

Artanes 6:

READING FIGURINES

ANIMAL REPRESENTATIONS IN TERRACOTTA FROM ROYAL BUILDING AK AT URKESH (TELL MOZAN)

RICK HAUSER

Renderings by Claudia Wettstein
with a Foreword by Giorgio Buccellati

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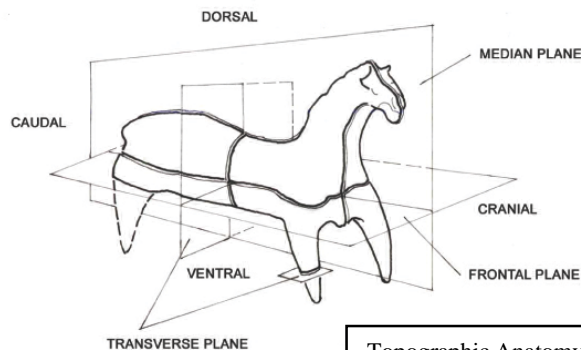
A Guide for the Reader
Introduction & *Comparanda*
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In presenting the corpus of figurines from the Royal Palace of Urkesh, Rick Hauser has developed a method that aims at providing explicit standards of identification. There is a basic assumption that conditioned his whole effort, and a methodological consistency that ultimately lends it, in my view, true credibility. The basic assumption is that the animal figurines of our corpus (and presumably those of the same genre in the rest of Syro-Mesopotamia) answer a specific need for referentiality. There was, he suggests, a univocal correlation between any given figurine and a living type of animal. . . . What is original with Hauser is that, he claims, *every single* figurine unequivocally referred to a very specific genus. . . . If the individuals working in the Royal Palace of Urkesh understood the reference, there must be discernible formal traits that we can read into the exemplars that are left for us.

— from the *Foreword*

As we recovered more and more examples of what we took to be “animal” figurines, it became apparent to me and my associate, Claudia Wettstein, that there were in fact *underlying patterns* that could be defined and described by consistent measurement and by documentation of variables. Based on these measurements and observations, an artifact could with a degree of confidence be assigned to a given genus.

— from the *INTRODUCTION*



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