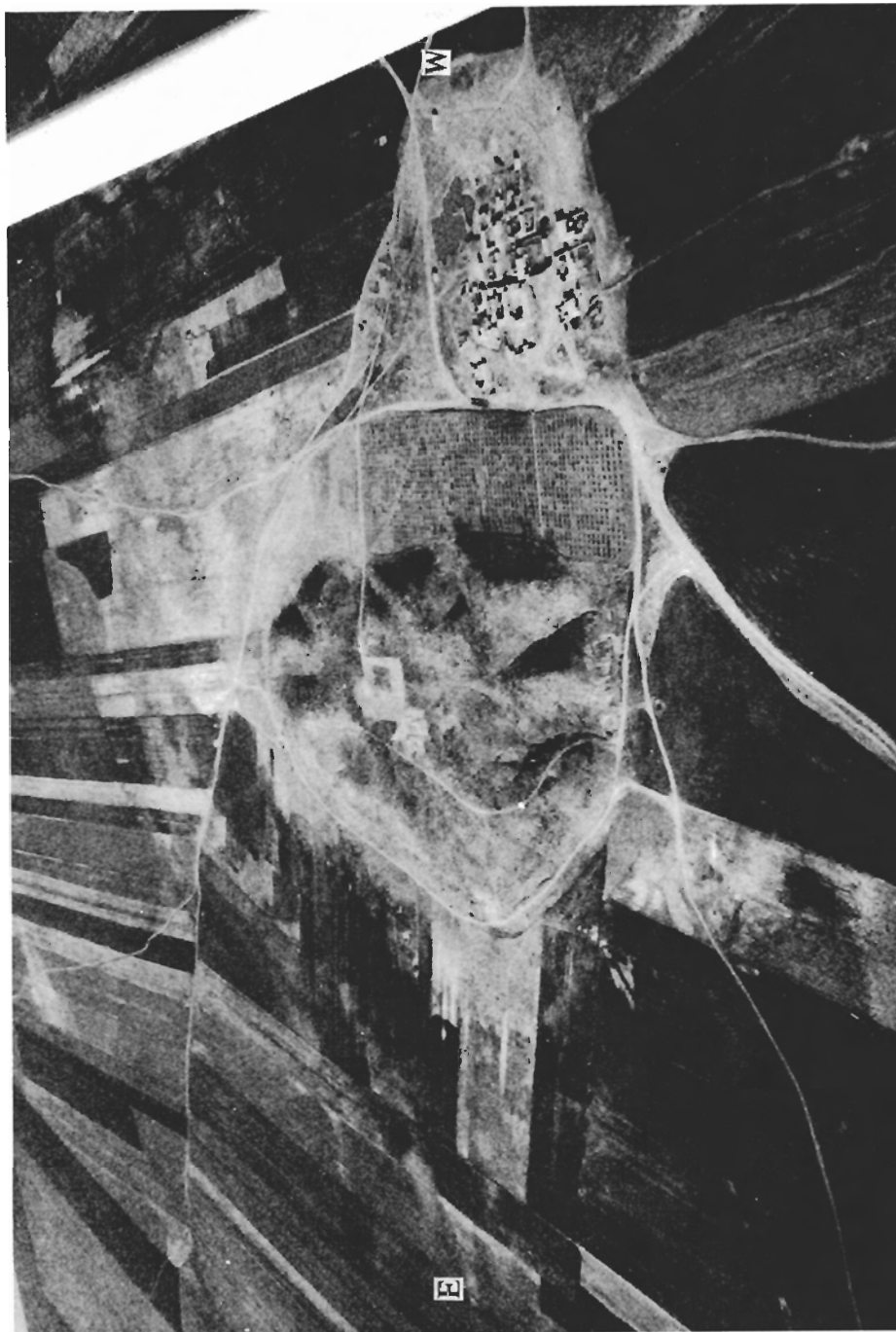


Illustration 3. Aerial view of Tell Mozan with Outer City (medium shot, looking west).

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.

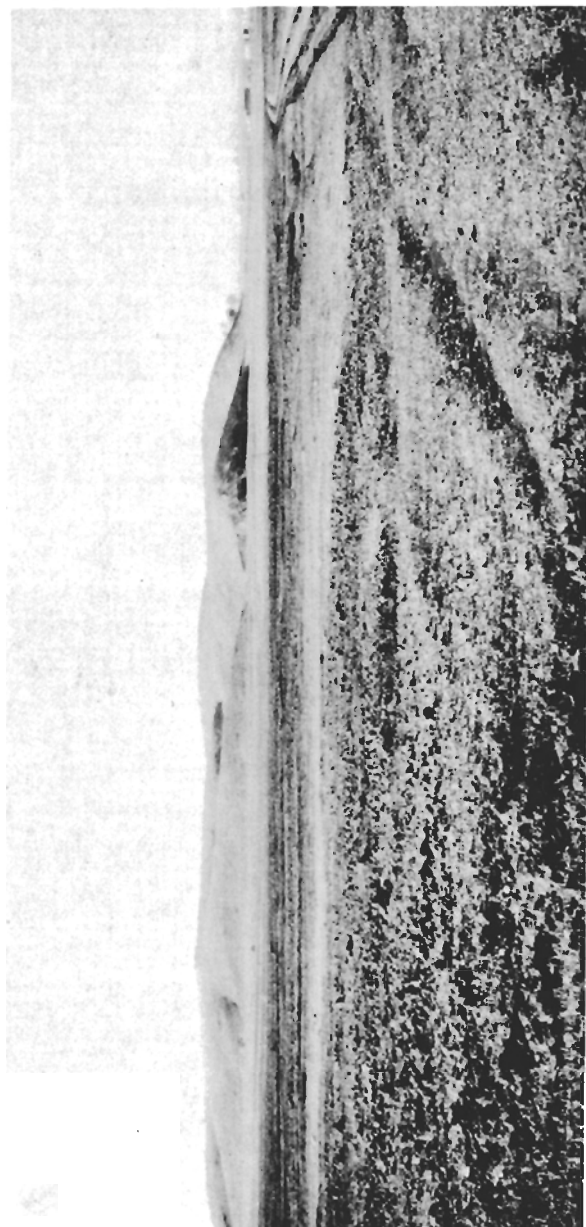


Illustration 5. Profile of Tell Mozan (looking south).

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.



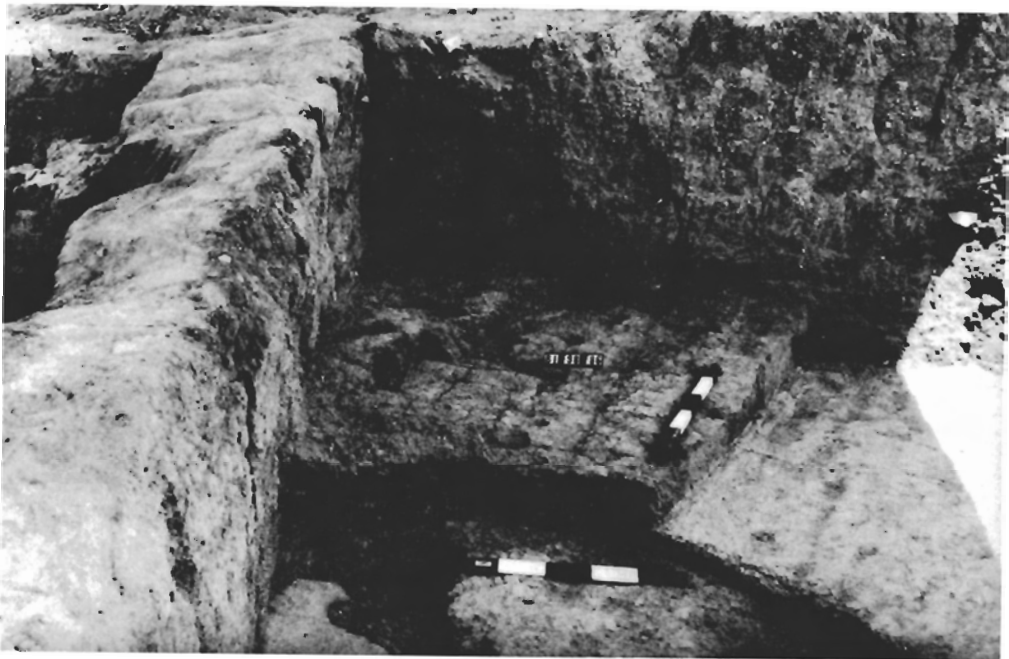
**Illustration 9. Stone building, Area B1: southwestern corner (looking south).**  
Visible in the center is the clear alignment of the stones marking the outer face of the western side of the building.

**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.

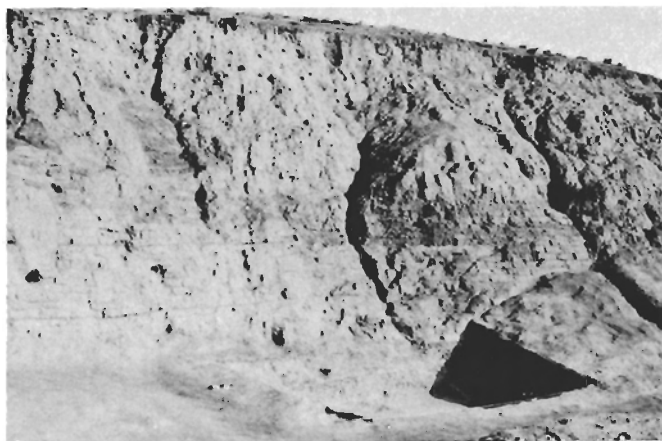


Illustration 17.



Illustration 18.

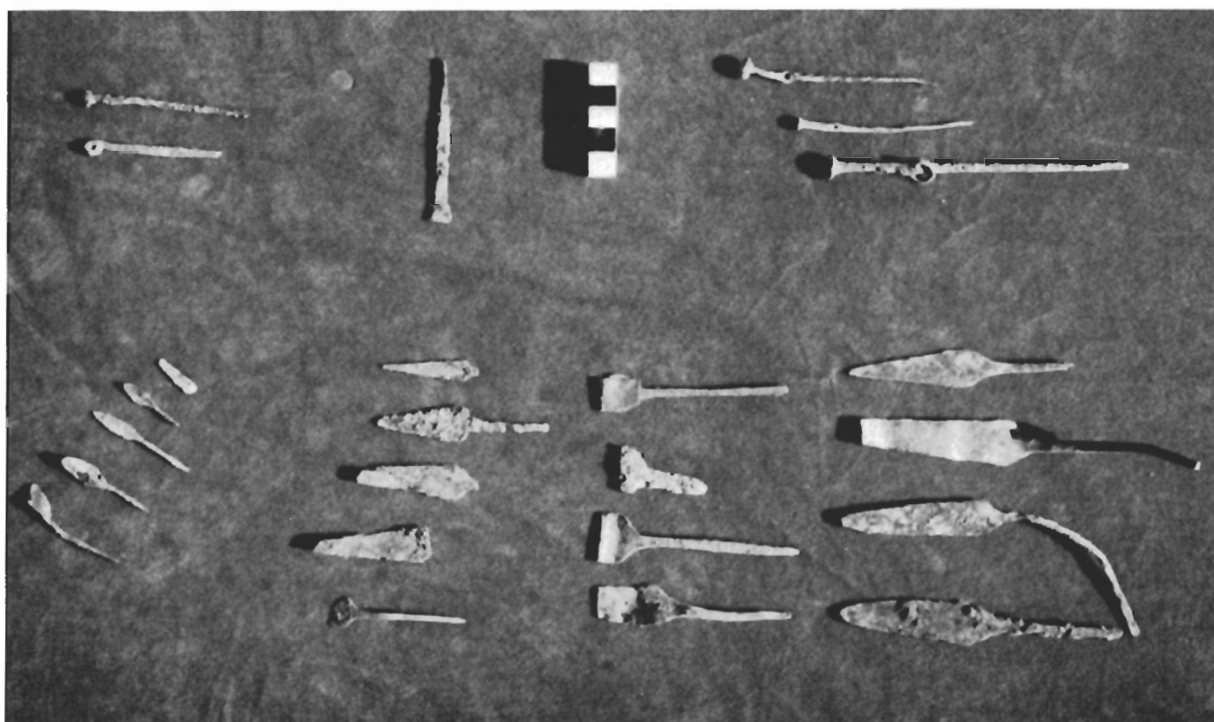


Illustration 19.



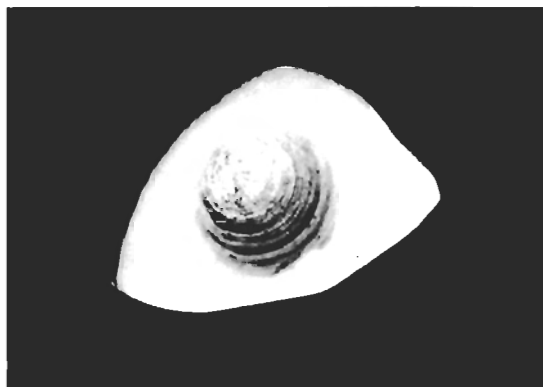
## PLATE XII

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.



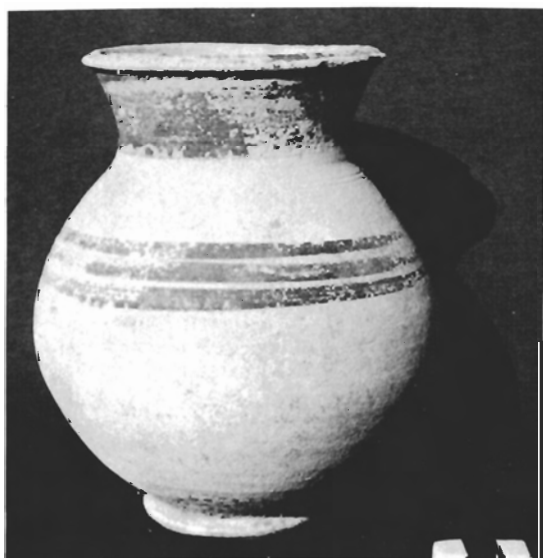
**Illustration 20. Eye socket of statue (Area B1).**

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:

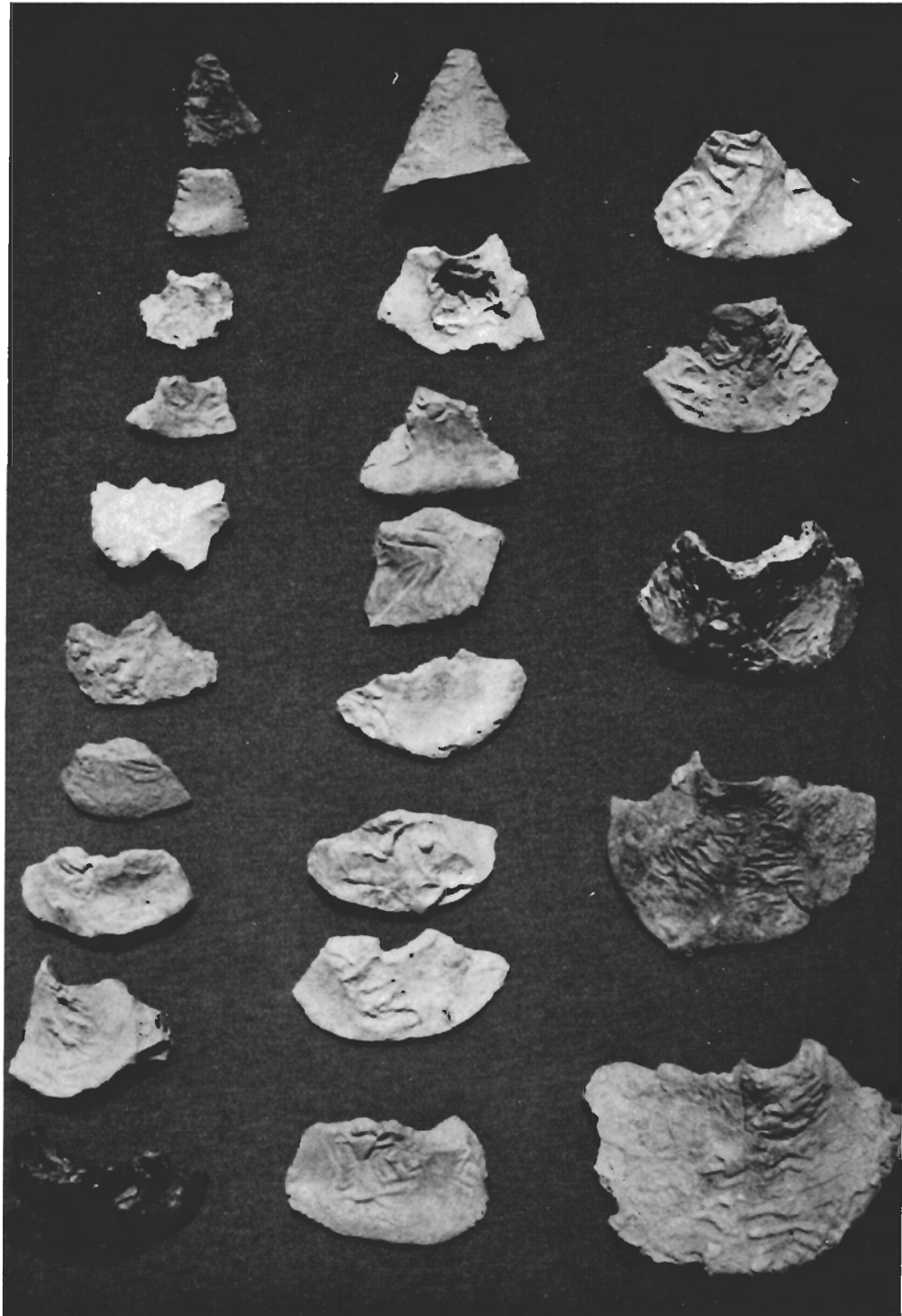
K1.24  
M 1 175  
M 1 168  
K1.87  
K1.75  
K1.70  
K1.76  
K1.13  
K1.63  
K1.77

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

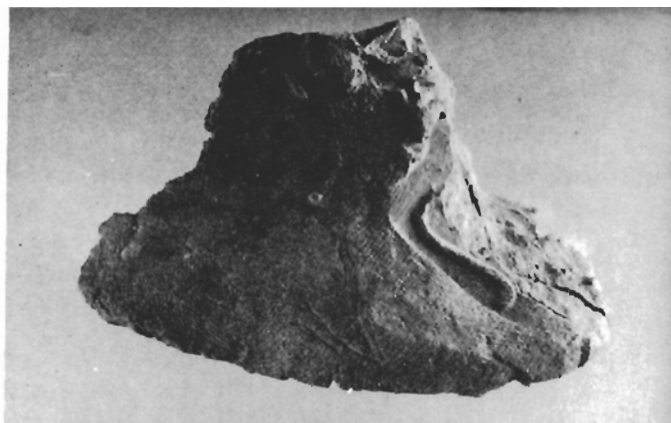


**Illustration 24. Assemblage of door sealings (Area K1).**

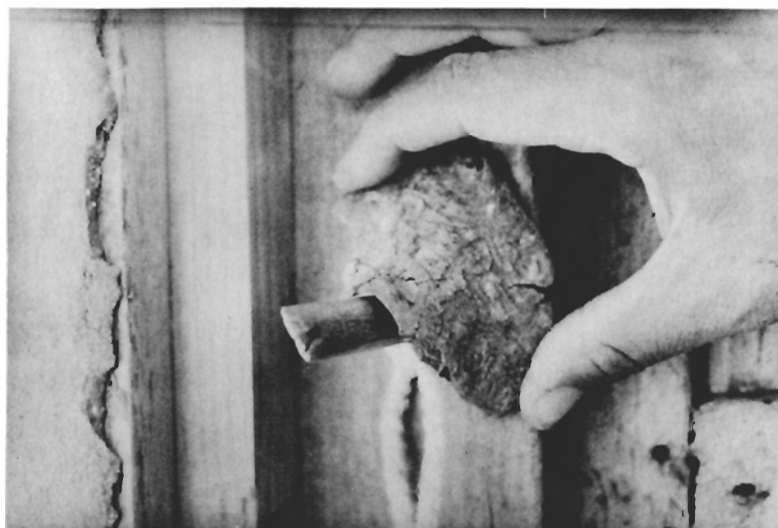
All sealings are from Area K1, feature 16, the burnt layer.



**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.

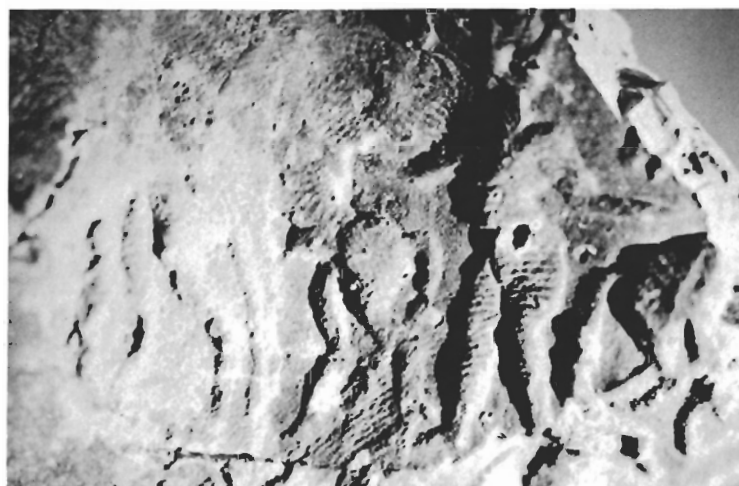


**Illustration 31. Door sealing: hero with dagger**

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.





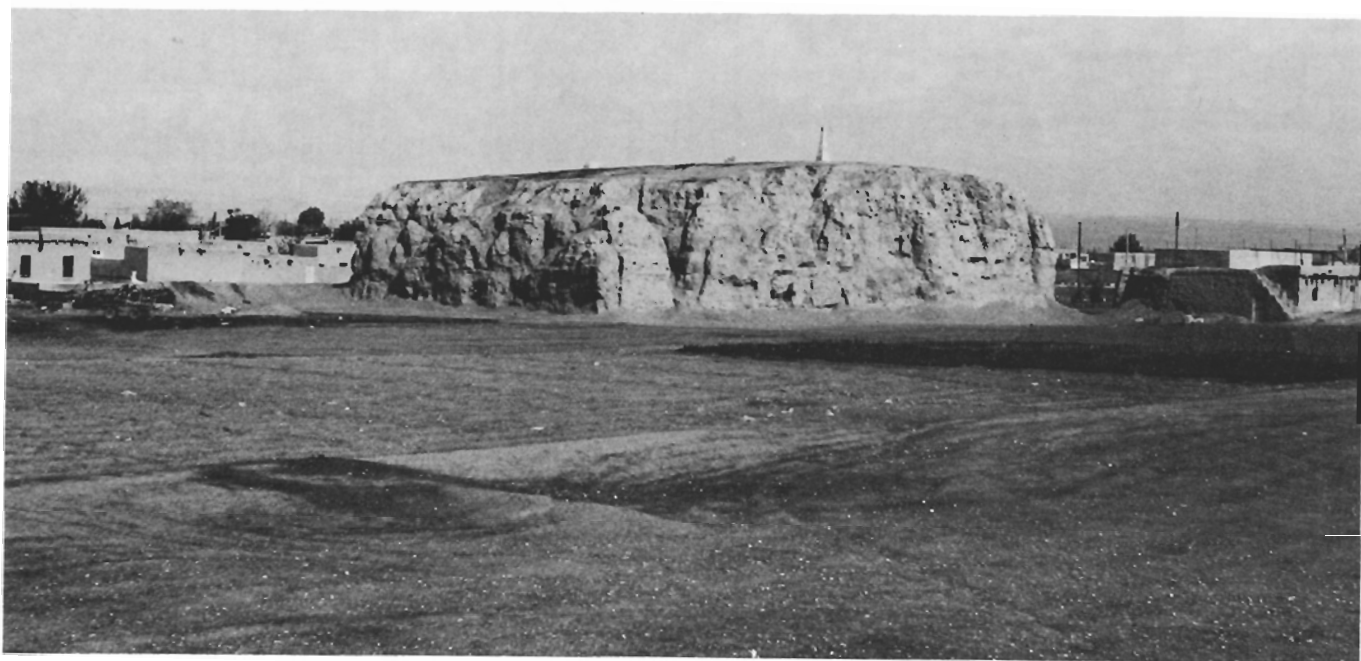


Illustration 43. Tell Shermola: the central mound (looking northwest).



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



Illustration 45. Tell Shermola: carinated shallow bowl.

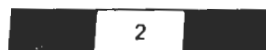
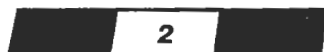




Illustration 46. Tell Shermola: the lower mound (looking west).



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.

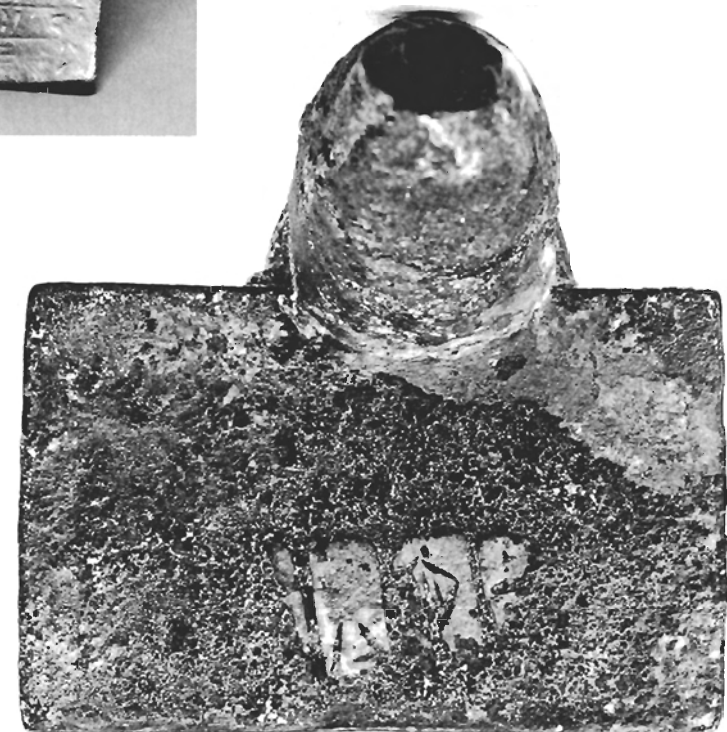
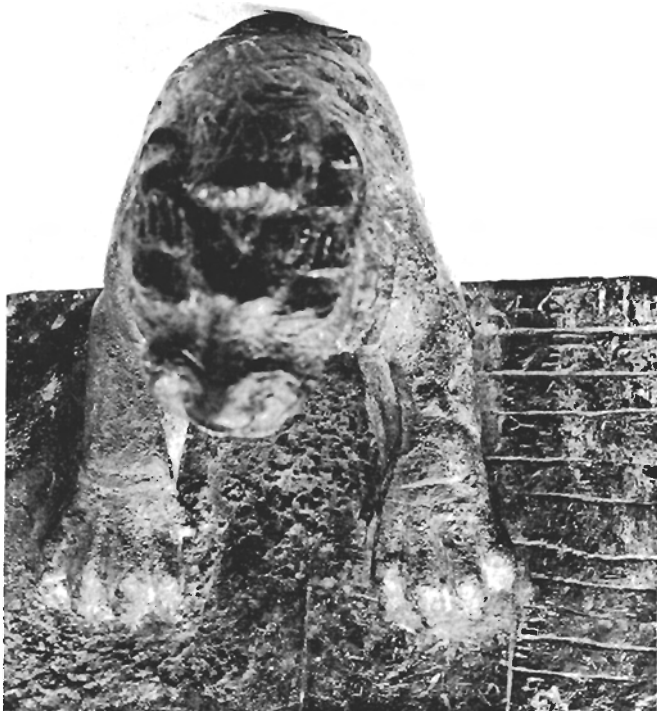


Illustration 53. The Urkish lion in the Louvre: bottom view.

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

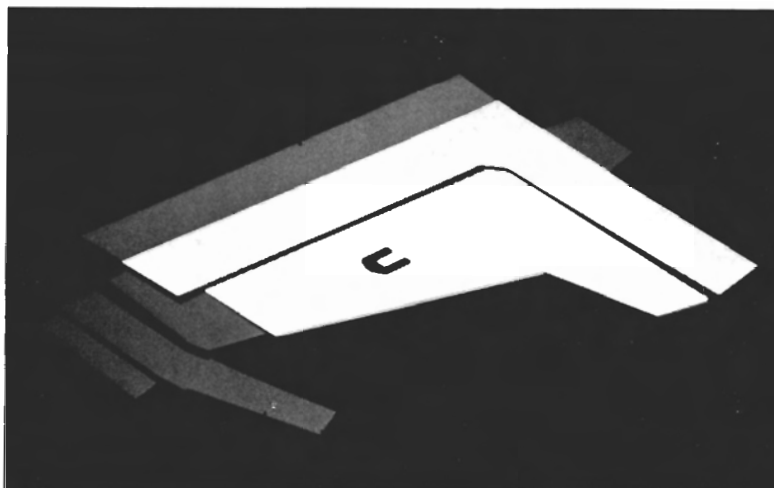


Illustration 54.

### 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.

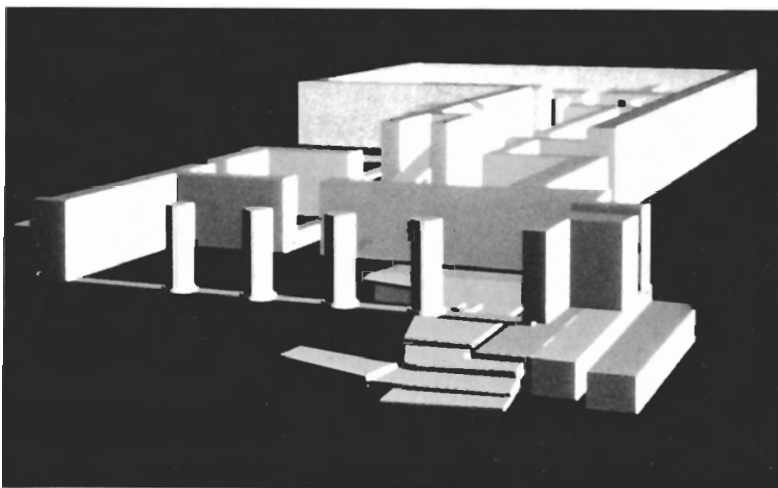
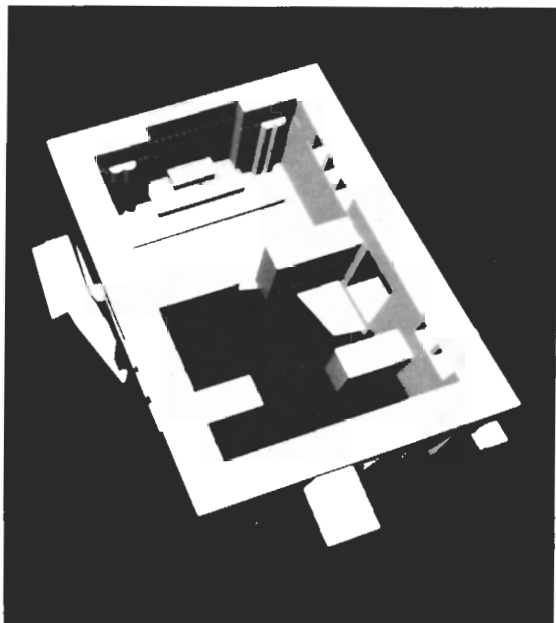


Illustration 56.

Illustration 55.