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The peculiarity of the "bīt ḫilāni" model in the Syrian Jazirah region (descriptive-analytical study)

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Abstract

This study comes to shed light on an essential model of the palaces of the Syrian Jazirah during the Iron Age, which was distinguished by its specificity during this period, Where the art of architecture in the Syrian Jazirah region was attracting and interested students, Because it represents a model of originality and quality that originated in this spot since ancient times, and developed until it reached its climax in the Iron Age, It was known for the " ***bīt ḫilāni*** " model, which was designed as a cohesive group, as it has not been proposed or seen until now in the excavations, Or the texts that indicate or stipulate that this architectural edifice is prepared from a single block devoid of any dividing lines, functions or standard features. Instead, it was designed in the form of an architectural structure that suggests enormity, Divided into wings, rooms, and halls, taking into account their number for more than one at times, in addition to the peculiarity of each part from the other (such as a center, corridor ... etc), each has its own importance and complement to the other.

Keywords: The Syrian Jazirah; bīt ḫilāni; Iron Age; Palace/Temple; Throne Hall; Orthostat.

Introduction

The palace, by virtue of its functions, is an institution and not just a place of residence, and it is part of the state apparatus and not just one of the city's dwellings (Winter, 1993, p.27). The palace was the seat of law, control and order, in addition to being the highest legal authority of the state, and was receiving great attention from the local population, and it controlled various economic sectors (Sallaberger, 2010, p.257). Palaces were discovered on the Syrian island, most of which were of an Aramaic character, as they were founded at the beginning of the twelfth century BC. Several principalities with

local rule and their political influence appeared in the ancient East Ismail, 1969, p.153). In the eleventh century BC, their conquest reached its maximum intensity and intensity in the upper parts of Mesopotamia (Radner, 2011, p.321). Among its most important centers is ***bīt*** Bihyani and its center is Gozana / Tell Halaf, currently at the sources of Khabur. The archaeological excavations in the Aramaic sites resulted in a mature and prolific civilization in terms of architecture and sculpture. They built their cities in elevated areas, naturally fortified with strong walls (**Hab**b**o**, 1993, p.266). In these cities they constructed palaces and walled temples. In the Syrian region of Al-Jazirah, he revealed a distinct architectural model of the Aramaic palaces, known as the High House / ***bīt ḫilāni*** /, I found an inscription on this building, indicating that / Kapara bin Khediani /, king of Gozan, built this palace

Kapara bin Khediani Palace	1. *ēkalli(li)* ^{m}*Kapara apil* ^{m}*Ḫadiāni*

(Albright ,1956.81)

In Tell Fakhariyah, the folds of a palace of this type were revealed, where the plan of a "Hillani" palace of the Iron Age palaces around the ninth to seventh centuries BC was found. It differs from the Assyrian palaces in its small size and its tradition which is different from the large Assyrian designs (Sánchez, 2011, p.96).

research importance

The importance of the research comes as it sheds light on royal architecture in an important period in the history of the Syrian island, which is the "Iron Age" which is considered one of the archaeologically rich periods, and with the emergence of " ***bīt ḫilāni*** ", it revealed many of the cultural and artistic features that characterized this era in general. The Syrian Jazeera region was particularly distinguished, in relation to the

character of this civil architecture represented in many of its subdivisions and annexes, which mixed religious and civil design, and the architecture of architecture related to inscriptions and decorations.

The reason for choosing the research topic

Excavations revealed many archaeological hills that included many archaeological levels the ***bīt ḫilāni*** model of the Iron Age, the most prominent of which were: (Tell Halaf, Tell Fakhariyah,). The choice for this research was made because of its specificity from the rest of the palaces scattered in the region during this period, and it was also distinguished from deficiencies of the same type in other regions, The other reason for choosing the topic is the lack of published scientific material that researches the topic " ***bīt ḫilāni"*** in the Syrian **Jazirah** region, whether in foreign or Arabic languages, While most of the results of the archaeological excavations were recorded in public reports, and many of them were not published, which was published from them is not limited to civil architecture, but deals with those sites for several eras, and from all sides in a summary without analysis and comparison.

Research Methodology

The researcher adopted the comparative descriptive and analytical approach within the time frame 1100-800 BC. M related to the research topic based on previous field study of sites related to the research topic, And the formation of a database on those sites, consisting of pictures, plans, and engineering drawings, whether archival or recent, and working on extrapolating the non-written scientific material, whether it is from pictures, drawings or engineering plans, in order to infer them on the ideas presented in the study.

1. *bīt ḫilāni* (Hilani) :

Founded during the Iron Age, the so-called ***bīt ḫilāni*** model with colonnade portico has a large house design that can be cited for so-called royal cities. As revealed by several Assyrian texts mentioning bīt ḫilāni,[1]Such as the texts of the transcripts of Plasar III, Sargon II, Sanharib, and Ashurbanipal in most regions. Also, the statues of many gods were found in one of the rooms / entrance hallway / as well as doors, windows and pillars of lions in the same room, which usually indicates that it is part of a palace, and this is what called this facility to be called a temple once and a palace again (Bossert, 1933-1934, p.127), Which constituted a confusion, and this is what prompted the authors to call it "the palace - the temple", but this name was only speculation and assumption of their own.

Lehmann, G., Killebrew, A. E explained that there are three types of ***bīt ḫilāni*** in the scientific conception, one of which is mentioned and described in Assyrian texts[2] . Including them as defined in the eighth - seventh centuries BC. M, and finally, buildings dating from the ninth and eighth centuries BC, as it spread widely in southeastern Turkey and northern Syria, and bore elements of what can be considered the hallmarks

[1] ***bīt ḫilāni:*** A room or part with a portico at the front of the palace. It is a western word that may have been derived from the Hittite. See (CAD, p.184). And this word" is taken by (Friedrich) and (Götz), from the Hittite ***ḫilāmar, ḫilāmam-naš*** meaning: gate-high or "high building" (Bossert, 1933-1934, p.127).

[2] ***bīt ḫilāni:*** For more than a century scholars have debated the structure of the House of Hillani mentioned in the Neo-Assyrian Annals, contained in the texts of Kings Tiglath-Pileser III (745-727 BC) and Ashurbanipal (668-627 BC), descriptive comments in Assyrian texts, and the most common description One of the inscriptions of Tiglath-Pileser III, line 18 of the tablet, says: “The king built the house of Helani, ***tamšil ekal māt ḫatti***.” Translated as “an exact copy of the palace of the land of Khati.” In a more explicit allusion to an inscription by Sargon II, he refers to a building under construction as a "***Bīt - appāti***", which is called the House of Hellani. (Osborne, 2912, pp. 29-30).

of the Hillani House (Lehmann, 2010, p. 24). In the Syrian Jazeera region, two palaces of this type were found:

A- In Tell Halaf / Jozana, whose history has been a great debate since Obenheim discovered it in 1911 AD, and in a later period in 1954 AD, Henry Frankfurt determined the date of its construction during the ninth century BC (Albrigt, 1956, p.75).

B- And in Tell Fakhriya / Sikani, its history is confirmed by the Iron Age finds, such as pottery, and studied by Cantor / H. J. Kantor, which characterizes the Aramaic period and dates from about 900-800 BC. The components of this model were described and analyzed at the two sites as follows.

2. Architectural components and elements of *bīt ḫilāni* :

2.1. The building is independent and free-standing :

In contrast to the royal palaces in Mesopotamia and Egypt, this building on the Syrian **Jazirah** is not subject to expansion, by adding rooms adjacent to it. Which made it difficult to add parts to it in later periods (Kantor, 1945, p. 756). Because it is a closed and high building over a terrace, as it contains one row of rooms behind the throne room, and this arrangement is in complete contradiction to the architectural practices in Mesopotamia and Egypt, where palaces can be expanded to the farthest extent, while the ***bīt ḫilāni*** is very limited, Because it distorts the diagram.

2.2.The Ground Floor :

This palace was built on a high altitude, especially for preventive purposes from floods. At Tell Halaf, the palace was built on a terrace, rising from 1 - 1.50 m above the ground. It was built with yoghurt, which reached a

volume of 16,000 m3, and this terrace extends in front of the entrance (Abu Assaf, 1988, p. 191, 186).

2.3. Palace Scheme :

The layout of the palace of *bīt ḫilāni* in general bears the design of a large house that can be cited in the so-called royal cities (Reich, 1992, p. 202). It consists of a first rectangular hall with a portico, followed by a second hall that is also rectangular, representing the throne hall, and surrounded by a group of small rooms (Fig. 1). The scheme was briefly described as follows:

2.3.1. Squares :

It was outside and precedes the entrance, and in ***bīt ḫilāni*** 's in Tal Halaf, the entrance to the palace was an open and walled courtyard with an entrance (Al Dhanoun, 1999, pp. **206-204**). In Tell Fakhriya, there is a yard or courtyard leading to the entrance to the building. The building, according to the plan, did not contain internal courtyards (Fig. 1 - 2).

2.3.2.Towers :

They are on the façade or throughout the building, and many scholars have suggested that these towers are hypothetical, uncertain, annot be used as an imitation ofand c*bīt ḫilāni* building (Osborne, 2012, p. 60). In Tell Halaf, there are two large, silent towers that support the two corners of the northern façade, which are supported by prominent piers (Fig. 3) (Abu Assaf, 1988, p. 193).

2.3.3. Entrance and facade :

The entrance to the palace was an open, walled courtyard with an entrance (Al Dhanoun, 1999, p. **20**5). This entrance includes:

- A portico with columns; representing the entrance to the main building, to which he ascends via a continuous set of stairs (Kantor, 1945, p. 756). The portico is carried on one to three columns, and this portico gives access to the throne room.

- Ladder: It focused on one side of the corridor, and at Tell Halaf it focused on the western side of it (Fig 3 - 2) (Frankfort, 1952, pp. 120-123).

In Tell Fakhriya Palace, the entrance to the building was divided into two openings by a column in the middle of it, its base was found in the place, and a secondary room was added to the sections, which shows the similarity with ***bīt ḫilāni***, which was referred to by C. Kraeling (Mellink, 1961, pp. 201-204).

2.3.4. Interface configurations :

The entrance to the Tell Halaf palace is a controversial material at the northern end, with its formations of 3 columns bearing the threshold of the door surrounded by the winged Sphinx (Kantor, 1945, p. 756). The entrance is ten meters wide and six meters high, and the statue of the Sphinx has its two pillars, as well as adorned with basalt and lime stone panels, Various shapes are engraved on it, such as the scene of hunting deer, the winged sun, and others (Abu Assaf, 1988, pp. **193 ؛191**). As for the door lintels, they were raised twenty feet and were carried on three columns that were erected in the form of animals, but unfortunately, the weather factors consumed a very large part of the building, so that the correct connection between the rooms became unimaginable as well, as in the Tell Taenat, and the erosion factors caused the loss and destruction of the door thresholds (Langenegger, 1952, pp. 225-27). The lintels were a

wooden lintel about 2.75 m high and the animal statues holding the columns were about 1.55 m (Fig. 3) (Aramaic architecture, http://www.landcivi.com/new_page_214.htm).

In Tell Fakhriya, the entrance was to the north of Room No. 1, in addition to the presence of pivot stones at the entrance in the eastern wall indicating that it was a closed area, and that the exit and entry was from the east through a door that opens inward, and leads to the main entrance / (Fig 4 - 5): Its entrance consisted of a column that divided the first entrance, and the base consisted of white stone within a flat rectangular girder measuring 1.41 x 1.92 m, topped by a circular mold for the base, and in the middle a cavity of 67 cm in diameter with a slightly convex surface (Fig. 6) all were erected. On yogurt bases with a depth of 50 cm. (Fig. 7 - 8) (Mcewan, 1985, pp. 6-7). In addition to using Orthostat,[3] The floor stickers, which are attributed to the original plan of the foundations of ***bīt ḫilāni*** as well as to the modern Hittite pattern, and finds in other areas similar to the building, bear non-Assyrian features. This indicates that Tell Fakhriya Palace is an architectural style independent of the Assyrian style, and the same is also true of the huge buildings that Kapara built in Tell Halaf, and the buildings in Tal Taenat on the northern Syrian side (Mellink, 1961, pp. 201-204).

2.3.5. The technical components of the interface :

[3] ***Orthostat:*** Ortostat: relative to the Greek architectural term Orthostat, which means straight or plumb, and was used as an architectural element in Anatolia and Syria, from the beginning of the second millennium BC.. It is a stone used in Assyrian buildings for the first time in the palace of Tiglath-Pileser I (1114-1076 BC). AD) and was imitated by Ashur Nasir Pal II (883-859 BC) in his palace in Kalhu. It used basalt and limestone in its manufacture, and bore inscriptions as consecutive and connected groups. It explains the importance of Assyrian historical and cultural art, and the extent of its influence on the regions of Syria and Anatolia (Orlamunde & Lundstrom, 2012, p. 94).

Found in many sites dating back to the Aramaic period, The most important of them are Karkemish - Zingerli - Tell Halaf - Tell Fakheriya, On the elements that raised controversy about the public and private entrances to these palaces, in terms of the decorative and urban organization (Kantor, 1945, p. 756) which decorated the main facades with artistic elements (related to and connected with the building) and were divided into:

- Stereoscopic statues: They are one of the elements associated with construction, in addition to the decorative and decorative element, and varied between statues of men and women and carrying animals that take the place of columns, and carry the lintel of the door (Abu Assaf, 1993, p. 148) In Tell Halaf: the facade elements consisted of huge statues of three basalt animals, on top of which were erected statues of huge gods three meters high, bearing the ceiling of the door of the first hall. The weather and storms (Tishob), on his left side his wife (Khabat), and on the right their son (Sharma).

It is noted that the two entrances to the palace were provided with two pairs of sphinxes, phoenixes, winged lions, and jinns to guard them. Two composite beings of a human, a bird, and a scorpion are set on either side of the upper aisle leading to the central high terrace. These anthropomorphic beings were put in place for protection, and it is an ancient and inherited tradition, that they contribute to the constraint of evil spirits or goblins (Khoulides, 2006, pp. 201-204).

- Small panels: their purpose was to cover the main facades (the lower part) with small stone panels for the purpose of protection from external

influences and decorations (Fig. 9)[4]. Its height ranges from 60 to 80 cm. Arranged alternately: a basalt panel, followed by a reddish limestone panel, on which a variety of motifs are engraved, such as: animal shapes, composite creatures of animals and humans, and animals that play musical instruments. Carved stone panels, decorated with ornaments of various shapes (Abu Assaf, 1988, p. 191). Together with the statues, they constitute an integrated architectural unit that was used in the construction of the palaces that were in northern Syria and the palaces of the Assyrians in Iraq, and it decorates and protects the wall (Mahmoud-**Al**, 2006, p. 4). As for the unearthed complete statues, they are few, and the most important carvings were found in the royal tombs in Tell Halaf and Samal.

As for photography, the frescoes represent scenes of wars, hunting, river and sea voyages, and religious subjects. And in drawings about nature, the image of man is mixed with other creatures, as in the statue of the man - the scorpion from Tell Halaf. The Egyptian influences appear in the style of the Barhadad obelisk, which was dedicated to the god Melqart in the ninth century BC (Farzat, 2000, p. 778).

This grand and grandiose decoration, with the orthostats, the large statues at the entrance to ***bīt ḫilāni***, and the kraitd, are all attributed to the Kapara era (André, 1955, pp. 312–15). Due to the admiration that this facade had, it was reconstructed to form the facade of the Aleppo Museum, to be a living symbol of the remains of the Aramaic civilization of Tell Halaf, which formed the entrance to the museum, as it was originally an entrance to the palace - the temple that comes after the stairs that lead to it (Shaath, 1973, pp. 145–48).

[4] The idea of cladding the walls with stone panels was known for the first time in the city of Alalakh (seventh layer, seventeenth century BC). Where the spaces were provided with sculptural decoration (Khoulides, 2006, p. 19).

In Tell Fakheriya, the paintings were spread over the entrances and they were almost clear of white stone, ,4-3-to the rooms Numbers 1 f the burnt bricks perhaps gypsum, and were approximately the size o in the palace, about 32 cm. (Fig. 10-11-12 -13) There is a second entrance to the main hall, sometimes decorated with engraved panels. As in the house of ***bīt ḫilāni*** in Tell Halaf, four meters wide, and the same is true of the house of ***bīt ḫilāni*** in Tell Fakheriya.

2.3.6. A small room adjacent to the hallway: This room contains the stairs. The staircase is usually located to the west of the portico and leads to the upper floor (Fig. 1).

2.3.7. The front hall: it comes after the main entrance that leads to the front hall. At Tell Halaf, its dimensions are 36.75 x 5 m (Abu Assaf, 1988, p. 191). And through it, it is possible to reach all the divisions of the palace, from the western side. And access to the throne hall directly, through an entrance leading to the throne hall, and the same model in Tell Fakheriya as well (Fig. 14).

2.3.8.The main hall / throne hall/ :

It comes after the front hall. At Tell Halaf, the dimensions of the main hall were 36.75 x 8.05 m (Fig. 1). The entrance to the hall was four meters wide, and was decorated with carved panels (Abu Assaf, 1988, p. 191). This hall is considered one of the distinguishing features of the Iron Age palaces, and it occupies a place of prominence by the kings, and it occupied a special place in the imagination of artists, especially the Assyrians. It is a long and spacious hall, which sometimes contained special furniture, such as benches, and carriages (which carry the stove). , the platform At Tell Halaf, the throne room in ***bīt ḫilāni*** contained a movable iron stove

mounted on four bronze wheels that could be moved on a stone floor (Osborne, 2012, p. 60).

The presence of this hearth in the hall indicates that it is a room for receiving visitors, or the throne room. Also, the tiled stones on the floor in the throne hall in the Tell Halaf Palace and Fakhria were repeated in the main halls of the Assyrian palaces in Arslan Tash, Tell Bersib and Zingerli Palace It is possible that it served the same purpose as at Tell Halaf, for the movement of the wheels (Fig. 15) (Langenegger, 1952, p. 226), This hall was also considered a control room, and it is noted in the figure that this hall dominates the general plan, and through it all rooms are accessed faster and easier than the front hall (Osborne, 2012, p. 47). In northern Syria, it was distinguished by direct access to it from the main entrance, as in ***bīt ḫilāni*** in Tal Halaf and Tal Fakheriya (Fig. 16 - 17) (Lehmann, 2010, p. 28).

architectural similarity also leads to the belief of the The importance of this hall, which is known in the thrones of Iron Age palaces, and is usually identified from the hall structures mentioned as well ,above, and has been found in the Hilani House for most sites as Palaces K and J in Zingerli, contemporary to Buildings 1 and 6 at .Tal Ta'inat, both of which also have fireplace fittings, as at Tell Halaf

In all works of art and historical inscriptions, both Syrian-Anatolian and Assyrian, there is a constant theme that preoccupies them, which is the importance of the royal throne and its nature as a body in which the idea of royal legitimacy and the royal symbols of the palace are fused, through the fixtures and equipment of this part (Osborne, 2012, pp. 47-61).

2.3.9. Small rooms :

It generally surrounds the front throne room on three sides (Abu Assaf, 1988, p. 193 ؛191) They are small rooms of different dimensions and shapes, including rectangular and square, used for different purposes, service, housing and occupations, such as ***bīt ḫilāni*** in Tell Halaf, which was distributed on three sides, and in ***bīt ḫilāni*** in Tell Fakheriya, which were also distributed on three sides, and their numbers ranged in the palaces of the region. Approximately six to twelve rooms (Fig.18 - 19) (Abu Assaf, 1988, p. 193 ؛191).

3. Additional appendices dating back to the Aramaic period :

3.1. Scorpion Gate: To the east of the palace, a huge gate connects it with the sections of the royal quarter, and leads to a public square in front of the palace (Fig. 1) (Al Dhanoun, 1999, p. 205).

3.2. Ritual Hall in Gozana: A ritual hall was discovered under the southwestern corner of the residence of the German mission, and it represents an architectural witness from the era of the reigning Prince Kapara. Its very plentiful equipment, which includes two seated human figures, a standing man, a red roasted clay bench, and a square-sided religious niche, is a sign of ancestor reverence (Fig. 3 - 20) (Khoulides, 2006, p. 16).

4. Architectural features of the *bīt ḫilāni* :

From the above, it was found that the most powerful way to explore the authority, power and planning of the*bīt ḫilāni* is by dealing with this building and analyzing it from two angles:

A qualitative view provided by the study of ancient texts and → .pictorial records

→ Benefits gained, more abstract, through research and comparison (Osborne, 2012, p. 60).

As a result of studying all these available possibilities, it was found that ***bīt ḫilāni*** was as follows:

1- It developed in the geographical area of the Syrian-Anatolian city-states.

2- The Assyrians adopted it at an early date, in the middle of the eighth century BC. M.

3- This building is characterized at least in part by the presence of columns on bases.

4- This building was considered a shrine for the Assyrians to be an ekallu palace, which strongly suggests that the city-states of the Syrian-Anatolian cities had used ***bīt ḫilāni*** for administrative purposes and most likely as the residence of the king. Only one of them was used as a royal residence while the rest were used for administrative purposes (Osborne, 2012, p. 32).

Conclusion

That the importance of ***bīt ḫilāni*** and its official characteristics that its plan fits, where the rooms and the reception wing were placed in it in a way that shows the importance of the building and its parts, and illustrates the interaction between the king and his visitors through their movement inside the building, in addition to that this institution was mentioned in writing and artistic presentation, just as it was present In the physical space to ensure greater effectiveness of the Hilani House. Its plan is characterized by freedom of projection, and the architecture is not restricted by the direction and axes at the entrances (*Mutlaq*, 1982 - 1981, p. 71).

In sum, he concludes that the importance of the ***bīt ḫilāni*** lies in the fact that it constitutes an ascending symbol whose role is the continuity of political power, as is evident in the texts and images, as well as in the formations and structures inside the palace. As the palaces of ***bīt ḫilāni***, with their horizontal plan and entrance with a portico with pillars on a high, with a low set of steps of stairs, is characterized by the similarity of morphological features /formal /, which directed and received the attention of scholars for treatment and study, as one of the rare palaces, where it determines the special role of the city or kingdom , and despite the enumeration of important studies about this building, efforts have focused on the chronology, the geographical origins of the building and derived from its assumed name, or the features of the buildings that belong to this architectural sample (Osborne, 2012, p. 29-30).

Appendices (*figures*)

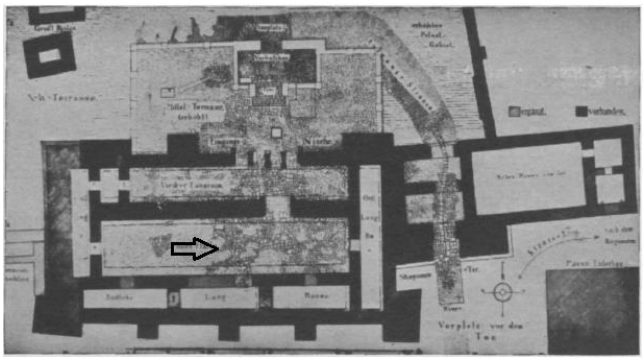

Fig. 1The architectural plan of Tell Halaf Palace (Frankfort, 1952, p. 121).

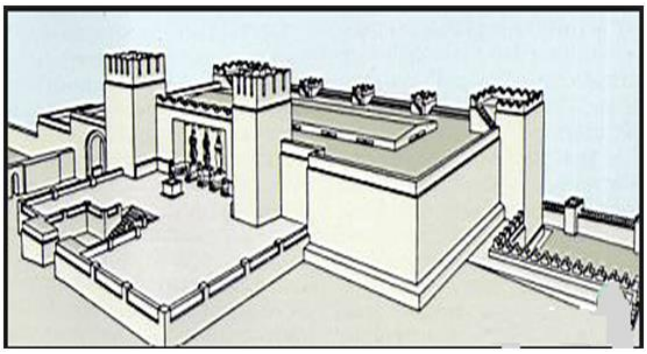

Fig. 2Tell Halaf Palace: a reimagining of an Iron Age Hillani palace (Frankfort, 1952, p. 121).

Fig. 3imagining of the entrance to the palace of Tell -Tell Halaf: a re Halaf / from the Iron Age, with steps leading up to it. (Novák, M Terra X - In geheimer Mission - Der Fund von Tell Halaf).

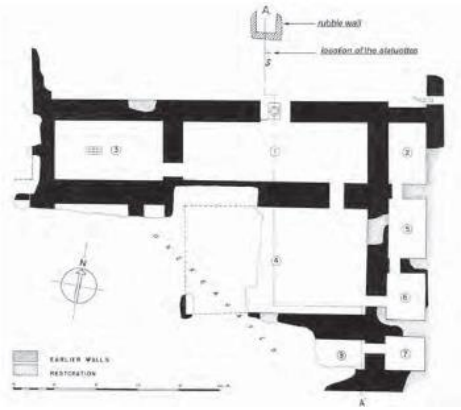

Fig. Tell 4 Fakhriya palace, arrows Palace: a plan of the Iron Age ,pointing to the entrance on the eastern wall And the circle indicates the door of this entrance (it opens inwards) (Mcewan, 1985, p. 7).

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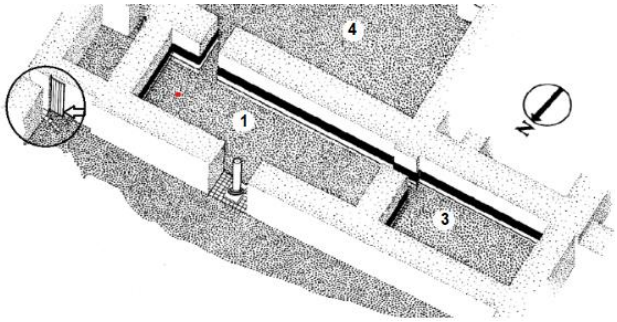

Fig. 5 Tell Fakhriya Palace: the 3D plan of the palace, noting the door on the pivot stones the eastern side, with (Mcewan, 1985, p. 115).

Fig. 6 Tell Fakhriya Palace: the base of the column at the entrance (Mcewan, 1985, p. 130).

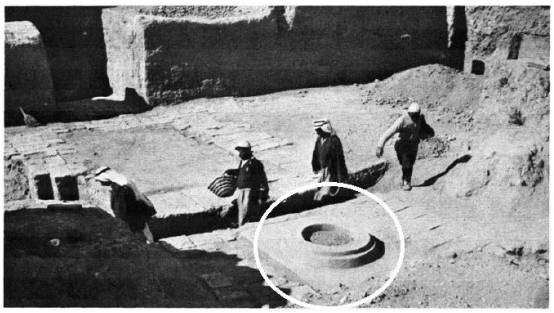

Fig. 7 Tell Fakhriya Palace: Room 1, with column base, within the pavement (Mcewan, 1985, p. 129).

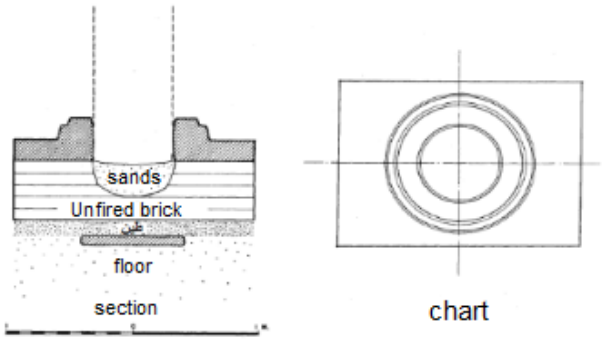

Fig. 8 TellFakhriya Palace: a plan of a section of the column base at the entrance. Size, 1,30 m (Mcewan, 1985, p. 114).

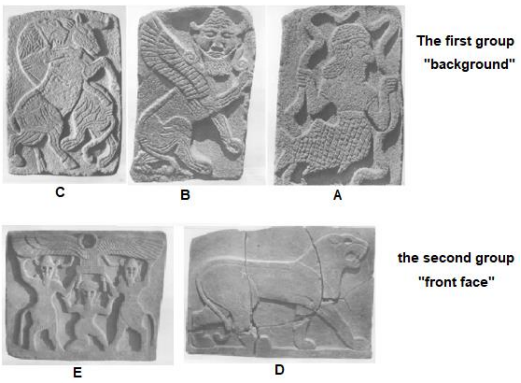

Fig. 9 Tell Halaf Palace: samples of the wall paintings that covered the temple-walls of the palace A)the human being the fish . B) the winged lion with a human head. C)the struggle between the lion and the bull . D) the lion walking. E)Djinn carrying a winged sun disk, possibly representing Enkid, with Gilgamesh in the center. (Abu Assaf, 1988, p. 105 - 106).

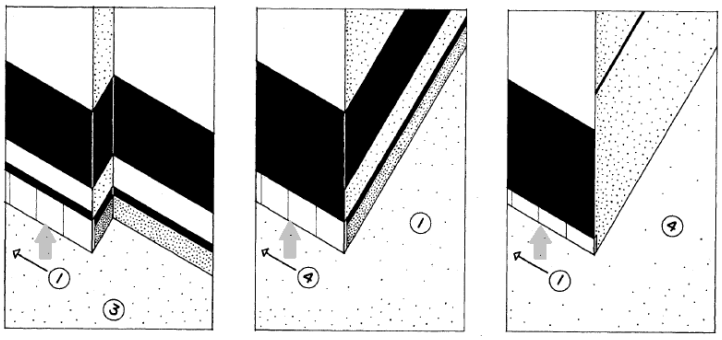

Fig. 10 Tell Fakhriya decorations and decorative elements on the :Palace walls, arrows pointing to stone panels, in the lower part of the walls at the entrances to the marked rooms (Mcewan, 1985, p. 114).

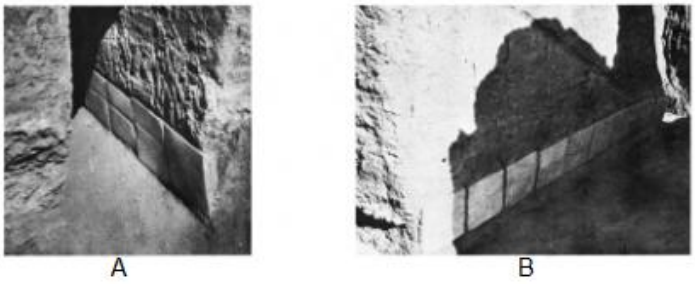

Fig. 11 Tell Fakhriya Stone panels in the northern part of the)Palace: A (3 - 1) jamb, between rooms doorBThe stone panels in the eastern) part of the door jamb between the two rooms (4-1) (Mcewan, 1985, p. 129).

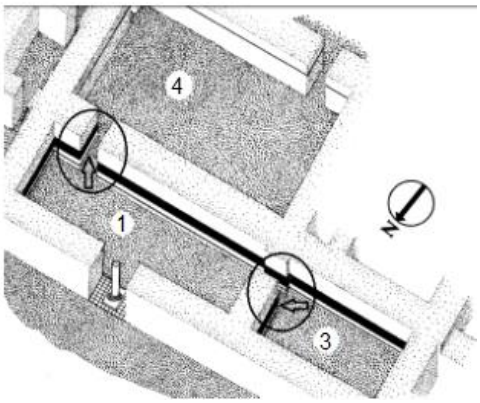

Fig. 12 Tell Fakhriya dimensional plan of the palace, the -Palace: a three stone panels at the entrances, as they arches indicating the places of the appeared in the excavations (see the above panel) (Mcewan, 1985, p. 115).

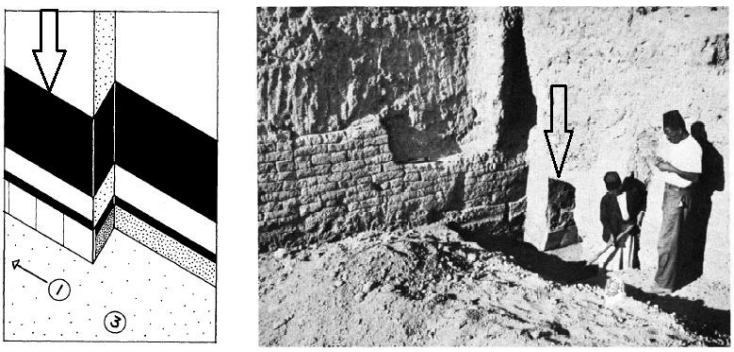

Fig. 13 Tell Fakhriya Palace: Southwest corner of Room No. 1, as seen the in the brickwork in the masonry of Room No. 1, and the orthostat in .entrance to Room No3 (Mcewan, 1985, p. 114, 129).

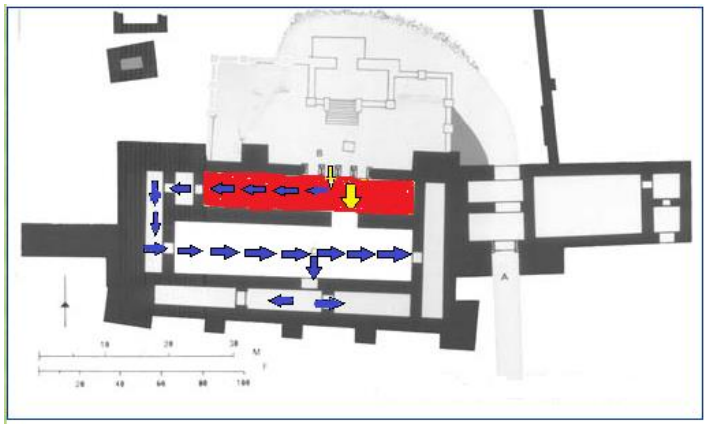

Fig. 14,Tell Halaf Palace: a plan showing the front hall (red color) The arrows indicate the way to access the rooms surrounding the hall (Frankfort, 1952, p. 121).

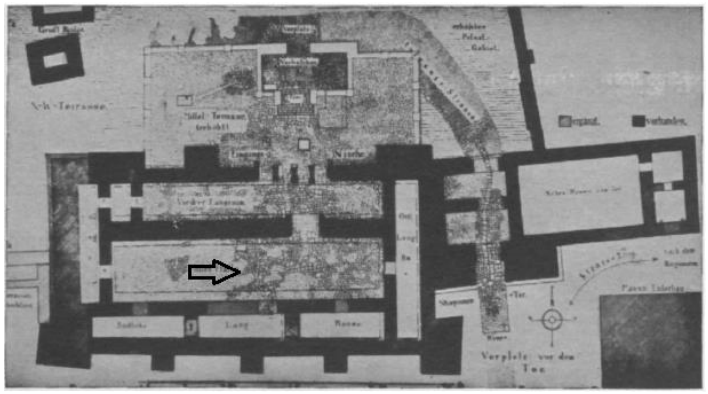

Fig. 15The throne room is paved with stones :Tell Halaf Palace (Frankfort, 1952, p. 121).

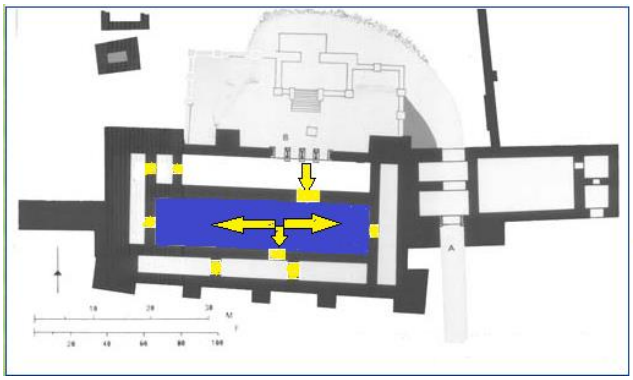

Fig. 16Tell Halaf Palace: Plan showing the main hall, (throne hall in (blue The arrows indicate the way to access the rooms surrounding the hall (Frankfort, 1952, p. 121).

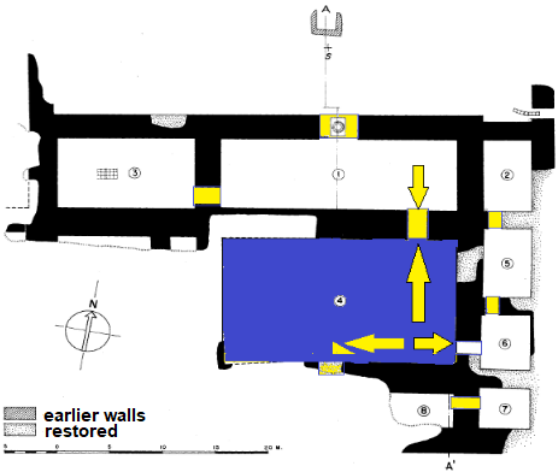

Fig. 17Fakhiriye Palace: Plan showing the main hall, (throne hall in Tell (blue The arrows indicate the way to access the rooms surrounding the hall (Mcewan, 1985, p. 113).

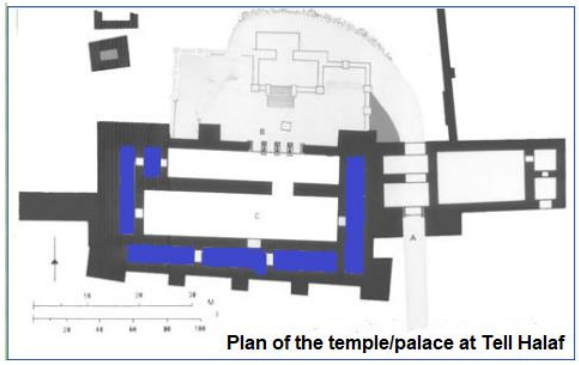

Fig. 18) Tell Halaf Palace bīt ḫilānithe rooms surrounding the Throne :(Hall (Frankfort, 1952, p. 121).

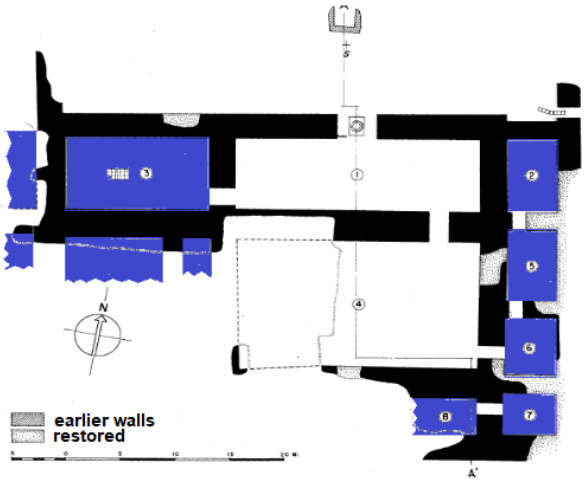

Fig. 19Tell Fakhiriye Palace: Chambers surrounding the Throne Hall (Mcewan, 1985, p. 113).

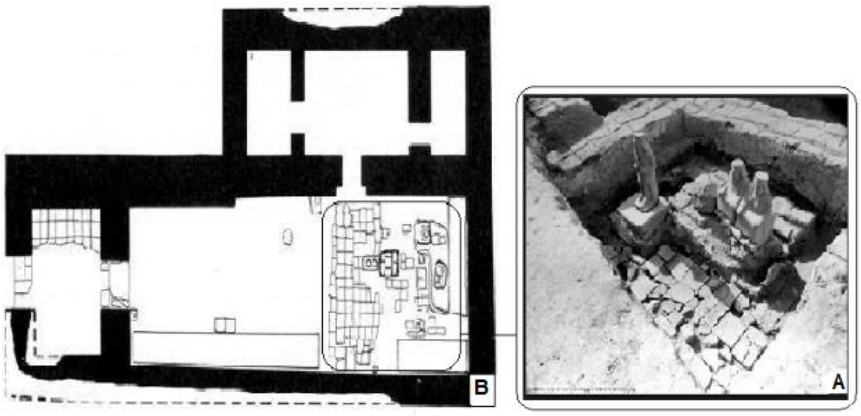

Fig. 20 Tell Halaf: ritual hall from the Kapara period. (A) The main hall. (B) The plan of the hall (Khoulides, 2006, p. 51).

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