

Audio-Visual Modules
Documentary Series
2

Terqa 1977

by
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Marilyn Kelly-Buccellati
and
William R. Shelby

Undena Publications
Malibu 1978

The Module System. As part of the publication program of the results of the Joint Expedition to Terqa, the slide/tape modules offer the following multiple features: (1) A selection of the most important color illustrations from the excavations which may be used, much like a volume of color plates, in support of the published reports of the expedition. (2) An integrated audio-visual presentation which, by means of a synchronized tape narration, presents in unified lecture form the major results of each season. (3) A collection of slides which may be used individually for inclusion in lectures on the archaeology, history and geography of the Ancient Near East.

Modules will be between 15 and 30 minutes in length; as more are produced, they will be available as interchangeable units for comprehensive slide presentations of a diversified internal structure.

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Equipment. Modules may be used in two different ways—manually with an audible beep, or with electronic synchronization for automatic slide advancement.

For the first version, a combination of any slide projector and any Phillips type cassette recorder is acceptable. For the second version, it is necessary to have: (1) a Kodak Carousel or Ektagraphic projector with remote control, (2) a stereo playback Phillips type cassette recorder, and (3) a Kodak Carousel Sound Synchronizer Model 3 (tape recorder connection is a standard American phono-jack); or alternately (1) a Tiffin show/corder, and (2) a remote control projector with appropriate Tiffin adaptor cord.

Content. The second module (20 minutes, single projector) is divided in four parts with a brief introduction.

The first part illustrates a corner of a residential quarter of a city of the Khana Kingdom, with its architecture and the objects found in the excavated rooms.

The second part gives explanations and selected views of one of the oldest city walls of the Ancient Near East.

The third part deals with the life inside this wall and the different activities taking place here: storage, pottery kiln, and finally burials, with a detailed study of the tomb.

Finally, the fourth part is a return to the past with a summary of the protohistoric site of Qraya.

Slides. There is a total of 125 color slides; 90 of the slides are of primary data and were shot in the field. The remaining 35 slides are original graphics containing maps, charts, and titles. A detailed list of slides appears below, facing the pertinent black and white print of each slide.

Credits. Most field photographs were taken by Brenda Huffine, with some exceptions taken by Linda Mount-Williams.

Graphics are by Linda Mount-Williams and Mike Pixlew.

The script is by the three authors with the assistance of R. G. Clayton. The narrator is Robert Hahn.

The 1977 season of the Terqa Archaeological Project was made possible by major grants from the S. H. Kress Foundation of New York and the Ambassador International Cultural Foundation of Pasadena.

Bibliography. For a fuller presentation of the results of the excavation see the following Terqa Preliminary Reports fascicles:

G. BUCCELLATI and M. KELLY-BUCCELLATI

"Chronicle and Stratigraphic Record of the Third Season," *SMS* 2/6, 1978.

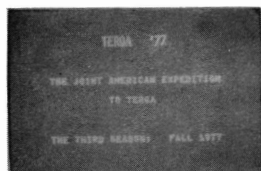
O. ROUALT

"Documents épigraphiques de la troisième saison," *SMS* 2/7, 1978.

G. BUCCELLATI and M. KELLY-BUCCELLATI

"The Terqa Archaeological Project: General Report on the Third Season," forthcoming in *AAS*.

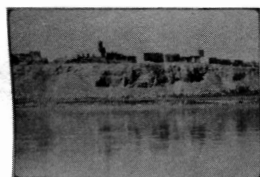
1. Black out slide.



2. Title.



3. Authors.



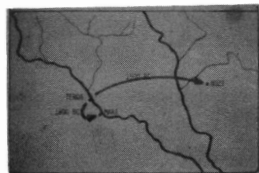
4. Profile of Terqa/Ashara looking west from the other bank of the river. Left of center is the minaret, right of center is the water tower.



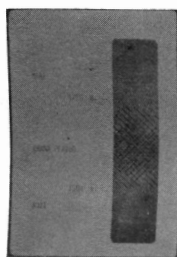
5. Welcome sign outside door of expedition house.



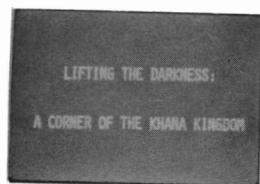
6. Cleaning operations before re-opening excavations. In the background are fields between the foot of the escarpment and the river, looking east in SG5.



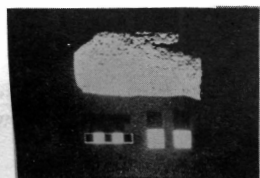
7. Map of Mesopotamia showing relationships between Mari around 1800 BC and Nuzi around 1500 BC.



8. Chart showing chronological situation of Khana Period as a dark age between the period of Mari ending 1750 BC and the period of Nuzi beginning about 1500 BC.



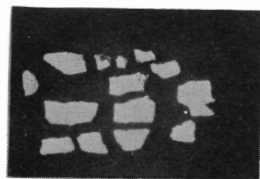
9. Subtitle.



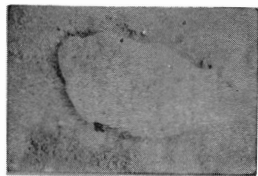
10. Cuneiform tablet TQ3-T64 obverse. Contract of sale of land, for 12 sheqels of silver, on the part of a woman called "Lady Ili-dumqi."



11. Cylinder seal impression rolled on the left edge of a tablet.



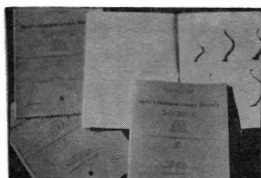
12. Fragments of an envelope made of a layer of clay covering the entire tablet. The envelope bears the impression of cylinder seals rolled over it.



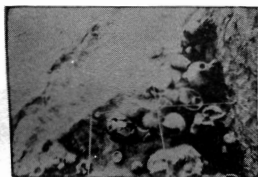
13. Fragment of a cuneiform tablet of the Khana dynasty (in situ), which preserves the name of a previously unknown king, Yaggid-Lim.



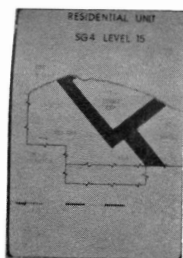
14. Map showing the presumed extent of the Khana kingdom.



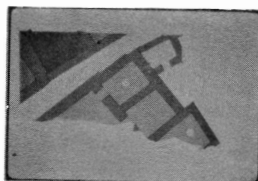
15. First four fascicles of preliminary reports of second season (*TPR* 1-4).



16. Pottery found in 1976 on floor of small room in SG4. Duplicate of *DS* 1 99.



17. Map of residential unit, SG4 level 15. Cf. *DS* 1 96.



18. Map of building complex. Two blocks of city buildings are separated by a street.



19. General view over the excavated part of the residential area looking southeast. Note on the right the stratigraphic cube (see *TPR* 5).



20. Two rooms, A1 and A2, of the city buildings block looking southeast.



21. Excavation sounding trench in STA1 (A1 of previous map) looking northeast. Note brown color of the floor characteristic of burned layers.



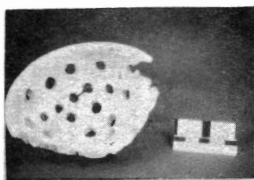
22. View of same sounding from top—note the concentration of potsherds spread about and compacted under the walking surface of the floor.



23. Detail of same sounding from top—note fragment of cuneiform tablet and potsherds mixed together.



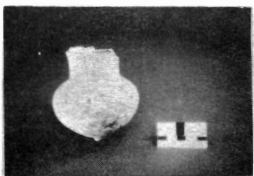
24. Two students (K. Simpson and R. Keller) excavating fragment of cuneiform tablet in sounding in A1.



25. Pottery strainer (TQ3-214; found in GS25 SG14).



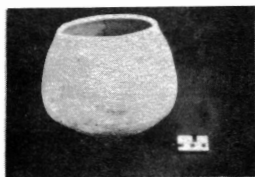
26. Pottery trough with depressions along rim of unknown use (TQ3-136; found in SG10).



27. Button base goblet (TQ3-336; found in SG10 FT20), perhaps the most distinctive type of pottery from Terqa in the Khana period.



28. Large jar (TQ3-266; found in GS29 CF2).



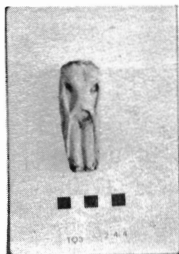
29. Large storage jar (TQ3-99; found in GS16).



30. Ring shaped stand (TQ3-320; found in SG7).



31. Part of an excavated room (B1 in SG7, level 17) with objects found on top of the floor; large jar, ring shaped stand, grinding stone, and a tablet.



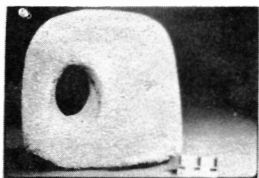
32. Figurine of a woman disrobing (TQ3-244; found in SG20): baked clay, originally painted in red.



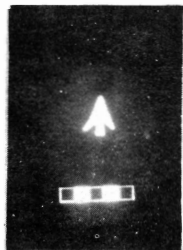
33. Figurine of a quadruped (TQ3-93; found in SG15).



34. Figurine, possibly an owl (TQ3-380; found in GS34 CF5); baked clay.



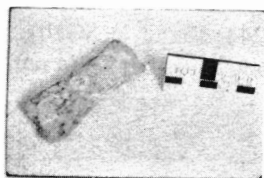
35. Stone grinder in granite (TQ3-24; found in SG8).



36. Bronze arrowhead (TQ3-355; found in SG19 STA1).



37. Bronze spearhead (TQ3-360; found in SG19 STA1).



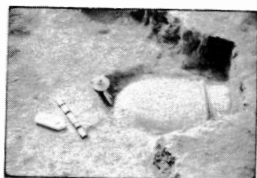
38. Bronze axehead (TQ3-209; found in SG9 FT6).



39. Bronze knife with a serrated edge, possibly a saw with an antler handle (TQ3-100).



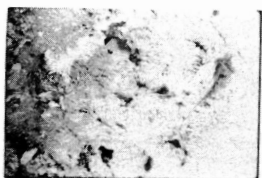
40. On the right, an exposed skeleton of modern period intersecting a Khana period double jar burial on the lower left (SG9).



41. Jars of the same Khana period burial in situ. Note toy wheels on the left of the burial shaft.



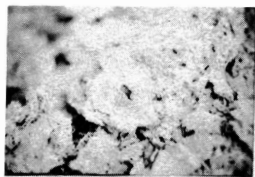
42. Top part of the left jar has been removed to excavate the inside of the burial. Inside left jar bone remains and cloth material are mixed together. Note the offering bowl by feet of child, next to the rim of the right jar.



43. Close-up of the preserved portion of the cloth in which the child was wrapped.



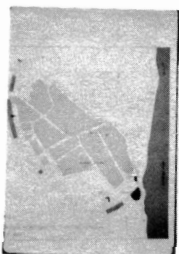
44. Close-up of cloth showing the texture of the material with weaving patterns.



45. Other detail of weaving with an eyelet in the center.



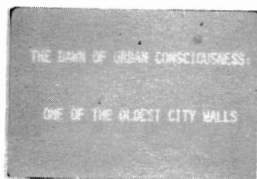
46. Folds of the garment as wrapped around the head.



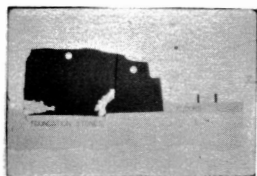
47. Map of the tell showing the modern buildings (yellow) and the excavated areas (red).



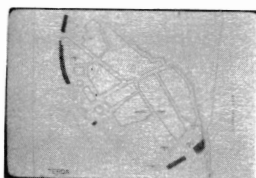
48. Overview of excavated part of city wall in Area B looking south-east.



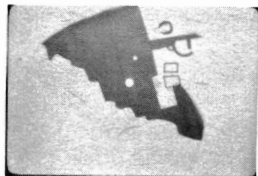
49. Subtitle.



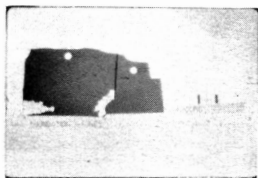
50. Sketch of cross section through excavated part of city wall in Area B. Note the two walls, 1 and 2, built at two different periods, and the upper dotted line representing the surface of modern deposition.



51. Map of the tell highlighting perimeter of ancient city wall as excavated or as showing on surface.



52. Sketch plan of excavated portion of Area B, showing the city wall on the left, the square and round storage bins on the right, and the (pottery?) kiln on top.



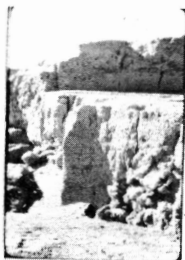
53. Same as 50.



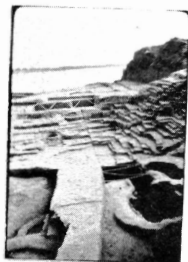
54. Modern garbage removed by a skiploader from top of city wall, in Area B looking WSW.



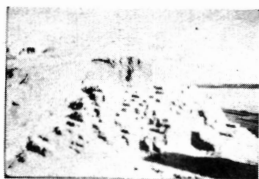
55. Eroded top of city wall in Area B looking SE; note mass of bricks in foreground.



56. Eroded side of city wall in Area B looking S; note boulders at base of wall 1 in lower foreground.



57. Exposed top of city wall in Area B, looking ESE, perpendicularly to its inner face. The areas crossed by yellow ropes are soundings. The stepped rows of mudbricks are the consequence of erosion. On the lower right is the (pottery?) kiln.



58. Large mass of articulated mudbrick at southern end of Area B looking north.



59. Sketch plan showing a partial reconstruction of the city wall suggesting that Area B may have represented a corner or other major juncture.



60. Sounding trench across city wall in Area D, from top. G. Buccellati is standing on the left, on third millennium floors next to the inner face of the city wall; M. Kelly-Buccellati is on the right, sitting on top of the exposed brickwork.



61. Photographer (E. Shiozaki) seen from floors inside city wall in Area D. Dark portion on left side is the inner face of the city wall.



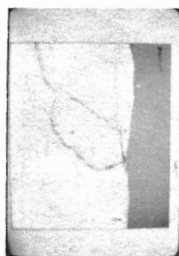
62. Detail of Area D with inner face of city wall on right, medieval debris above blue rope and, immediately below it, compact accumulation of third and second millennium floors.



63. Detail of Area D. Whiskbroom in center points at juncture between floors (on left) and plaster over inside face of city wall. Hand (G. Buccellati) with ice pick points at same juncture with plaster stripped away from bricks.



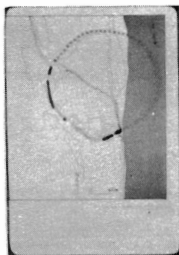
64. Close-up of 63, showing the different floors with white gypsum intrusions and ash layers abutting the mudbrick wall. Note upward curving trend, typical of floor deposition next to a wall.



65. Map of the tell showing isometric line contours.



66. Same as 65, with exposed portions of city wall.



67. Same as 66, with dotted line showing possible reconstruction of complete city wall.



68. View of the tell looking NE. On the right the water tower, on the left a public building. Note portions of exposed city wall at the foot of the public building and the rising slope towards the tell at the foot of the water tower.



69. View from the top of the water tower looking S over irrigated fields of the Euphrates valley.



70. Looking W from the water tower: in the foreground a street of the modern town with building blocks, in the background the desert plateau.



71. Looking NE at the modern buildings built on the tell.



72. Looking E, in the foreground modern buildings on the tell. In the background the Euphrates river and the other side of the river with irrigated fields.



73. Looking SE, modern buildings and the main town square. Note flat roofs serving as broad terraces.



74. Looking SE at the southern edge of the tell and the public garden with the Euphrates river flowing south.



75. General view looking E over Area B, with the city wall and in the background storage bins and pottery kilns. In the foreground the yellow rope marks off the sounding trenches.



76. Same as 52.



77. Subtitle.



78. General view over Area B looking SE from top of adjacent unexcavated area.



79. View of storage bins looking E. In foreground the round silo and in the background two rectangular bins.



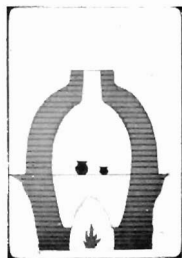
80. View over Area B looking SE: silo and bins in the foreground, kiln on upper right, eroded top of city wall in left background.



81. The two rectangular bins from above.



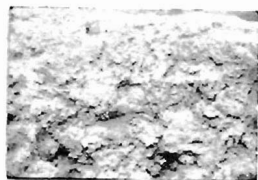
82. Pottery kiln from above. Still visible are the bases of the arches supporting the upper portion. Note on each side the gray burned clay.



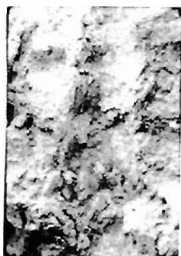
83. Schematic section across the narrow side of the kiln.



84. Schematic plan of the kiln showing the grill-like platform and the entrance to the fire chamber.



85. Vitrified, green burned clay along sides of kiln.



86. Close-up of vitrified green burned clay in one of the flues between the bases of two arches.



87. Similar to 57.



88. Burial from TQ2 (1976) = *AVM DS 1, 65*.



89. Reconstruction of burial in SG14 level 7, after excavation; the skeleton has been removed and is replaced here by a blue rope; the different vessels are laid in place next to the buried woman. Note in the upper part the stone offering table with small vessels placed on it.



90. Fragment of carbonized straw matting in which the body was wrapped.



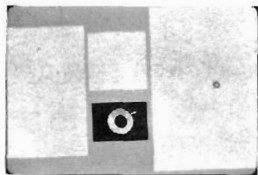
91. General view of the burial with skeleton and objects still in situ. Note the position of the body laid on its left side in a semi-flexed position, as if for sleeping.



92. Close-up of burial vessels in situ, in association with the top part of the body (TQ3 SG14 BR1).



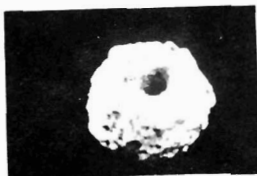
93. Close-up of the mother-of-pearl circlet next to the head of the body (TQ3-170).



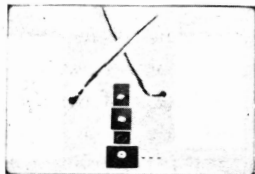
94. Drawings showing the mother-of-pearl circlet as found in situ in the burial, the jewel itself and its place on a Mari painting.



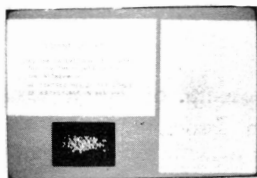
95. Detail of a metallic ware vessel (TQ3-273) and of jewelry in situ.



96. Large bead (TQ3-128) from jewelry assemblage.



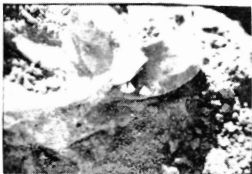
97. Drawings representing (center) the jewelry assemblage found in the burial, (left) a similar arrangement as shown in the Mari frescoes, and (right) the association with the skeleton in the burial.



98. The text is a passage of the Descent of Ishtar (p. 54) which refers to a girdle embroidered with pearls, as in the burial.



99. Close-up of a shattered ostrich egg, from the burial.



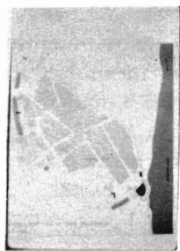
100. Close-up of a small pottery stand (in situ), on which the ostrich egg stood within the burial.



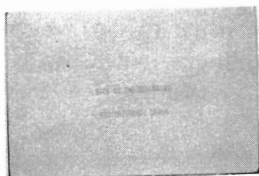
101. Vessel made of metallic ware (TQ3-318), found in burial.



102. Bronze axe head (TQ3-34, from the surface).



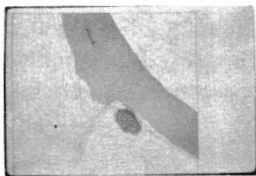
103. Same as 66.



104. Subtitle.



105. Qraya from the river, looking west.



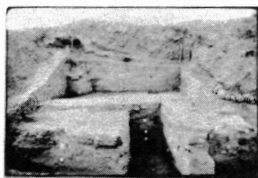
106. Map of Qraya with isometric contour lines of the tell and surrounding area.



107. View of the tell looking SE. Note the shape of the river as it skirts around the tell.



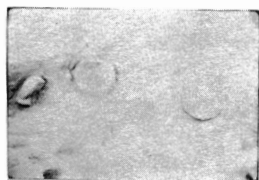
108. Side of the tell at Qraya looking NE. The sounding trench is at the base of the tell.



109. Qraya, view of the excavated area looking NW at the base of the tell.



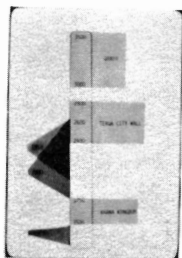
110. Qraya. Eroded top of proto-literate wall.



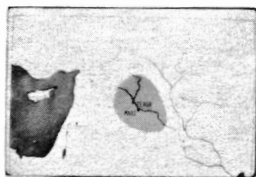
111. Qraya. Beveled rim bowl, in situ.



112. Beveled rim bowl.



113. Chart showing the chronological sequence of the different periods for Qraya and Terqa in connection with Ebla, Mari and Nuzi.



114. Same as 111.



115. Portable microfiche viewer with texts on microfiche, used during survey.



116. TQ3 excavation team.



117. Establishing the grid pattern for a new square.



118. Typological arrangement of objects in field laboratory.



119. Women spinning wool with traditional methods, in Ashara.



120. Cliff face of the desert plateau near Baghouz.

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