

YALE ORIENTAL SERIES · BABYLONIAN TEXTS VOL. XXII

SUMERIAN LITERARY  
AND  
HISTORICAL INSCRIPTIONS

by

WILLIAM W. HALLO

with the assistance of

HAROLD TORGER VEDELER

edited by

MARK E. COHEN

and

ULLA KASTEN

Universität München · Assyriologisches Seminar  
9422  
18/07/2018

New Haven and London, Yale University Press

Published with assistance from the Yale Babylonian Collection and the Kohut Fund.

Copyright © 2018 by Yale University.

All rights reserved.

This book may not be reproduced, in whole or in part, including illustrations, in any form (beyond that copying permitted in Sections 107 and 108 of the U.S. Copyright Law and except by reviewers for the public press), without written permission from the publishers.

Yale University Press books may be purchased in quantity for educational, business, or promotional use.  
For information, please e-mail [sales.press@yale.edu](mailto:sales.press@yale.edu) (U.S. office) or [sales@yaleup.co.uk](mailto:sales@yaleup.co.uk) (U.K. office).

Designed by Ulla Kasten.

Set in Bembo type by CDL Press.

Printed in the United States of America.

Library of Congress Control Number: 2017940022

ISBN 978-0-300-23076-5 (hardcover : alk. paper)

A catalogue record for this book is available from the British Library.

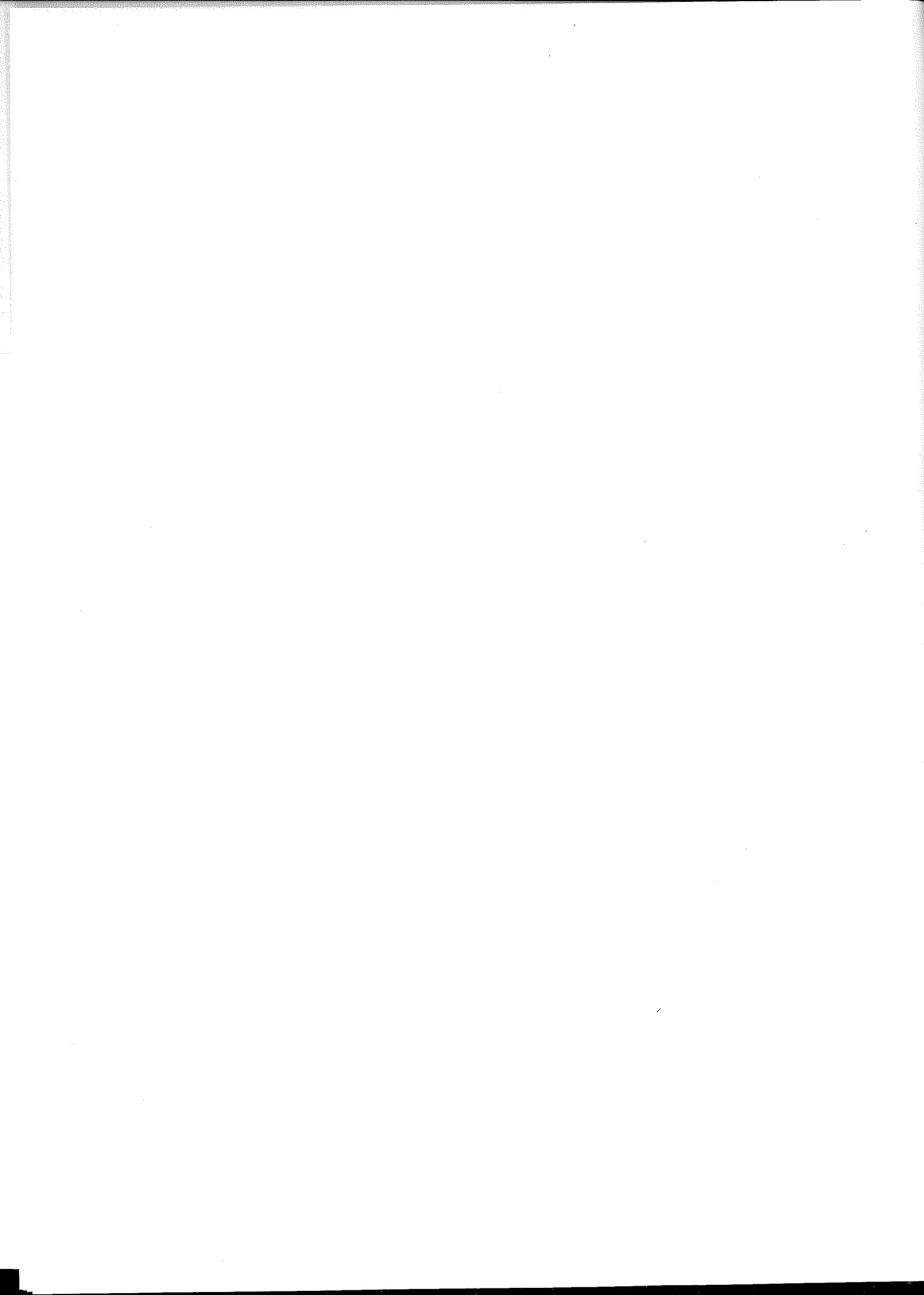
This paper meets the requirements of ANSI/NISO Z39.48-1992 (Permanence of Paper).

10 9 8 7 6 5 4 3 2 1

1200.18.50.0052

# CONTENTS

ACKNOWLEDGMENTS . . . . .	<i>vii</i>
FOREWORD by Benjamin R. Foster . . . . .	<i>ix</i>
INTRODUCTION by William W. Hallo . . . . .	<i>xi</i>
CATALOGUE . . . . .	<i>xiii</i>
CONCORDANCES	
Museum Number - Text Number . . . . .	<i>xxiii</i>
Text Number - Museum Number . . . . .	<i>xxiv</i>
AUTOGRAPHED TEXTS . . . . .	Plates I-CII



## ACKNOWLEDGMENTS

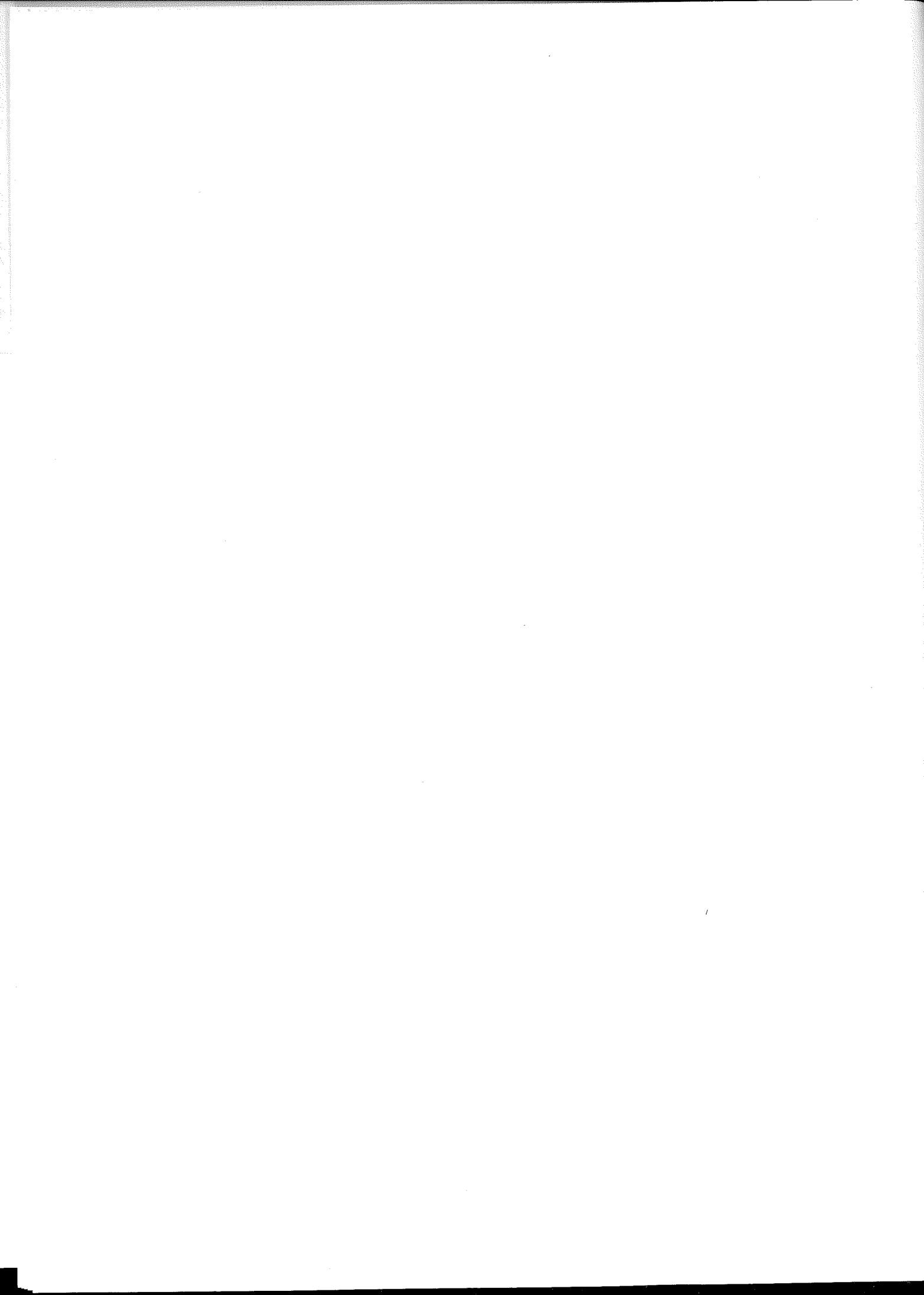
While collecting the previously unpublished copies of texts for this volume, we realized that many of the copies had been drawn long ago by a number of scholars and collected by William W. Hallo for his planned volume on Sumerian Literary Texts in the Yale Babylonian Collection.

Most of the copies drawn and inked by William W. Hallo himself had already been published in his earlier articles and books. However, a number of previously unpublished penciled copies by W. W. Hallo were inked by Harold Torger Vedeler and are included in this volume.

The following list indicates the copyists by text numbers:

William W. Hallo	10
William W. Hallo and Torger Vedeler	24–27, 31, 33–38, 43–46, 48–62, 66, 71
Nicole Brisch	23
Mark E. Cohen	72
Tikva Frymer-Kensky	11
Shin Teke Kang	1, 21, 40–42
David D. Reisman	28–30, 32
Ferris Stephens	2–6, 8–9, 12–20, 22, 39
Marc Van De Mieroop	67
Torger Vedeler	7, 47, 63–65, 68–70

The abbreviations in this volume follow *The Assyrian Dictionary of the Oriental Institute of the University of Chicago*.



# FOREWORD

When William W. Hallo was called to Yale in 1962, he was immediately drawn to the enormous potential of the Yale Babylonian Collection with its thousands of unpublished tablets of all genres. At the urging of Samuel Noah Kramer, who had identified hundreds of manuscripts of Sumerian literature in the collection, Hallo began to study and publish this trove of material, including hymns (*The Exaltation of Inanna*, *Yale Near Eastern Researches* 3 [New Haven, 1968], with J. J. A. van Dijk; “The Coronation of Ur-Nammu,” *JCS* 20 [1966], 133–41); prayers (“Individual Prayer in Sumerian: the Continuity of a Tradition,” *JAOS* 88 [1968], 71–89; “Two Letter Prayers to Amurru,” *JSOT Supplemental Series* 273 [1968], 397–410); incantations (“Back to the Big House: Colloquial Sumerian, Continued,” *OrNS* 54 [1985], 56–64; “More Incantations and Rituals from the Yale Babylonian Collection,” in Tzvi Abusch and Karel van der Toorn, eds., *Mesopotamian Magic: Textual, Historical, and Interpretive Perspectives, Ancient Magic and Divination* 1 [Groningen, 1999], 275–89); model legal documents (“A Model Court Case Concerning Inheritance,” in Tzvi Abusch, ed., *Riches Hidden in Secret Places, Ancient Near Eastern Studies in Memory of Thorkild Jacobsen* [Winona Lake, Ind., 2002], 141–54), and epic (“Lugalbanda Excavated,” *JAOS* 103 [1983], 165–80), not to mention his long-term interest in the royal correspondence of Larsa (“The Royal Correspondence of Larsa : I. A Sumerian Prototype for the Prayer of Hezekiah?” in Barry L. Eichler, ed., *Cuneiform Studies in Honor of Samuel Noah Kramer*, *Alter Orient und Altes Testament* 25 [Kevelaer, 1976], 209–24).

Inspired by Kramer’s conviction that progress in the reconstruction of Sumerian literature would be achieved only if the task of editing the sources was spread among many hands, Hallo contributed Yale manuscripts to the research of others or allowed them to use sources that, no doubt, he would have liked to edit himself. In the introduction to his collected essays, *The World’s Oldest Literature: Studies in Sumerian Belles-Lettres* (Leiden, 2010), xix, he listed some two dozen scholarly publications that used Yale manuscripts during his years as curator, breaking with a well-established tradition in the discipline whereby senior scholars kept important groups of manuscripts for eventual publication and blocked others from consulting them.

Throughout his singularly productive career as a scholar, educator, editor, administrator, and college master at Yale, Hallo intended that his own copies of Sumerian literary manuscripts in the Yale Babylonian Collection, together with copies of Yale sources by students and colleagues, would be collected and published or republished in a single volume in the *Yale Oriental Series*. Since an undertaking of that magnitude proved beyond his strength in his retirement (2002), a former student, Torger Vedeler, with support from a Mellon Research Grant, began the task of finishing the copies, but at Hallo’s death in 2015 much remained to be done.

Ulla Kasten, Associate Curator of the Babylonian Collection, undertook to collect and bring order to the scattered copies and notes; without her energy, editorial skills, personal engagement, and detective work the present volume would not exist. Our decision to publish the copies in their present form

and to omit copies already published elsewhere was motivated by our desire to bring the work out in a timely fashion. As Kramer's and Hallo's work shows, advances in deciphering and understanding Sumerian literature during the half century these copies have been in preparation owe far more to prompt publication than to protracted delays in the hope of chimerical definitiveness or unattainable perfection.

The final, decisive step in the evolution of *Yale Oriental Series 22* has been Mark Cohen's dedication to completing it. This entailed several long stays in New Haven in the midst of many other obligations, as well as much tedious labor to finish the plates and catalogue. I trust that cuneiformists everywhere will join me in thanking these collaborators for their selfless commitment to this project of our long-time friend and colleague.

Benjamin R. Foster

# INTRODUCTION

*Habent sua fata libelli* “Little books have their histories/fates” – a quote often attributed to Horace, although probably it was written by Terentianus Maurus about two millennia ago. And so it may be said of the present volume, though most of its contents precede them by almost two more millennia. The history of the texts have been traced in some detail in the Preface to my *The World’s Oldest Literature: Studies in Sumerian Belles-Lettres* (2010) and need not be repeated here. That volume may serve as a companion to the present one as it offers my efforts to place many of the texts published here in their literary and historical contexts. Other efforts by other collaborators are acknowledged in the Catalogue that follows.

This volume has a long history. In 1960 and 1961, while serving first as instructor and then assistant professor of Bible and Semitic languages at Hebrew Union College: Jewish Institute of Religion in Cincinnati, I spent the two summers at the Yale Babylonian Collection. My principal object was to find unpublished texts illustrating my theory on “the Sumerian amphictyony,” which I had presented at the American Oriental Society meeting in Toronto and which was later published in the *Journal of Cuneiform Studies* (JCS 14 [1966] 88–114). Opening drawer after drawer, I became so familiar with the typical physical appearance of the *bala*-texts that I ended up identifying a large number of Babylonian Collection texts, as well as Hartford seminary texts (then held at Yale, now at Andrews University in Berrien Springs, Mich.) that clinched my whole argument. At the same time I came to appreciate the enormous extent and diversity of the Yale Babylonian Collection or rather the various sub-collections constituting the collection. I also became acquainted with Ferris J Stephens, the curator of the collection and, to a lesser extent, with Albrecht Goetze, the Laffan Professor of Assyriology and Babylonian Literature.

The following year, Professor Goetze invited me to Yale as assistant professor of Assyriology and associate curator of the collection, succeeding Stephens, who was about to retire. Although my six years in Cincinnati had been extremely happy, I knew I could not pass up this opportunity to move into the “big time.” I received warm congratulations from my Assyriological colleagues, none more meaningful than those of Samuel Noah Kramer. “When you get there,” he told me, “be sure to look into the Sumerian literary texts.” He knew whereof he spoke, for some years earlier he had been invited to the collection by Goetze to catalogue and identify its Sumerian literary texts. This he did to perfection, leaving behind a handwritten checklist of many pages, enumerating and identifying some hundreds of literary texts in Sumerian or, occasionally, Sumerian and Akkadian. Apart from scattered publications in early volumes like BIN 2 (1920) and BRM 4 (1923), none of these had been published with the notable exception of hand-copies prepared by Stephens and included by Kramer in his editions of Gilgamesh and Huwawa (JCS 1, 1947), Inanna’s Descent (JCS 4, 1950), and *The Lamentation over the Destruction of Ur* (1940), as well as by Adam Falkenstein in his editions in *Sumerische Götterlieder* (1959–60) and “Sumerische religiöse Texte” (ZA 55 [1963] 11–67). The rest thus represented arguably the largest hoard of Sumerian literary texts remaining to be published in any one collection—and

more than one copyist could handle. For the record, the texts already published by me are not included in this volume.

Given my interest in literary texts with historical significance in general and my specific involvement with royal hymns in particular, I decided to concentrate on “Sumerian royal hymns and related genres in the Yale Babylonian Collection,” which became the working title of the volume I embarked on, confident I could finish it in relatively short order. But as happens so often, it proved easier to find a title for the volume than to complete it, and it was only my retirement from forty years of teaching at Yale in 2002 that enabled me to continue working on the volume, significantly assisted by Torger Vedeler (PhD Yale 2006) under a Mellon Research Grant arranged by Yale’s Koerner Center for emeritus faculty, its director Dr. Bernard Lytton, and its executive assistant, Patricia Dellai.

The texts in question here are published with the generous permission of Benjamin Foster, my successor as curator and Laffan Professor.

But even while concentrating on my chosen genres, I did not forget Kramer’s injunction. Though never my formal teacher, he was inevitably a model and inspiration for anyone with an interest in Sumerian literature. I therefore deliberately opened the collection to former students and former collaborators who had left behind “not-quite finished” manuscripts, as well as colleagues who previously had never been to the collection, but who seemed willing and able to prepare the hand-copies so urgently called for. Their main reward was permission to edit the texts they copied or to include them in editions they were preparing on the basis of duplicate texts in other collections. A number of literary and lexical texts remain to be studied and published.

As with *The World’s Oldest Literature* this volume has benefitted from the help of many hands: in the first place, Benjamin R. Foster, Ulla Kasten, and Elizabeth Payne of the Yale Babylonian Collection. Torger Vedeler helped with the compilation of the hand-copies, expertly turning penciled drafts into inked drawings suitable for printing. At the conclusion of a task that has taken more than half a century, the texts presented here only represent part of the collection at Yale. Many more texts remain to be studied and published, also among the genres included here. Future generations of Assyriologists need not worry that the pace of discovery will abate.

William W. Hallo

# CATALOGUE

## ROYAL HYMNS

### The Coronation of Ur-Namma

I-II 1. YBC 4617 129 × 70 × 33

Publication: E. Flueckiger-Hawker, *UrNamma of Ur in Sumerian Literary Tradition*, Orbis Biblicus et Orientalis 166 (1999); W.W. Hallo, "The Coronation of Ur-Nammu," *JCS* 20 (1966): 133–41; cf. S. Tinney, "Ur-Namma the Canal-digger: Context, Continuity and Change in Sumerian Literature," *JCS* 51 (1999): 40–41

### Šulgi A

III 2. YBC 1979 56 × 58 × 32

Publication: Lines 8–26. J. Klein, *Three Šulgi Hymns. Sumerian Royal Hymns Glorifying King Šulgi of Ur* (Ramat-Gan: Bar Ilan University Press, 1981), Text MM; P. Delnero, *Variation in Sumerian Literary Compositions. A Case Study Based on the Decad* (Ph.D. diss., U. of Pennsylvania, 2006), Text X8

IV 3. YBC 4590 92 × 54 × 27

Publication: Lines 32–59. Klein, *Three Šulgi Hymns*, Text NN; Delnero, *Variation in Sumerian Literary Compositions*, Text X11

V–VI 4. YBC 5040 104 × 62 × 30

Publication: Lines 40–70. Klein, *Three Šulgi Hymns*, Text OO; Delnero, *Variation in Sumerian Literary Compositions*, Text X12

VII 5. YBC 7165 112 × 71 × 27

Publication: Lines 87–102. Klein, *Three Šulgi Hymns*, Text PP; Delnero, *Variation in Sumerian Literary Compositions*, Text X18

VIII 6. YBC 7172 87 × 58 × 28

Publication: Lines 2–21. Klein, *Three Šulgi Hymns*, Text QQ; Delnero, *Variation in Sumerian Literary Compositions*, Text X7

- IX 7. YBC 16156 71 × 60 × 22  
 Publication: Lines 70–89. Delnero, *Variation in Sumerian Literary Compositions*, Text X16
- X–XI 8. NBC 7271 138 × 74 × 74 Four-sided prism; col. ii not preserved  
 Publication: Col. i = 1–33, col. iii = 70–92, col. iv = 93–102. Klein, *Three Šulgi Hymns*, Text RR; Delnero, *Variation in Sumerian Literary Compositions*, Text X4
- XII–XIII 9. NBC 7807 125 × 72 × 32  
 Publication: Lines 62–86, 91–102. Klein, *Three Šulgi Hymns*, Text SS; Delnero, *Variation in Sumerian Literary Compositions*, Text X14
- XIII 10. MLC 1758 47 × 53 × 19 School exercise tablet  
 Unpublished Lines 87–88

**Šulgi B**

- XIV–XV 11. YBC 4600 110 × 66 × 30 Samsuiluna ix 11  
 Unpublished Lines 323–50, 374–84

**Šulgi E**

- XVI–XVII 12. YBC 4660 139 × 67 × 30  
 Unpublished Lines 186–257
- XVIII–XIX 13. YBC 7152 153 × 68 × 31 Samsuiluna ix 20  
 Unpublished Lines 1–63

**Išbi-Erra C**

- XX–XXI 14. YBC 9859 90 × 58 × 26  
 Publication: W.W. Hallo, "New Hymns to the Kings of Isin," *BiOr* 23 (1966): 242–44

**Balbale to Inana for Išme-Dagan**

- XXII–XXIII 15. YBC 4609 109 × 71 × 27  
 Publication: W.W. Hallo, "New Hymns to the Kings of Isin," *BiOr* 23 (1966): 244f

**Lipit-Ištar A**

- XXIV 16. YBC 7155 88 × 53 × 25  
 Publication: Lines 45–76. Delnero, *Variation in Sumerian Literary Compositions*, Text X7
- XXV 17. YBC 7168A 39 × 51 × 22  
 Publication: Lines 53–67. Delnero, *Variation in Sumerian Literary Compositions*, Text X8

XXVI 18. YBC 7196 95 × 53 × 24

Publication: Lines 63–86. Delnero, *Variation in Sumerian Literary Compositions*, Text X9

XXVII–XXVIII 19. NBC 7270 162 × 69 × 69 Four-sided prism

Publication: Col. i = 12–38(?), col. ii = 50–88, col. iii = 89–108. Delnero, *Variation in Sumerian Literary Compositions*, Text X2

XXIX 20. MLC 1839 71 × 60 × 26

Publication: Lines 81–106. Delnero, *Variation in Sumerian Literary Compositions*, Text X12

XXX 21. NBC 11191 32 × 56 × 12

Unpublished Lines 57–64, 85–92

### Būr-Sīn B

XXXI 22. NBC 9034 756 × 60 × 25

Publication: W.W. Hallo, "New Hymns to the Kings of Isin," *BiOr* 23 (1966): 246f

### Sin-iddinam

XXXII–XXXIII 23. NBC 5452 130 × 65 × 25

Publication: M.E. Cohen, *New Treasures of Sumerian Literature* (Bethesda: CDL Press, 2017), no. 3

## HYMNS TO DEITIES

### Innin-šagura

XXXIV 24. MLC 85 51 × 106 × 26

Publication: Å.W. Sjöberg, "In-nin šà-gur<sub>4</sub>-ra: A Hymn to the Goddess Inanna by the en-Priestess Enheduanna," *ZA* 65 (1975): 161–253, text Ga with photograph p. 171

### Inana and Ebih

XXXV 25. YBC 7168B 76 × 51 × 22

Publication: Lines 5–27. Delnero, *Variation in Sumerian Literary Compositions*, Text XI; cf. P. Attinger, "Inana et Ebih," *ZA* 88 (1998): 168–69

XXXVI 26. YBC 16037 56 × 38 × 12

Publication: Lines 121–32. Delnero, *Variation in Sumerian Literary Compositions*, Text X4; cf. P. Attinger, "Inana et Ebih," *ZA* 88 (1998): 174–77

**Enki's Journey to Nippur**

XXXVII 27. NBC 7803 35 × 59 × 27

Publication: Lines 51–59. Delnero, *Variation in Sumerian Literary Compositions*, Text X5**Enlil in the Ekur**

XXXVIII–XXXIX 28. YBC 4618 76 × 49 × 26

Publication: Lines 71–100. D. Reisman, *Two Neo-Sumerian Royal Hymns* (Ph.D. diss., U. of Pennsylvania, 1969); cf. A. Falkenstein, *Sumerische Götterlieder*, I (Heidelberg: Carl Winter, 1959), no. 1; Delnero, *Variation in Sumerian Literary Compositions*, Text X6

XL–XLI 29. YBC 4651 102 × 62 × 26 Samsuiluna 7, iv 2

Publication: Lines 41–71. Reisman, *Two Neo-Sumerian Royal Hymns*; cf. Falkenstein, *Sumerische Götterlieder*, I, no. 1; Delnero, *Variation in Sumerian Literary Compositions*, Text X5

XLII 30. YBC 9858 85 × 61 × 27

Publication: Lines 156–71. Reisman, *Two Neo-Sumerian Royal Hymns*; cf. Falkenstein, *Sumerische Götterlieder*, I, no. 1; Delnero, *Variation in Sumerian Literary Compositions*, Text X8**Ninisina Hymn**

XLIII 31. YBC 6811 44 × 92 × 28

Unpublished

**Nisaba Hymn**

XLIV 32. NBC 11107 98 × 54 × 25

Unpublished

**Nungal Hymn**

XLV 33. YBC 4667 101 × 68 × 27

Publication: Lines 1–20. Delnero, *Variation in Sumerian Literary Compositions*, Text XI; cf. Å.W. Sjöberg, *AfO* 24 (1973): 19–46

## LETTER PRAYERS

## Sin-iddinam to Nin-Isina

XLVI–XLVII 34. YBC 4705 93 × 61 × 24 Samsuiluna xii 16

XLVIII–XLIX 35. YBC 4605 103 × 81 × 27 [ ], ix, 14

Publication: W.W. Hallo, "The Royal Correspondence of Larsa: I. A Sumerian Prototype for the Prayer of Hezekiah?" in B. Eichler et al. eds., *Cuneiform Studies in Honor of Samuel Noah Kramer*. Alter Orient und Altes Testament 25 (Neukirchen-Vluyn: Verlag Butzon und Bercker Kevelaer, 1976), pp. 214–24

## Sin-šamuḥ to Enki

L 36. YBC 7205 64 × 85 × 30

Publication: W.W. Hallo, "Individual Prayer in Sumerian: The Continuity of a Tradition," *JAOS* 88 (1968): 71–89

LI 37. YBC 8630 68 × 90 × 27

Publication: Hallo, "Individual Prayer"

LII–LV 38. YBC 4620 165 × 85 × 31

Publication: Hallo, "Individual Prayer"

## CORRESPONDENCE

## Šulgi to Aradmu I

LVI 39. YBC 4185 58 × 75 × 22

Publication: P. Michalowski, *The Correspondence of the Kings of Ur* (Winona Lake: Eisenbrauns, 2011), pp. 275–92, Text X5

LVII–LVIII 40. YBC 4596 138 × 60 × 26 Reverse

Publication: Michalowski, *Correspondence*, pp. 275–92, Text X6

## Aradmu to Šulgi

LVIII 40. YBC 4596 138 × 60 × 26 Obverse

Publication: Michalowski, *Correspondence*, pp. 275–92, Text X7

## Puzur-Šulgi to Šulgi

LIX 41. YBC 4606 61 × 76 × 25 Samsuiluna ix 25

Publication: Michalowski, *Correspondence*, pp. 352–63, Text X4

LX 42. YBC 4654 60 × 85 × 25

Publication: Michalowski, *Correspondence*, pp. 352–63, Text X5

**Ur-Dun to Šulgi**

LXI 43. YBC 5011 78 × 59 × 27

Publication: Michalowski, *Correspondence* pp. 344–47, Text XI**Aba-indasa to Šulgi**

LXII 44. YBC 6458 71 × 63 × 25

Publication: Michalowski, *Correspondence*, pp. 305–24, Text X2; A.Kleinerman, *Education in 2nd Millennium BC Babylonia. The Sumerian Epistolary Miscellany* (Leiden: Brill, 2011), no. 1**Šarrum-bani to Šu-Sîn**

LXIII 45. YBC 4672 65 × 86 × 29 Samsuiluna xi(?) 3

Publication: Michalowski, *Correspondence*, pp. 398–407, Text X2

LXIV–LXV 46. YBC 7149 (cols. i–ii 20) 142 × 123 × 28

Publication: Michalowski, *Correspondence*, pp. 398–407, Text X3**Šu-Sîn to Šarrum-bani**

LXVI–LXVII 46. YBC 7149 (cols. ii 21–23, iii–iv) 142 × 123 × 28

Publication: Michalowski, *Correspondence*, pp. 398–407, Text X2**Sîn-tillati to Iddin-Dagan**

LXVIII 47. NBC 11452 90 × 123 × 28

Publication: Kleinerman, *Education*, no. 2, Text X16; cf. Fadhl Ali, 1964.  
*Sumerian Letters: Two Collections from the Old Babylonian Schools* (Ph.D. diss., U. of Pennsylvania, 1964), Letter Collection B2**Ur-šaga to the King**

LXIX 48. YBC 6711 84 × 53 × 25 Samsuiluna xii 13(?)

Publication: Kleinerman, *Education*, no. 6, Text X21; cf. Ali, *Sumerian Letters*, Letter Collection B6**Lugal-nesaḡ to the King**

LXX–LXXI 49. YBC 16550 104 × 70 × 29

Publication: Kleinerman, *Education*, no. 7, Text X25; cf. Ali, *Sumerian Letters*, Letter Collection B7**Ur-Enlila to the Governor and Temple Prefect**

LXXII 50. YBC 7175 90 × 49 × 27

Publication: Kleinerman, *Education*, no. 12, Text X23; cf. M. Civil, *The Farmer's Instructions: A Sumerian Agricultural Manual*. Aula

Orientalis Supplementa (Barcelona, 1994), pp. 177–78;  
 W.W. Hallo, “Individual Prayer in Sumerian: The Continuity of a Tradition,” *JAOS* 88 (1968): 88

### Lugal-nesage to Enlil-massu, His Son

LXXIII 51. YBC 7170 94 × 54 × 30

Publication: Kleinerman, *Education*, no. 18, Text X22; cf. Ali, *Sumerian Letters*, pp. 130ff.; W.W. Hallo, “Individual Prayer in Sumerian: The Continuity of a Tradition,” *JAOS* 88 (1968): 89

## LAMENTATIONS AND OTHER EMESAL COMPOSITIONS

### Lamentation over the Destruction of Ur

LXXIV–LXXV 52. YBC 4661 145 × 71 × 31 Rīm-Sîn II 2(?), xi 6

Publication: Lines 207–54. N. Samet, *The Lamentation over the Destruction of Ur* (Winona Lake: Eisenbrauns, 2014), Text Y2

LXXVI–LXXVII 53. YBC 7159 135 × 70 × 29

Publication: Lines 136–66a, 174–207. Samet, *Lamentation*, Text Y1

### The God Manifest (a *balağ* of Šulpaē)

LXXVIII–LXXIX 54. YBC 7096 131 × 62 × 27

Publication: M.E. Cohen, *The Canonical Lamentations of Ancient Mesopotamia* (Potomac, Md., 1988), vol. II 731–36, text B

### Unidentified Emesal Compositions

LXXX 55. YBC 9847 65 × 61 × 31

Unpublished

LXXXI 56. YBC 12059 42 × 65 × 12

Unpublished

## OTHER LITERARY COMPOSITIONS

**Curse of Akkad**

LXXXII-LXXXIII 57. YBC 4611 139 × 59 × 26

Publication: J. Cooper, *The Curse of Agade* (Baltimore: The John Hopkins University Press, 1983), Text U2 with photograph pls. xii–xiii

LXXXIV 58. YBC 7171 79 × 54 × 28

Publication: Cooper, *Curse of Agade*, Text V2 with photograph pl. xi

LXXXV-LXXXVI 59. YBC 13249 111 × 57 × 31

Publication: Cooper, *Curse of Agade*, Text U3 with photograph pl. xxi**Hymn to the Hoe**

LXXXVII-LXXXVIII 60. YBC 5487 104 × 64 × 29

Publication: Lines 32–59. Delnero, *Variation in Sumerian Literary Compositions*, Text X6

LXXXIX-XC 61. YBC 7070 106 × 59 × 32

Publication: Lines 1–53. Delnero, *Variation in Sumerian Literary Compositions*, Text X3

XCI 62. YBC 11941 20 × 54 × 19

Publication: Lines 79–81. Delnero, *Variation in Sumerian Literary Compositions*, Text X8**Keš Temple Hymn**

XCII 63. YBC 6715 76 × 60 × 27

Publication: Lines 22–34, 40–44. G. Gragg, "The Keš Temple Hymn," *Texts from Cuneiform Sources III* (Locust Valley, N.Y.: Augustin, 1969), pp. 155–88, Text HH; Delnero, *Variation in Sumerian Literary Compositions*, Text X6

XCIII 64. YBC 7610 86 × 60 × 24

Publication: Lines 103–25. Gragg, "The Keš Temple Hymn," Text II; Delnero, *Variation in Sumerian Literary Compositions*, Text X10

XCIV-XCV 65. NBC 7914 102 × 63 × 32

Publication: Lines 45–64, 70–86. Gragg, "The Keš Temple Hymn," Text GG; Delnero, *Variation in Sumerian Literary Compositions*, Text X8

## INSCRIPTIONS

### Inscribed Mace Head

XCVI 66. YBC 2443 44 × 36 × 40  
Unpublished

### Lugalzagesi Inscription

XCVII 67. YBC 2139 105 × 80 × 41  
Publication: H. Steible, Freiburger Altorientalische Studien 5/2 (Wiesbaden, 1982), 325ff.; pl. 5

### Warad-Sîn Building Inscription

XCVIII 68. YBC 12025 149 × 83 × 34  
Publication: D. Frayne, *Old Babylonian Period (2003–1595 BC). The Royal Inscriptions of Mesopotamia*, 4 (Toronto: University of Toronto, 1990), Text E4.2.13.22

### Kudurmabuk and Rîm-Sîn Building Inscription

XCIX 69. YBC 13526 118 × 71 × 26  
Publication: Frayne, *Old Babylonian Period*, Text E4.2.14.2.6

### Rîm-Sîn Building Inscription

C 70. YBC 7232 117 × 70 × 25  
Publication: Frayne, *Old Babylonian Period*, Text E4.2.14.2006

CI 71. YBC 8770 102 × 57 × 33  
Publication: Frayne, *Old Babylonian Period*, Text E4.2.14.19

### Votive Inscription

CII 72. NBC 6104 50 × 75  
Unpublished



# CONCORDANCES

Museum Number — Text Number

MLC 85	24	YBC 4611	57	YBC 7165	5
MLC 1758	10	YBC 4617	1	YBC 7168A	17
MLC 1839	20	YBC 4618	28	YBC 7168B	25
NBC 5452	23	YBC 4620	38	YBC 7170	51
NBC 6104	72	YBC 4651	29	YBC 7171	58
NBC 7270	19	YBC 4654	42	YBC 7172	6
NBC 7271	8	YBC 4660	12	YBC 7175	50
NBC 7803	27	YBC 4661	52	YBC 7196	18
NBC 7807	9	YBC 4667	33	YBC 7205	36
NBC 7914	65	YBC 4672	44	YBC 7232	70
NBC 9034	22	YBC 4705	34	YBC 7610	64
NBC 11107	32	YBC 5011	43	YBC 8630	37
NBC 11191	21	YBC 5040	4	YBC 8770	71
NBC 11452	47	YBC 5487	60	YBC 9847	55
YBC 1979	2	YBC 6458	44	YBC 9858	30
YBC 2139	67	YBC 6711	48	YBC 9859	14
YBC 2443	66	YBC 6715	63	YBC 11941	62
YBC 4185	39	YBC 6811	31	YBC 12025	68
YBC 4590	3	YBC 7070	61	YBC 12059	56
YBC 4596	40	YBC 7096	54	YBC 13249	59
YBC 4600	11	YBC 7149	46	YBC 13526	69
YBC 4605	35	YBC 7152	13	YBC 16037	26
YBC 4606	41	YBC 7155	16	YBC 16156	7
YBC 4609	15	YBC 7159	53	YBC 16550	49

## Text Number — Museum Number

1	YBC 4617	25	YBC 7168B	49	YBC 16550
2	YBC 1979	26	YBC 16037	50	YBC 7175
3	YBC 4590	27	NBC 7803	51	YBC 7170
4	YBC 5040	28	YBC 4618	52	YBC 4661
5	YBC 7165	29	YBC 4651	53	YBC 7159
6	YBC 7172	30	YBC 9858	54	YBC 7096
7	YBC 16156	31	YBC 6811	55	YBC 9847
8	NBC 7271	32	NBC 11107	56	YBC 12059
9	NBC 7807	33	YBC 4667	57	YBC 4611
10	MLC 1758	34	YBC 4705	58	YBC 7171
11	YBC 4600	35	YBC 4605	59	YBC 13249
12	YBC 4660	36	YBC 7205	60	YBC 5487
13	YBC 7152	37	YBC 8630	61	YBC 7070
14	YBC 9859	38	YBC 4620	62	YBC 11941
15	YBC 4609	39	YBC 4185	63	YBC 6715
16	YBC 7155	40	YBC 4596	64	YBC 7610
17	YBC 7168A	41	YBC 4606	65	NBC 7914
18	YBC 7196	42	YBC 4654	66	YBC 2443
19	NBC 7270	43	YBC 5011	67	YBC 2139
20	MLC 1839	44	YBC 6458	68	YBC 12025
21	NBC 11191	45	YBC 4672	69	YBC 13526
22	NBC 9034	46	YBC 7149	70	YBC 7232
23	NBC 5452	47	NBC 11452	71	YBC 8770
24	MLC 85	48	YBC 6711	72	NBC 6104

# AUTOGRAPHED TEXTS

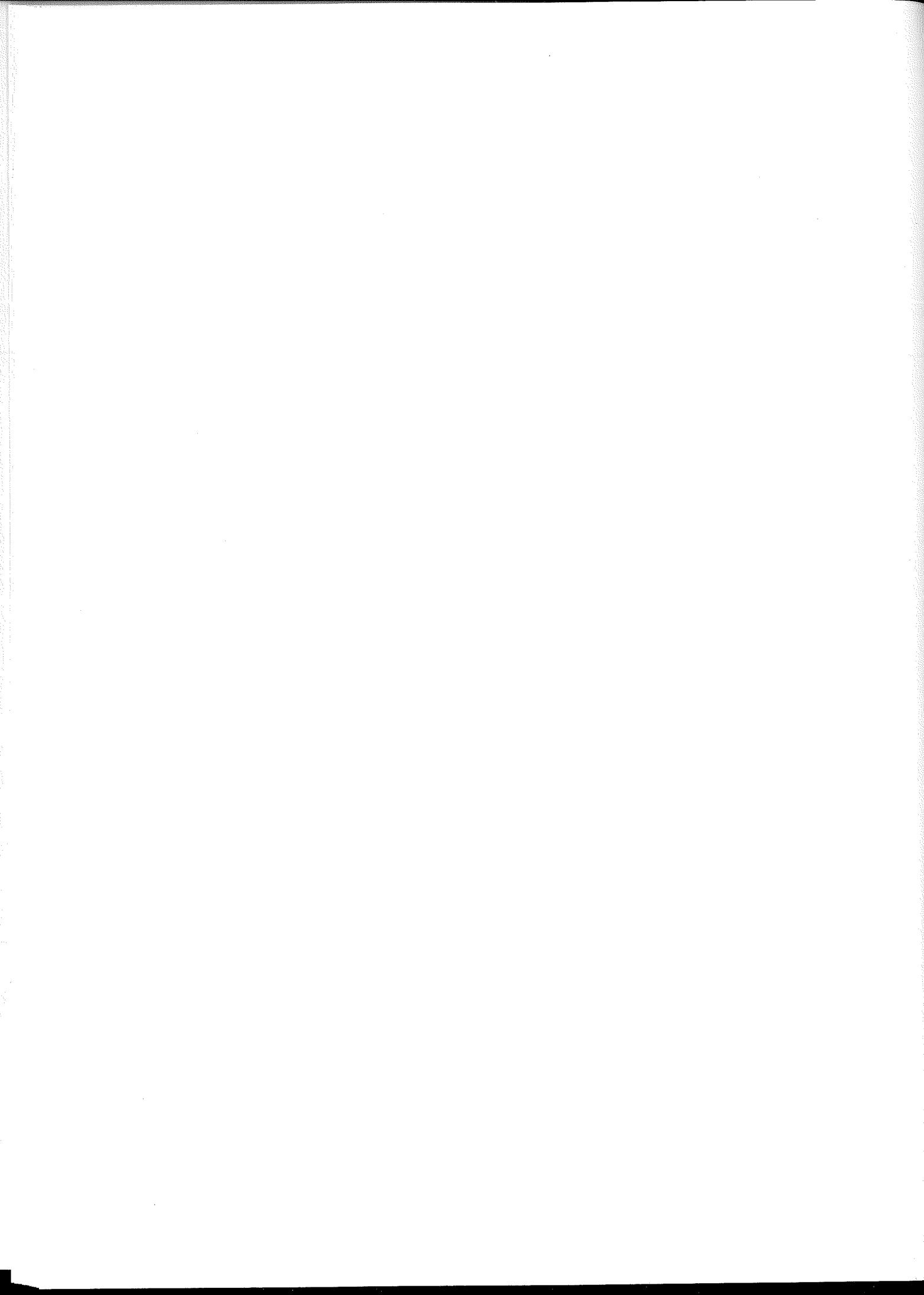


PLATE I

I.

*Obverse*

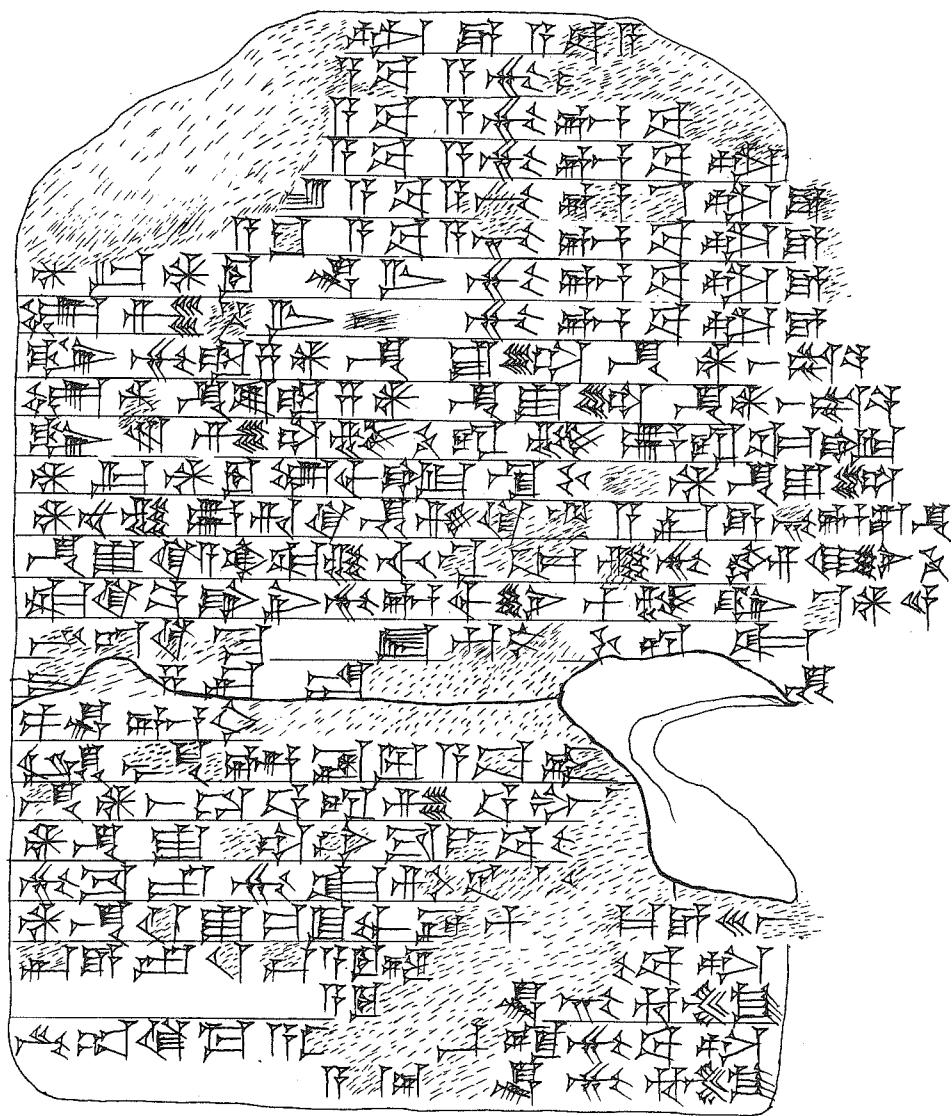


PLATE II

I. Reverse

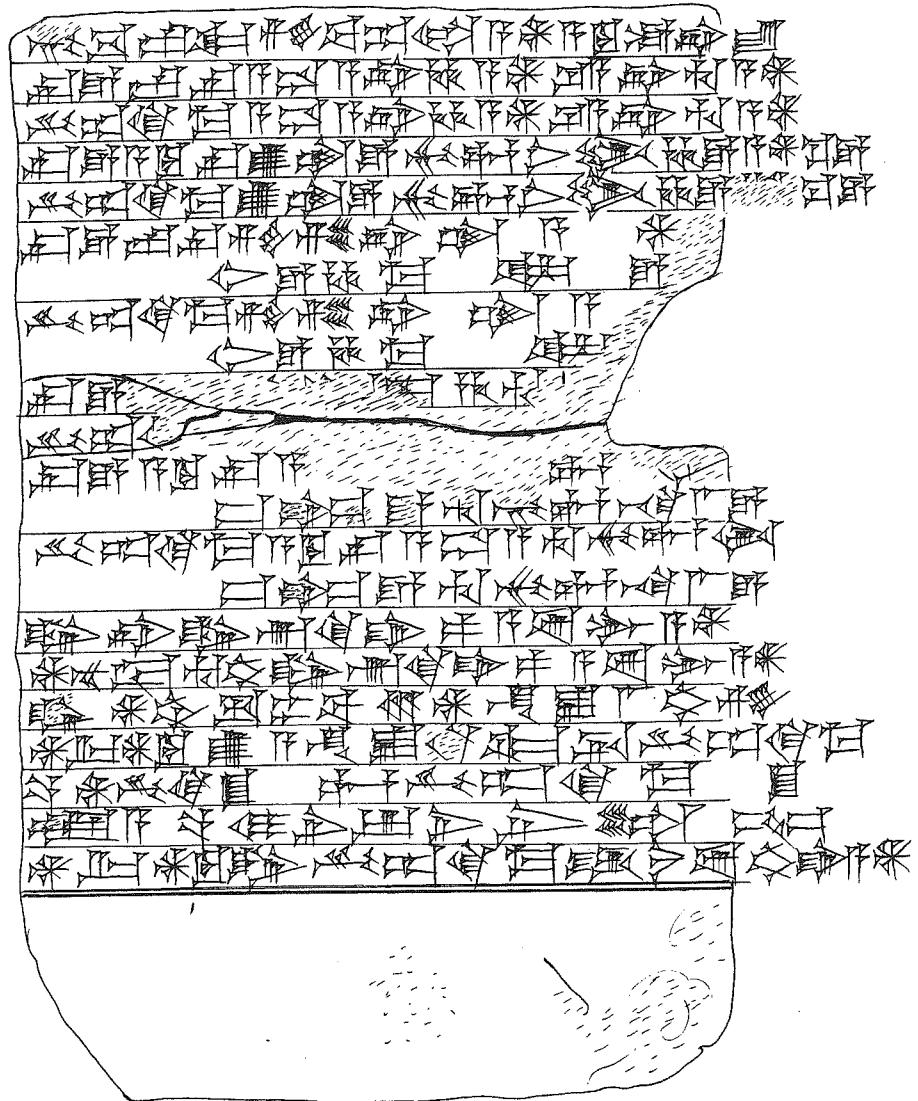
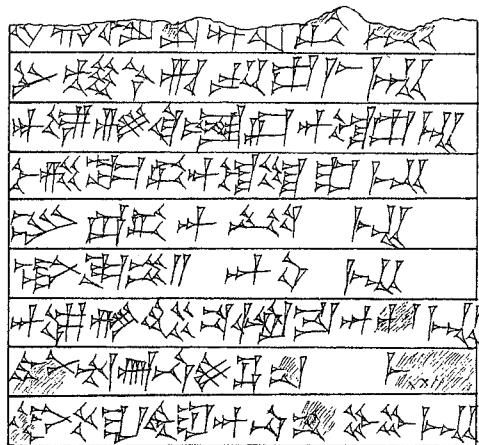


PLATE III

2.

Obverse



Reverse

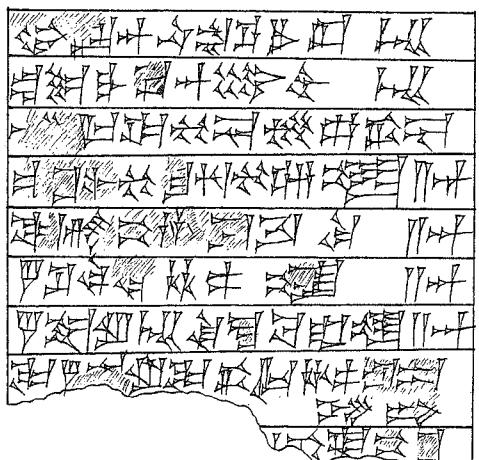
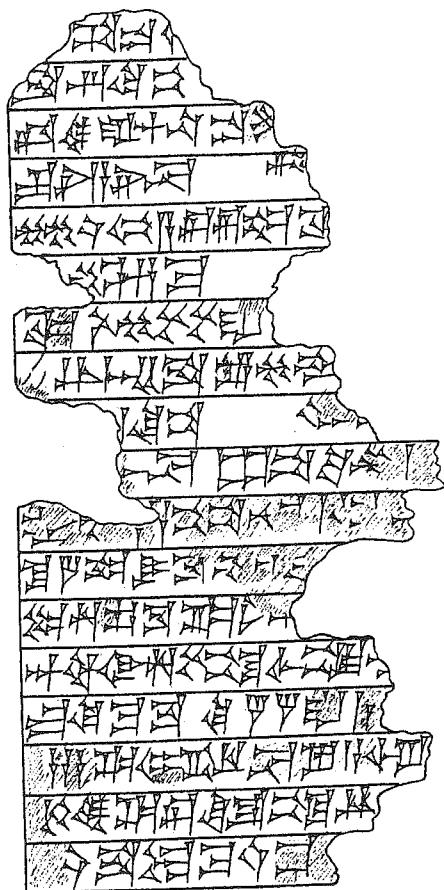


PLATE IV

3.

*Obverse*



*Reverse*

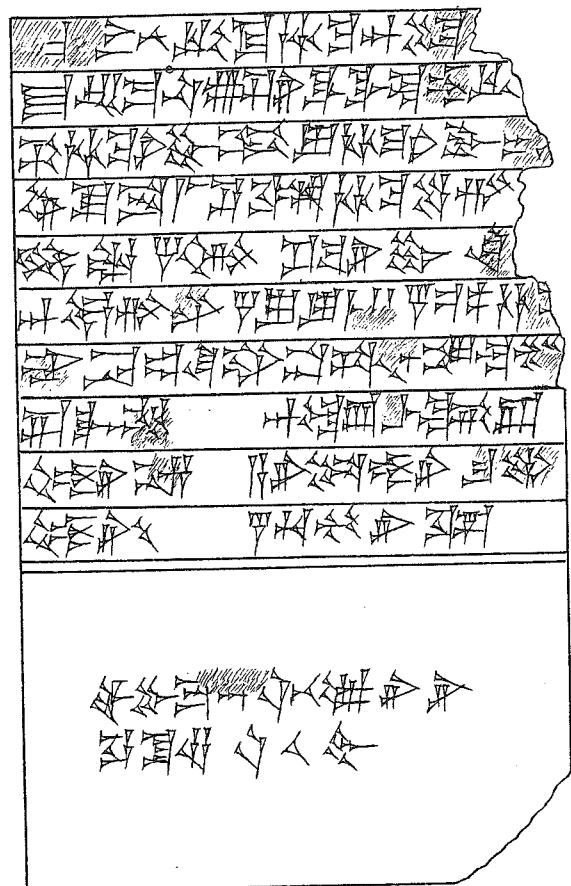


PLATE V

4.

Obverse

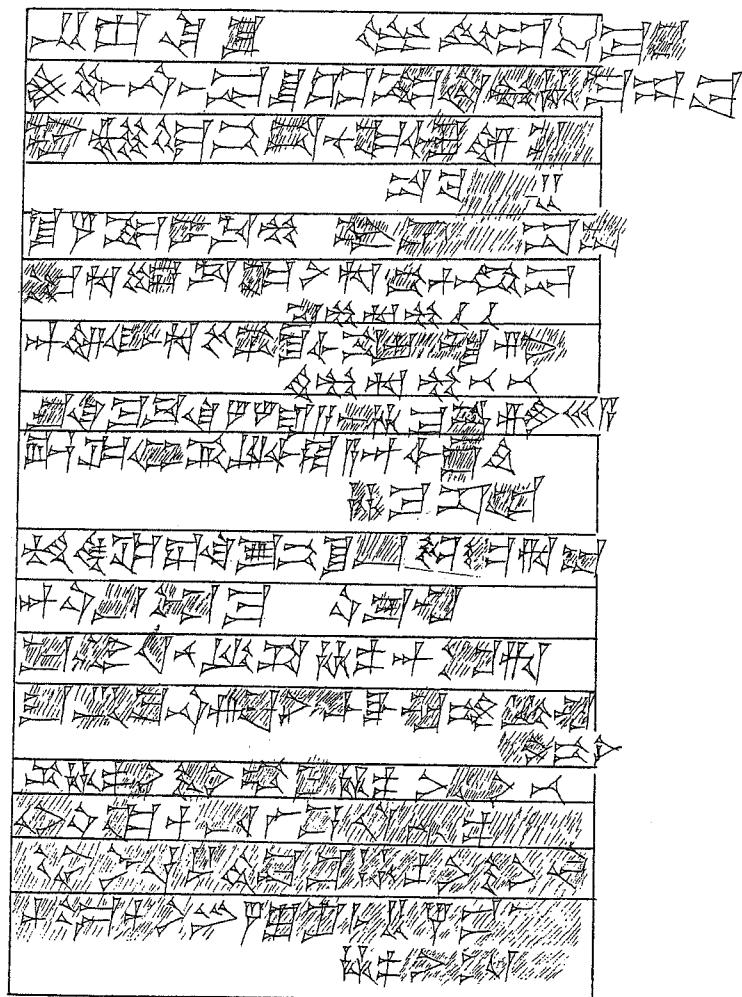


PLATE VI

4. Reverse

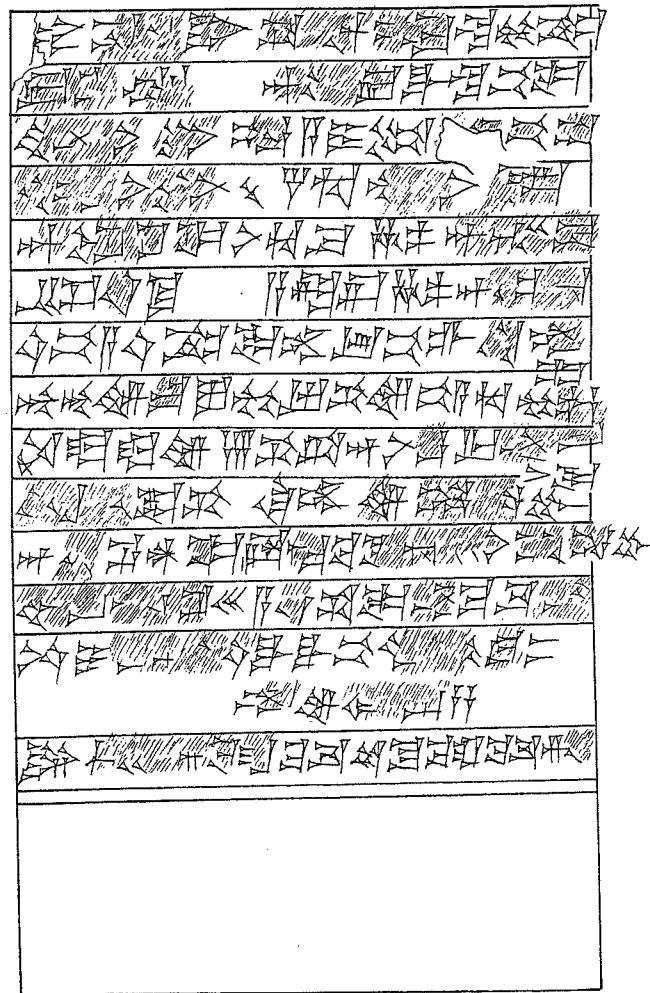


PLATE VII

5.

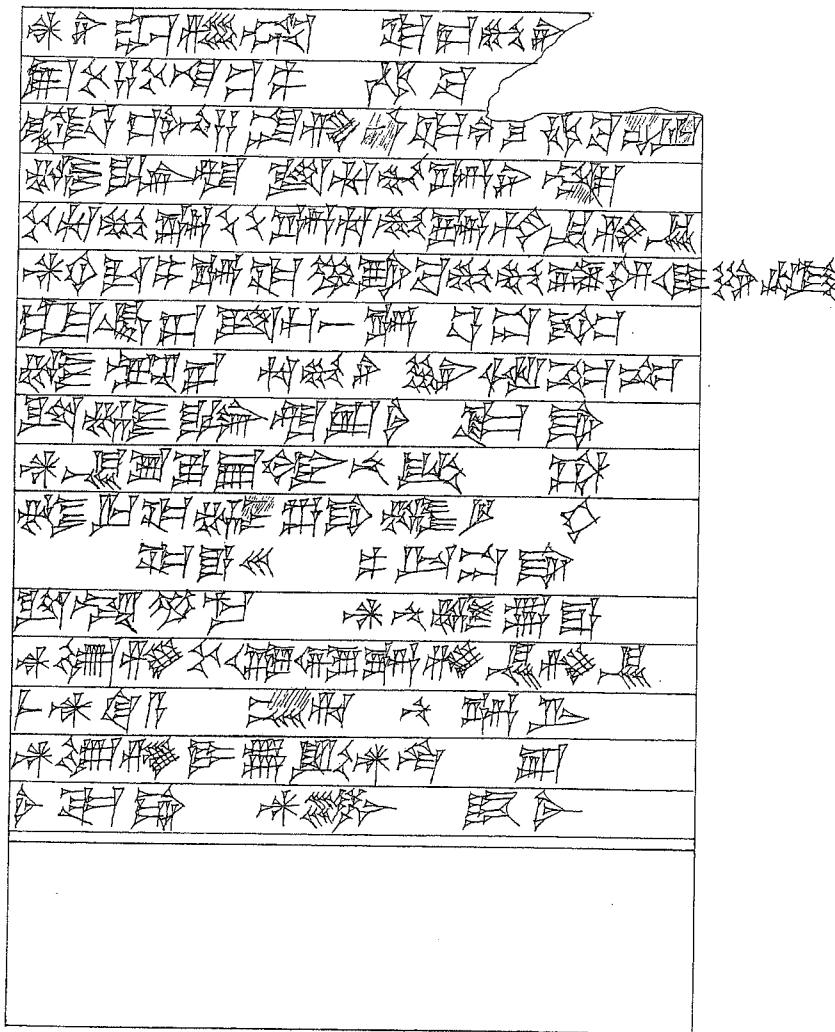
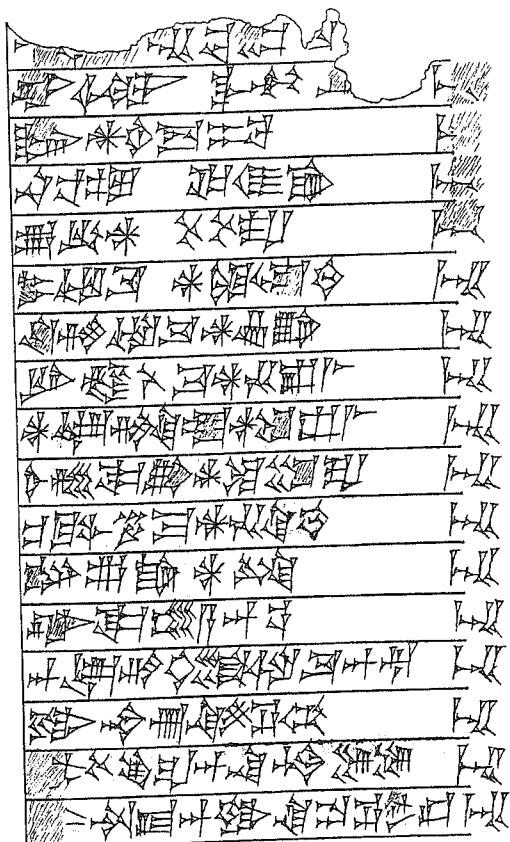


PLATE VIII

6.

Obverse



Reverse

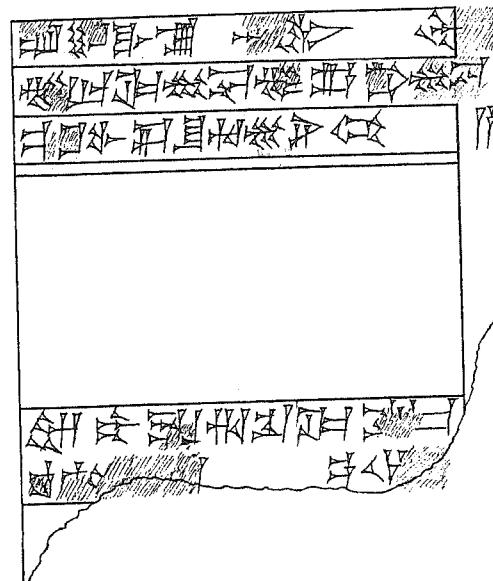
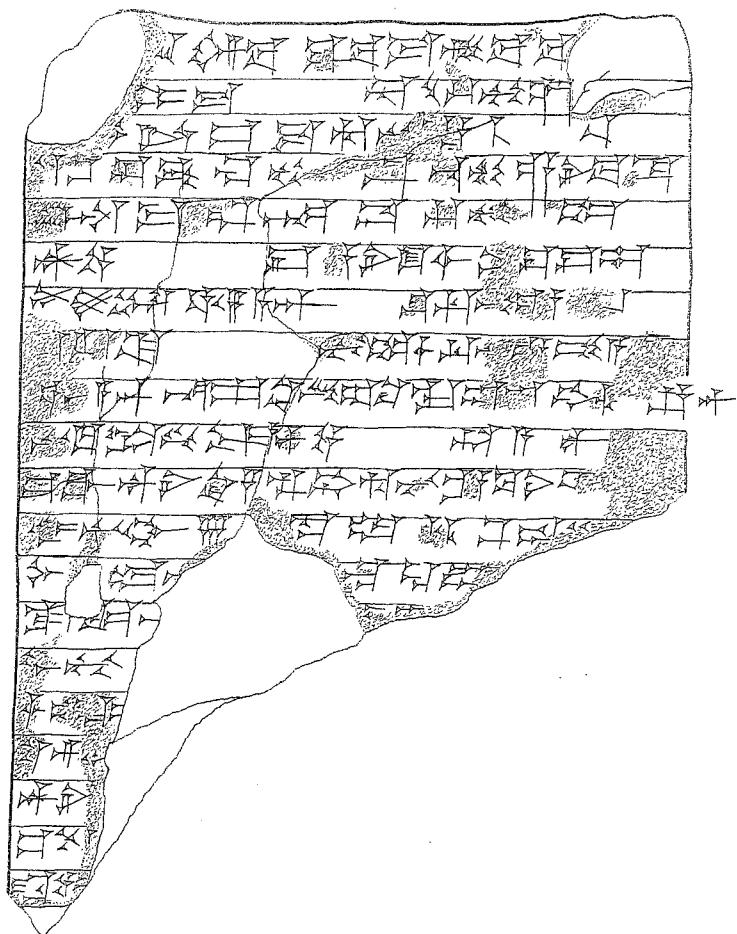


PLATE IX

7.

*Obverse*

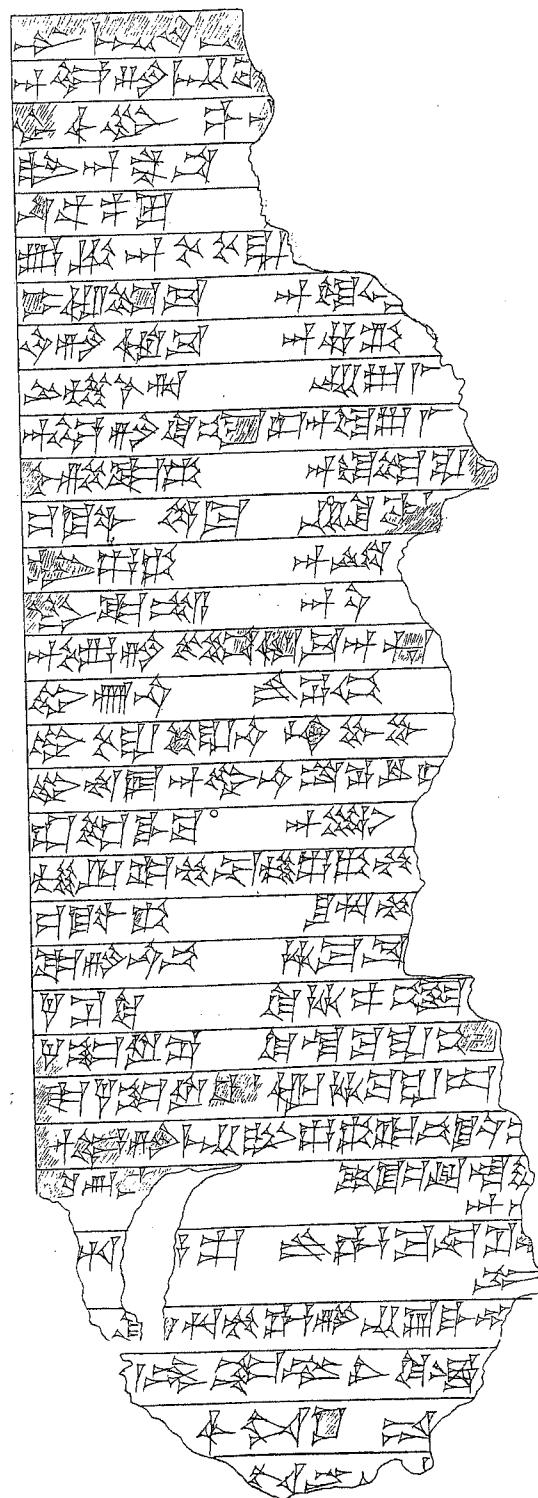


*Reverse blank*

PLATE X

8.

Col. i



Col. ii destroyed

Col. iii

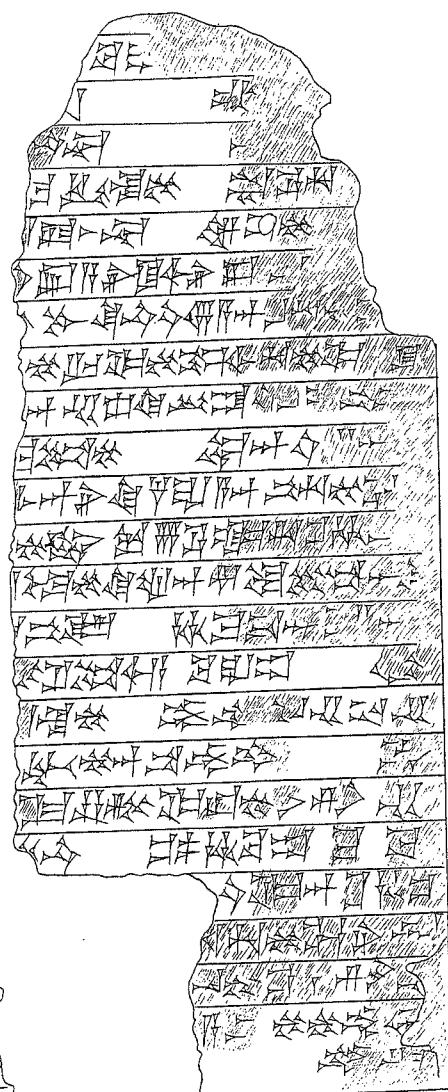


PLATE XI

8. Col. iv

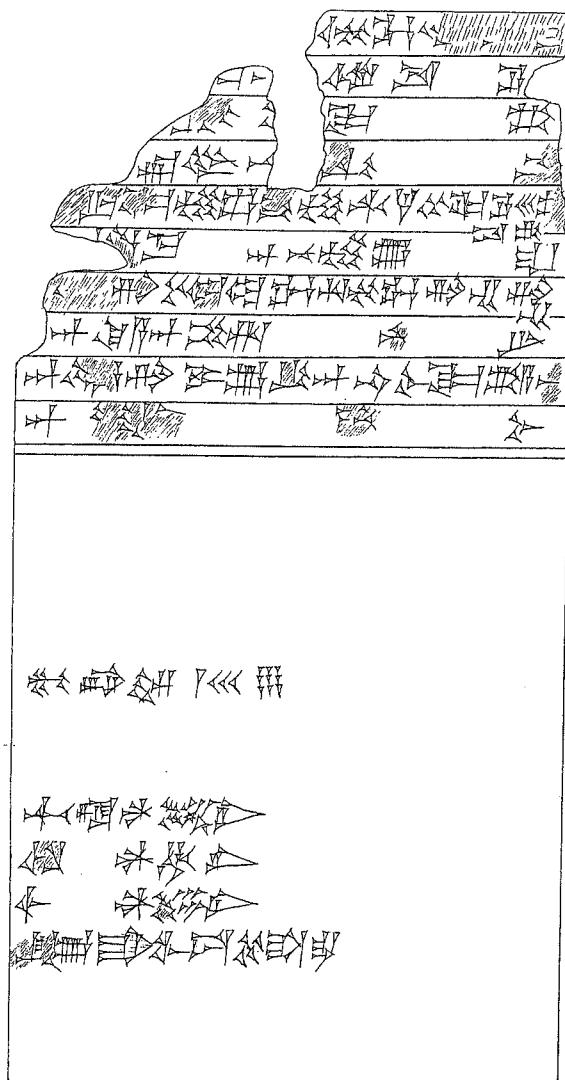


PLATE XII

9.

Obverse

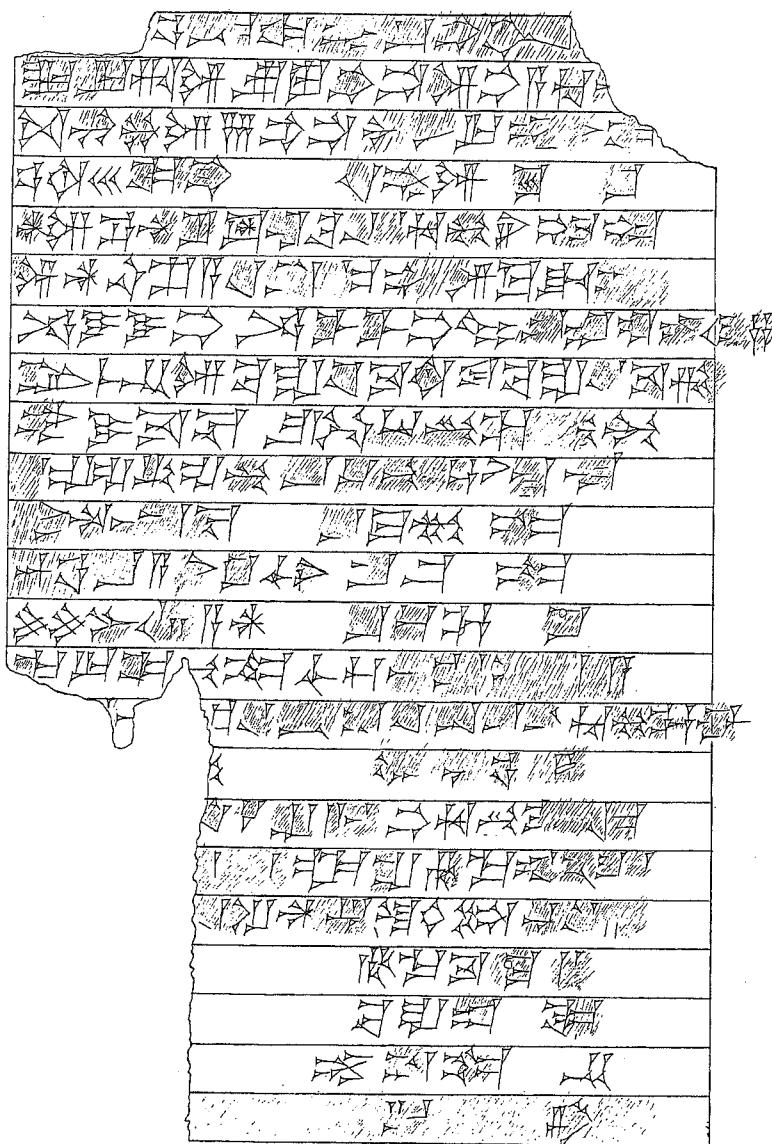
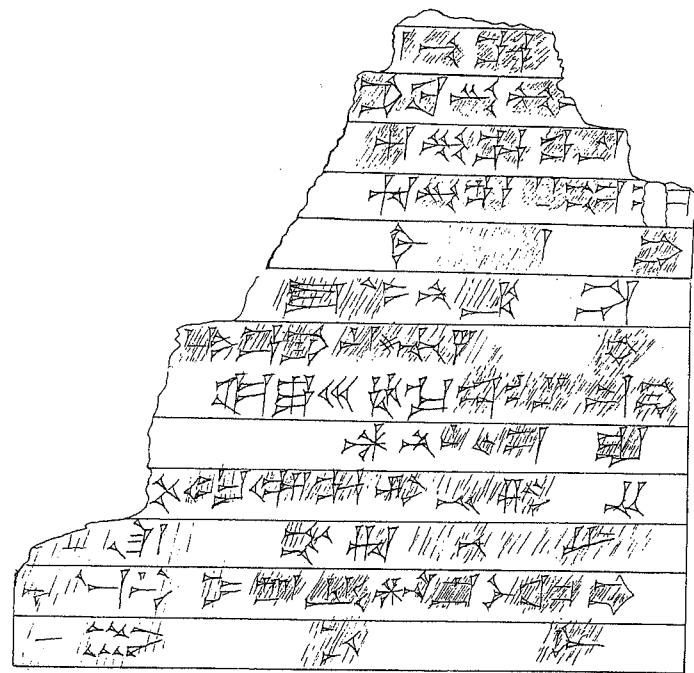


PLATE XIII

9. Reverse



10.

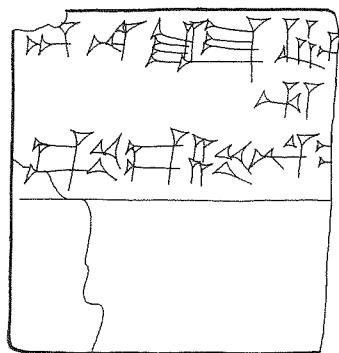


PLATE XIV

II.

Obverse

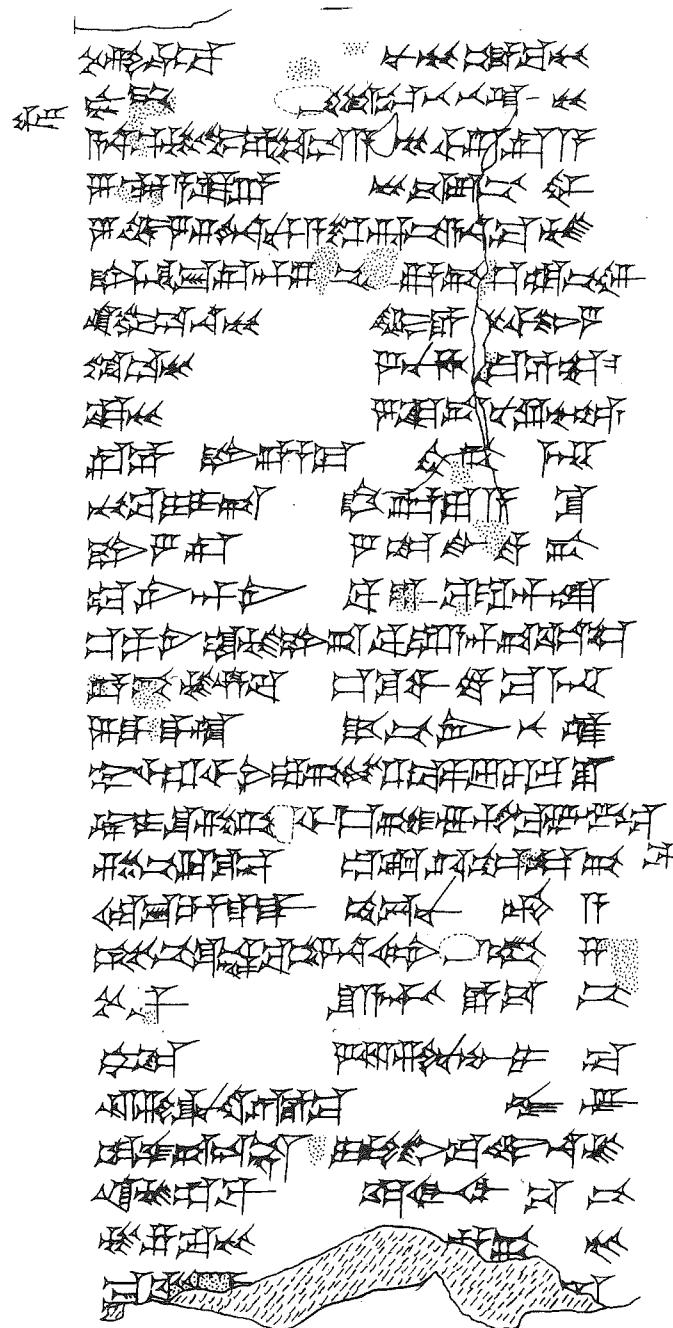
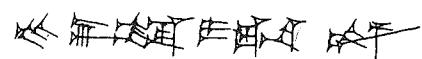
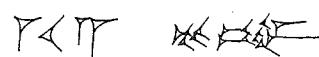
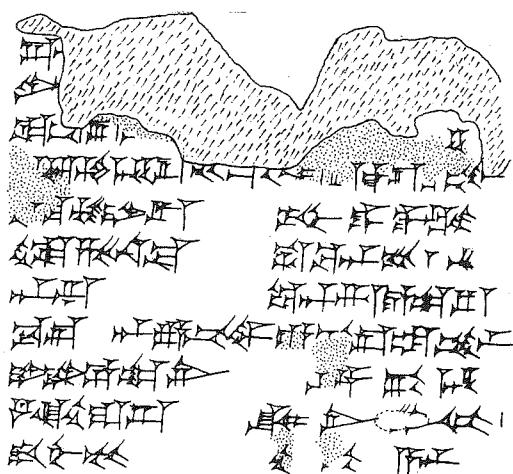


PLATE XV

II. Reverse



## I2.

Obverse

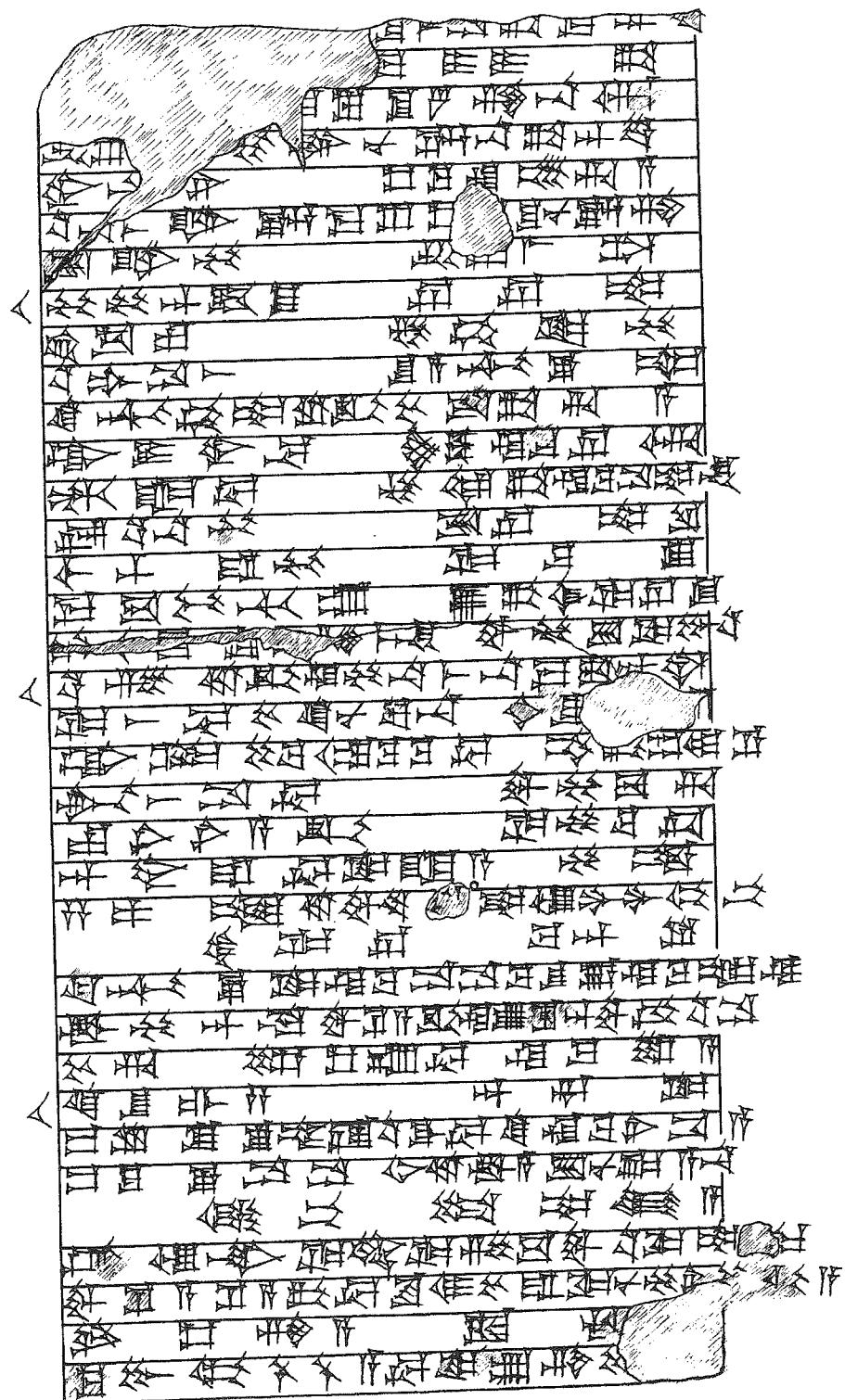


PLATE XVII

I2. Reverse

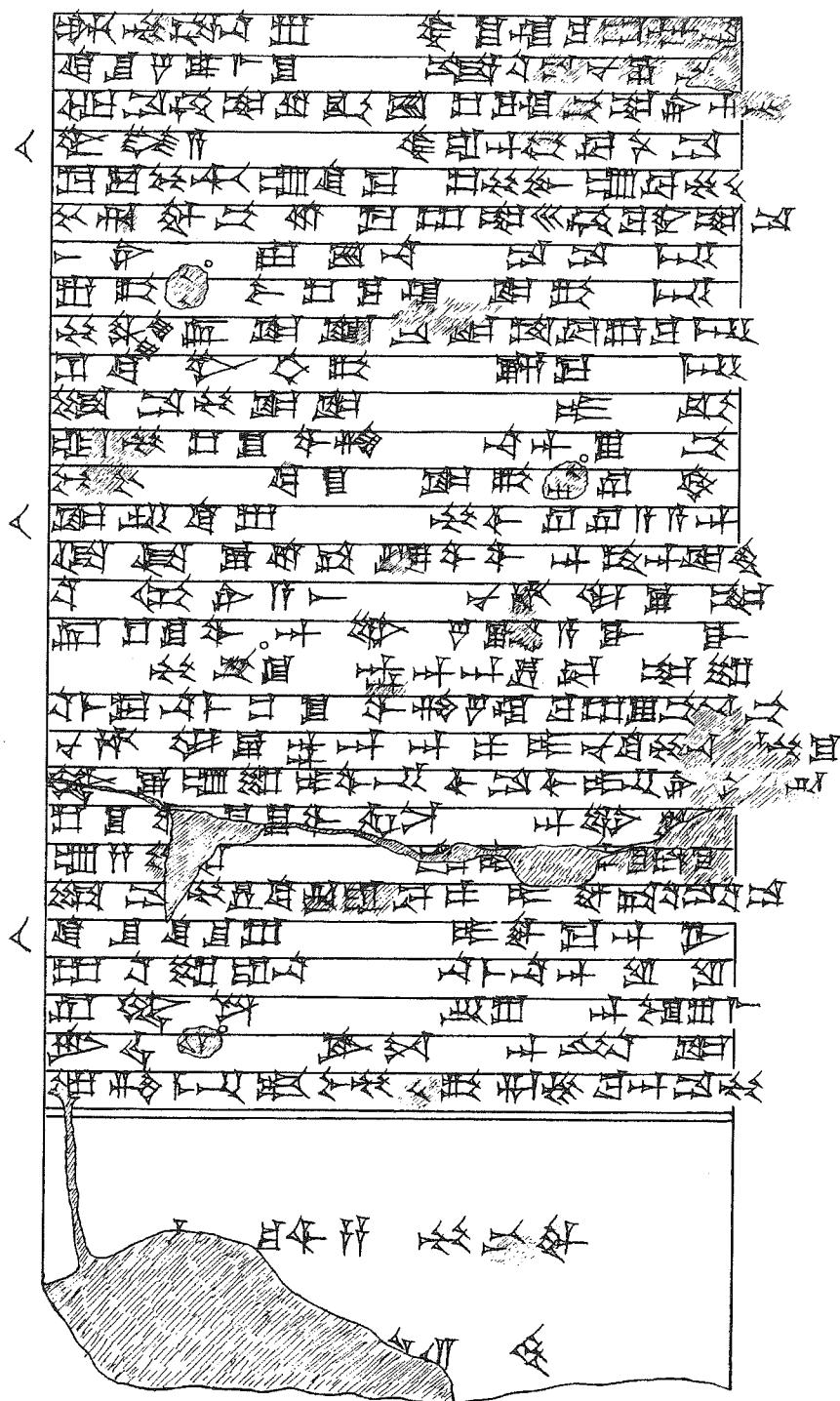


PLATE XVIII

I 3.

Obverse

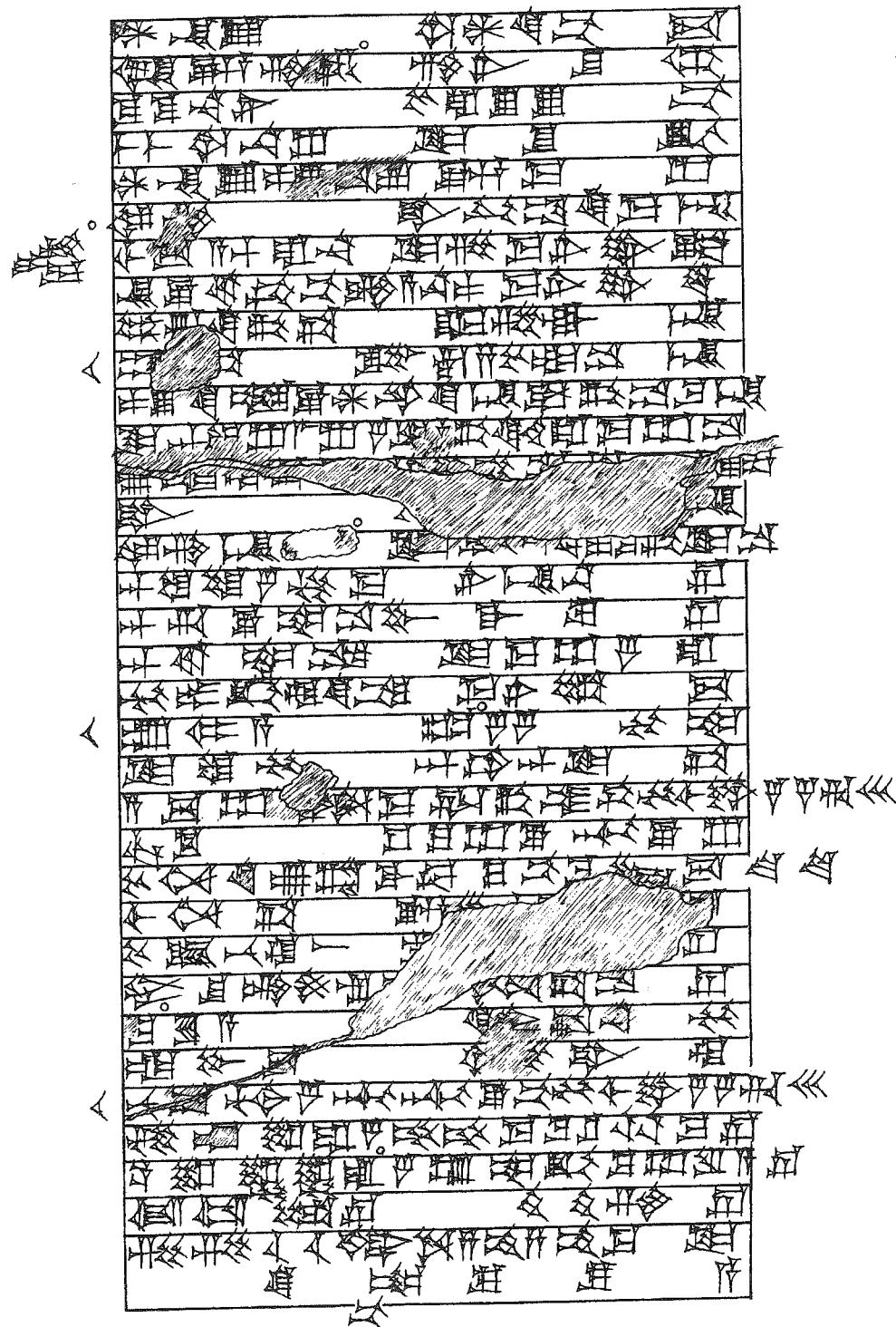


PLATE XIX

I 3. Reverse

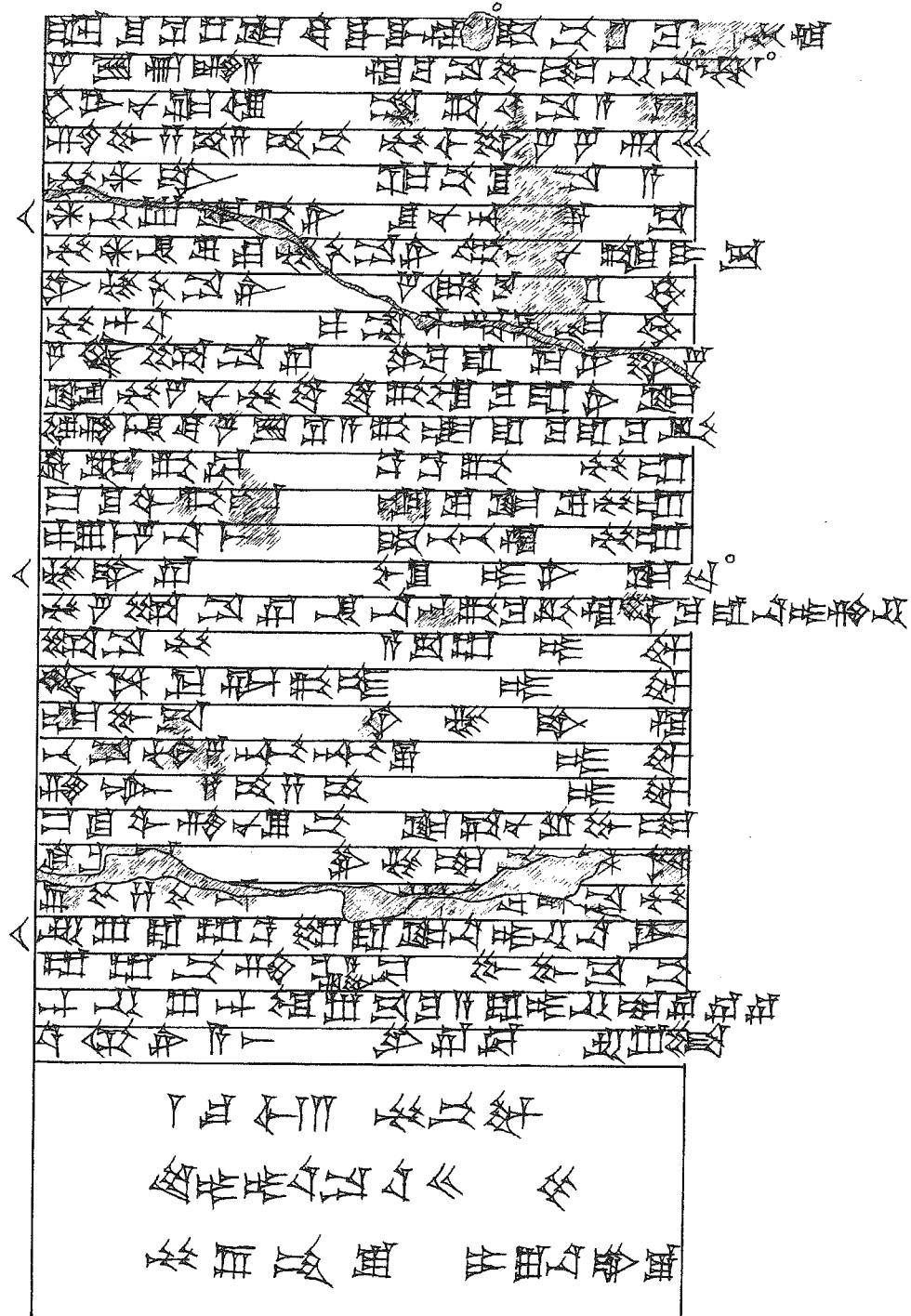


PLATE XX

I4.

Obverse

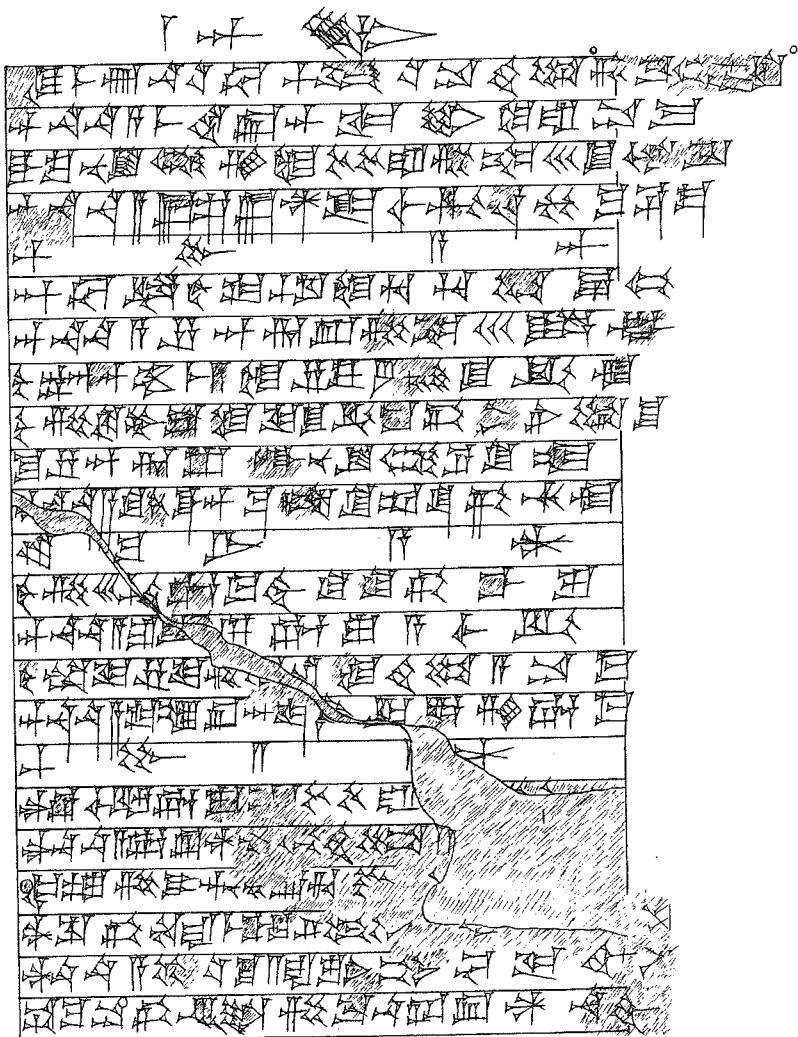


PLATE XXI

I4. Reverse

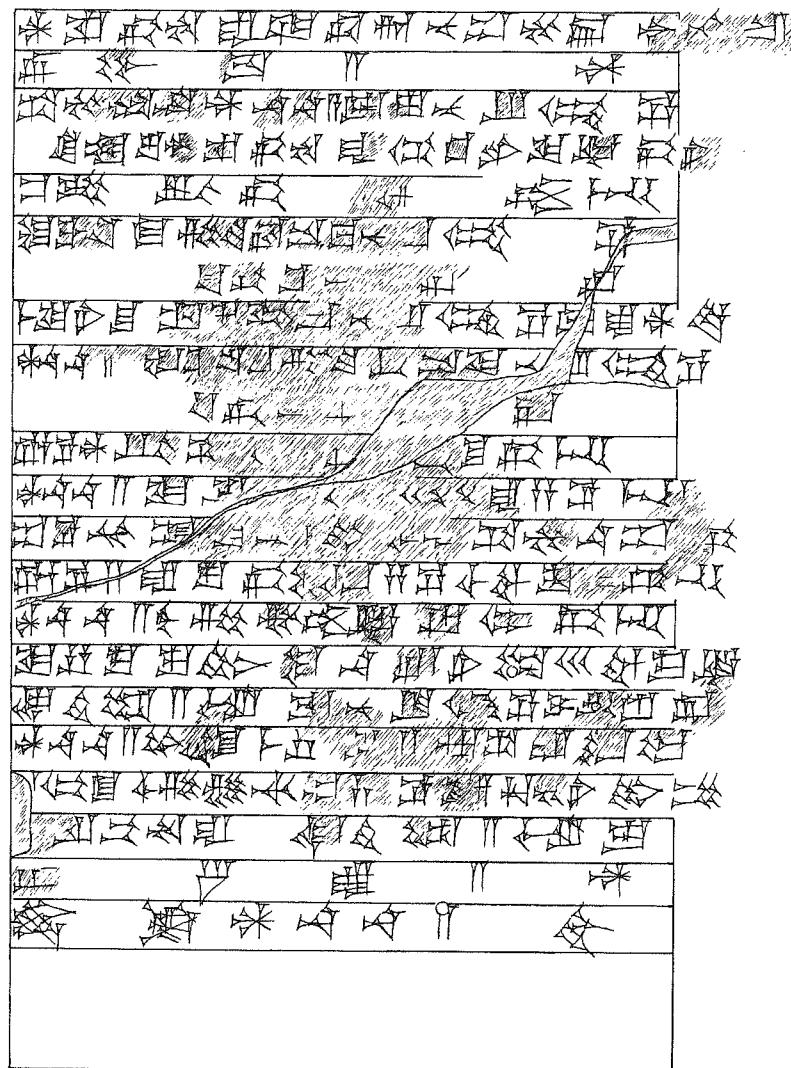


PLATE XXII

I 5.

Obverse

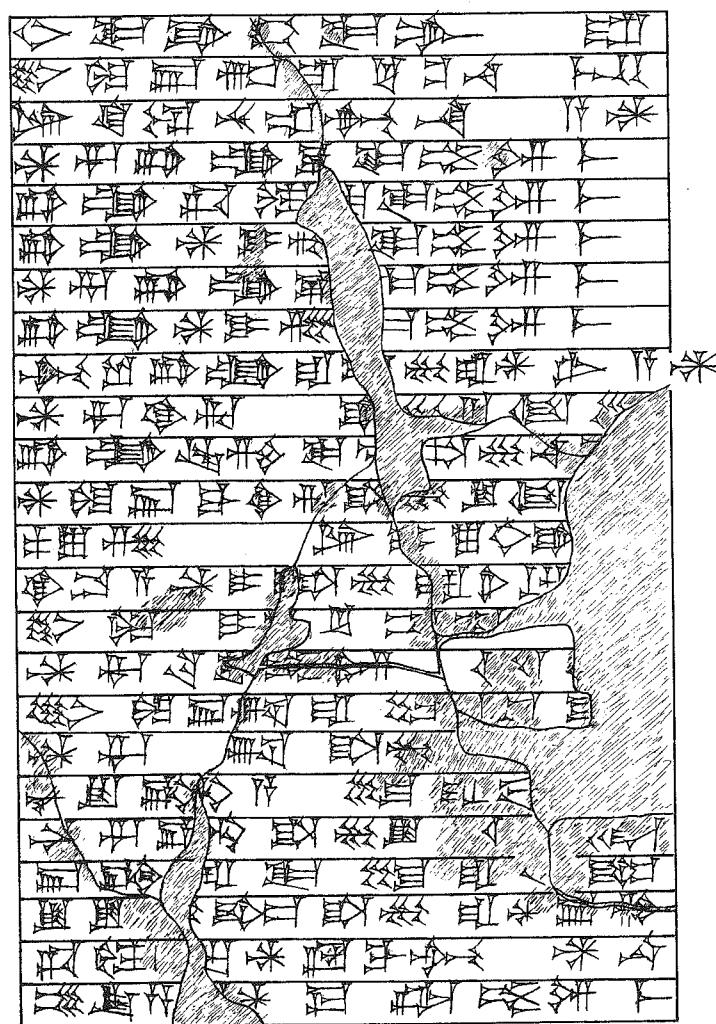


PLATE XXIII

I S. Reverse

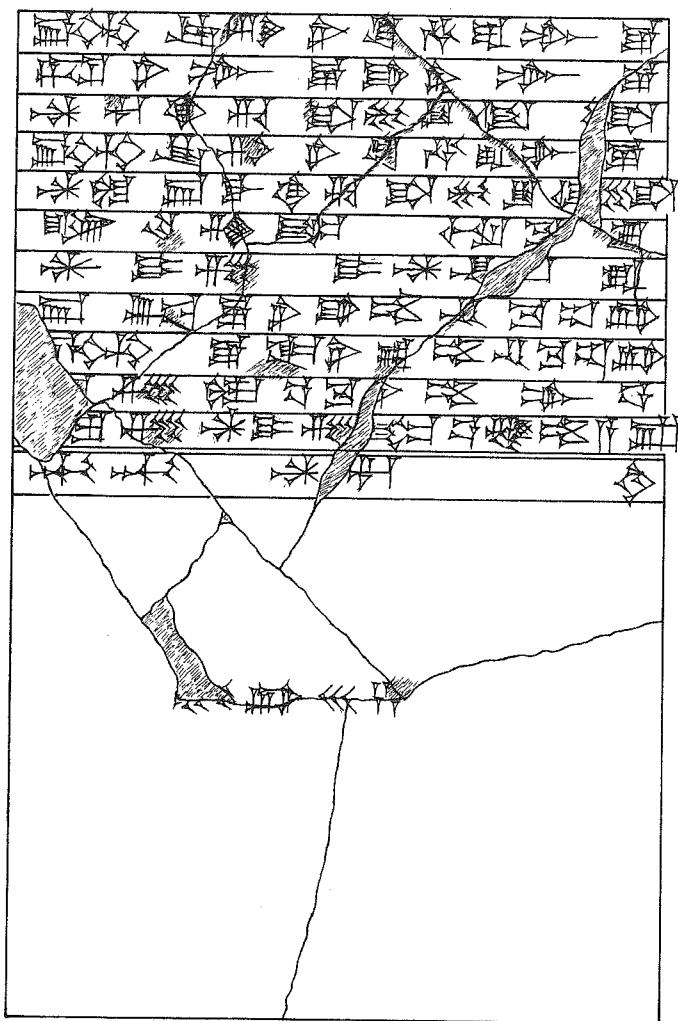
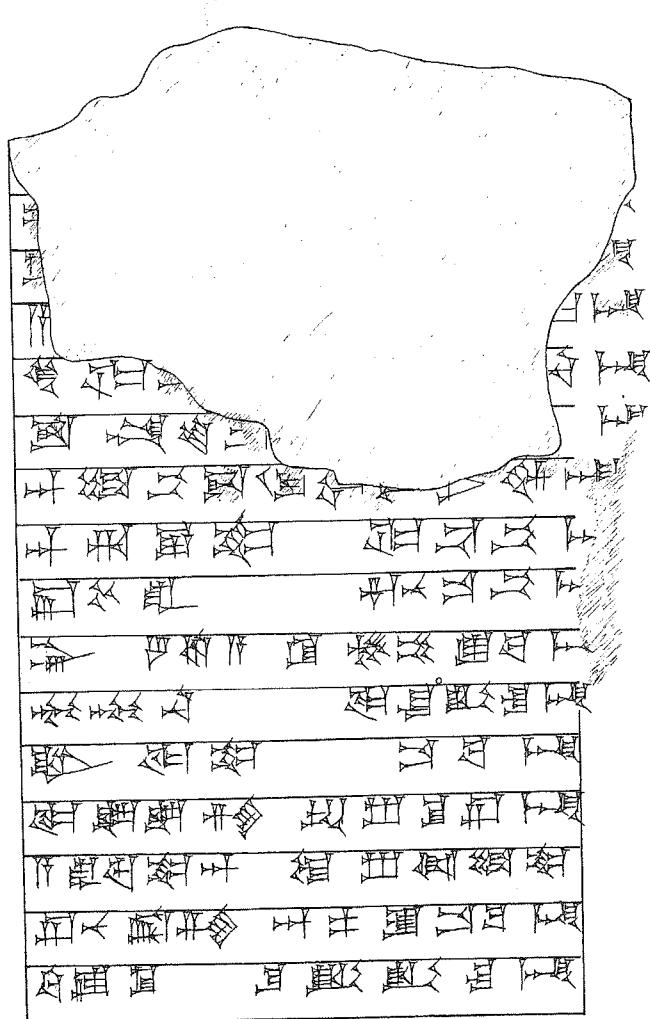


PLATE XXIV

I6.

## Obverse



## Reverse

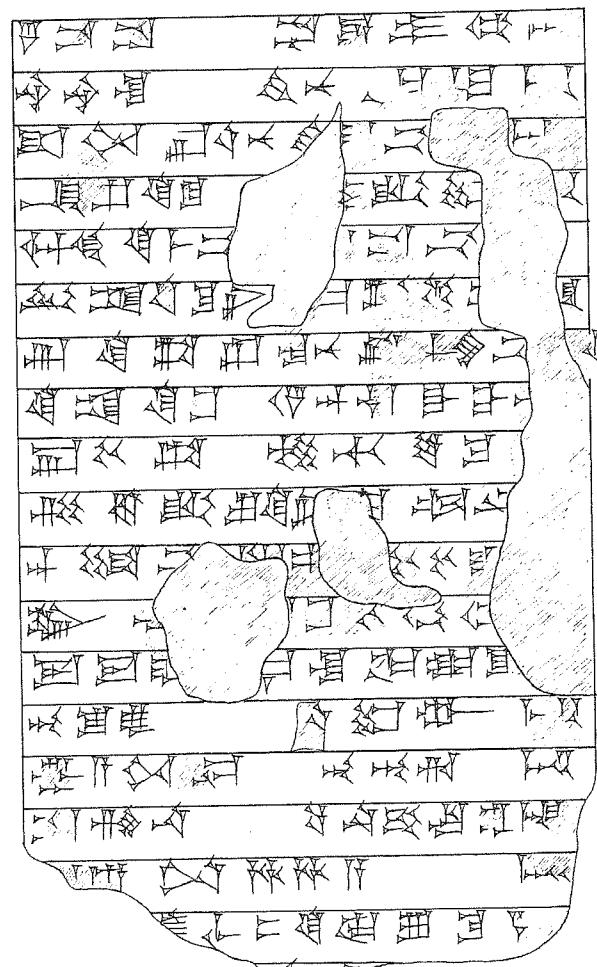
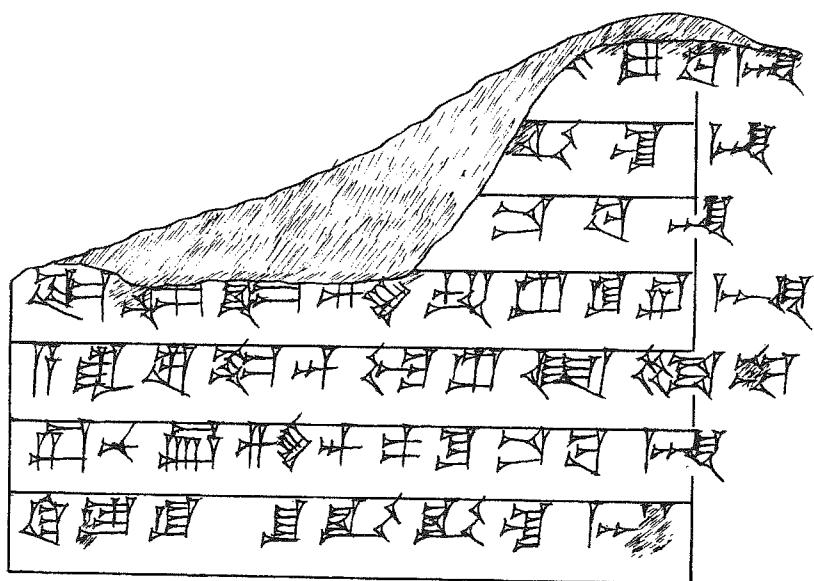


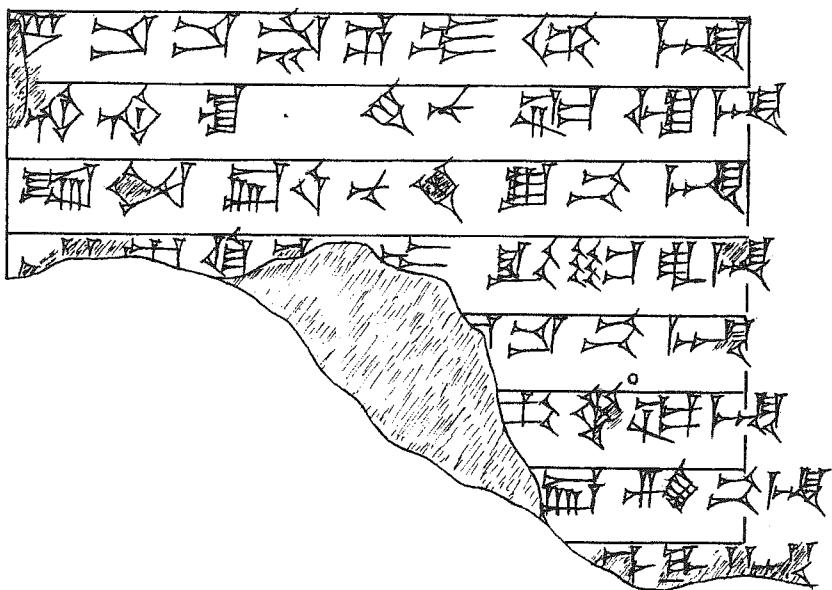
PLATE XXV

I7.

Obverse

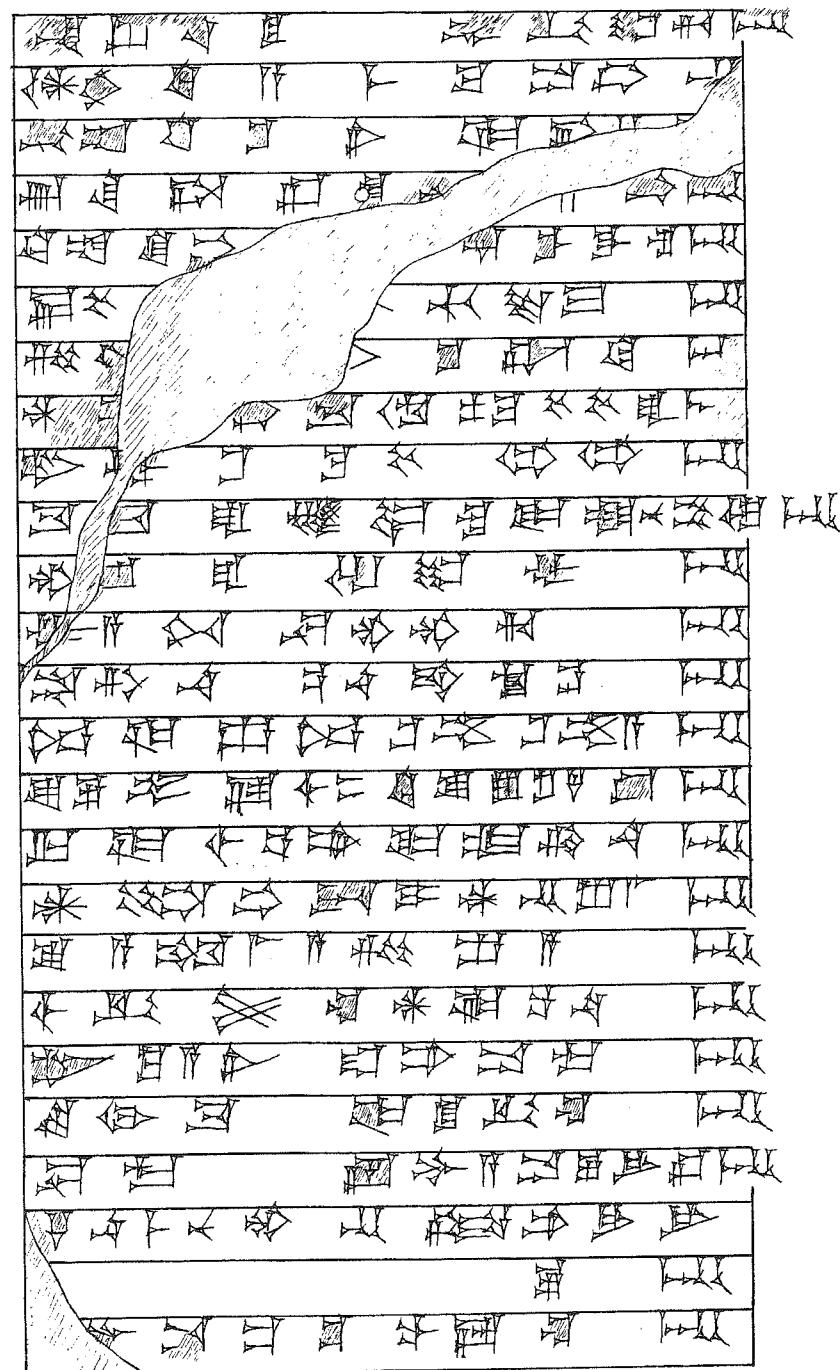


Reverse



I8.

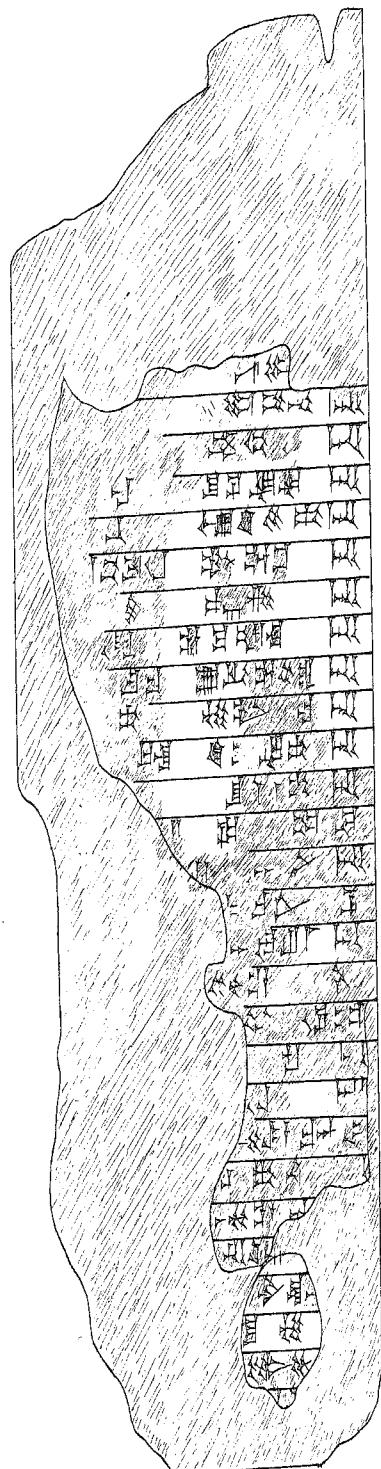
Obverse



Reverse blank

19.

Col. i



Col. ii

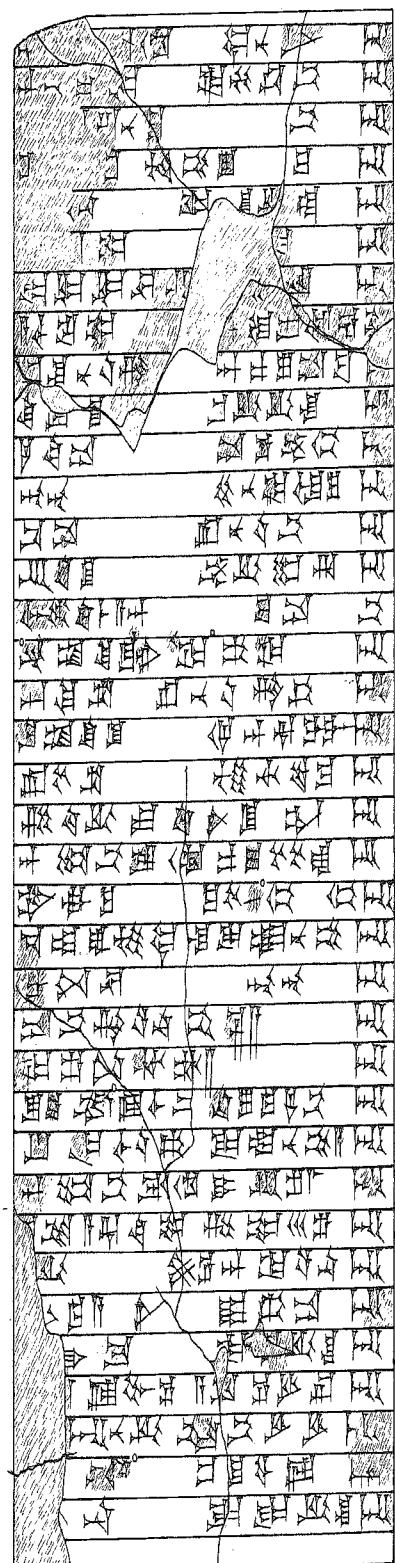
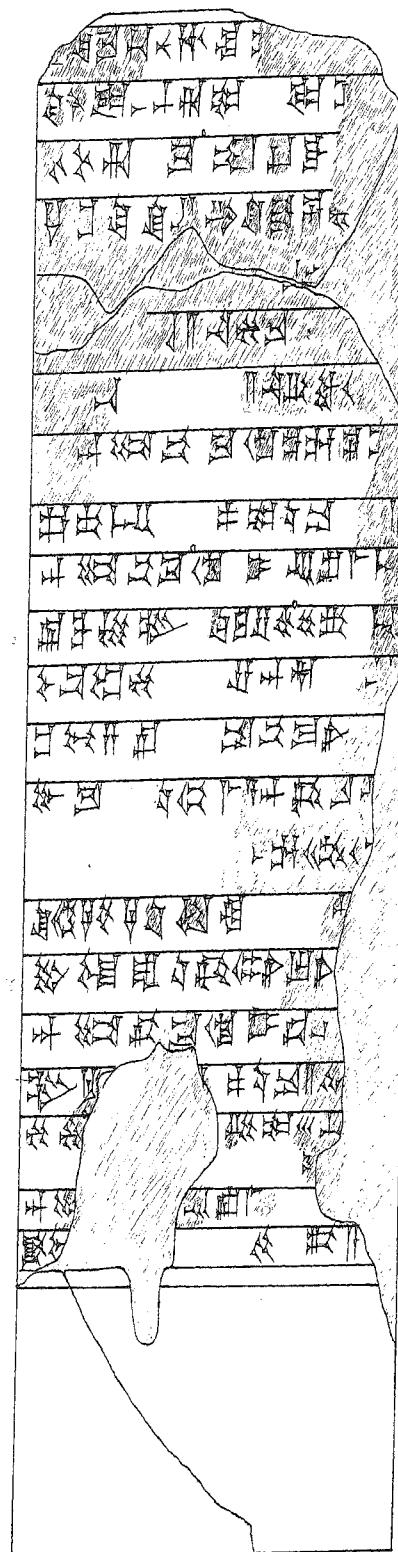


PLATE XXVIII

19. Col. iii

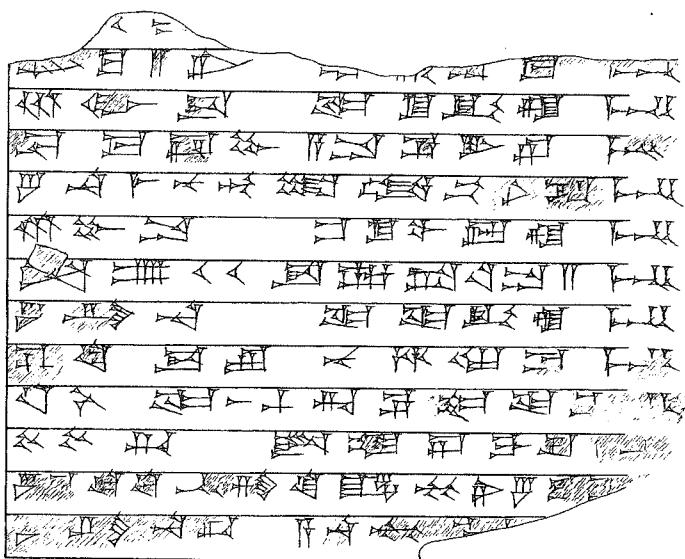


Col. iv

PLATE XXIX

20.

*Obverse*



*Reverse*

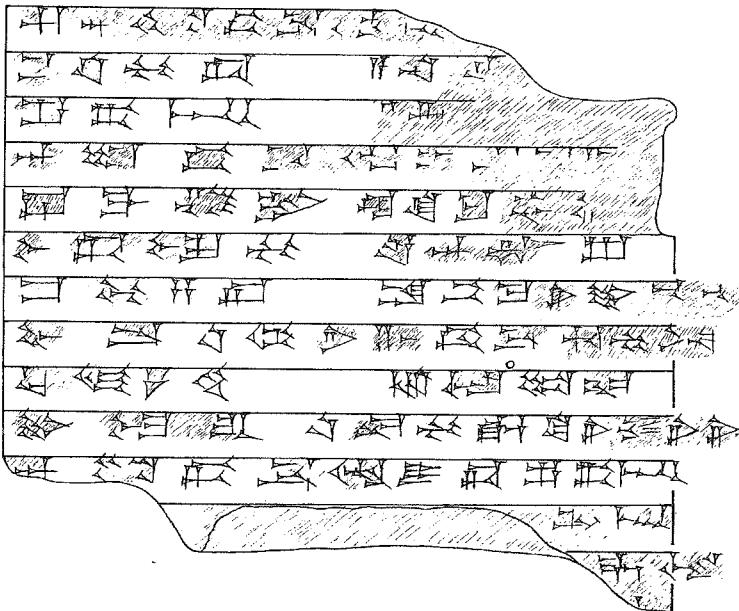


PLATE XXX

21.

*Fragment*

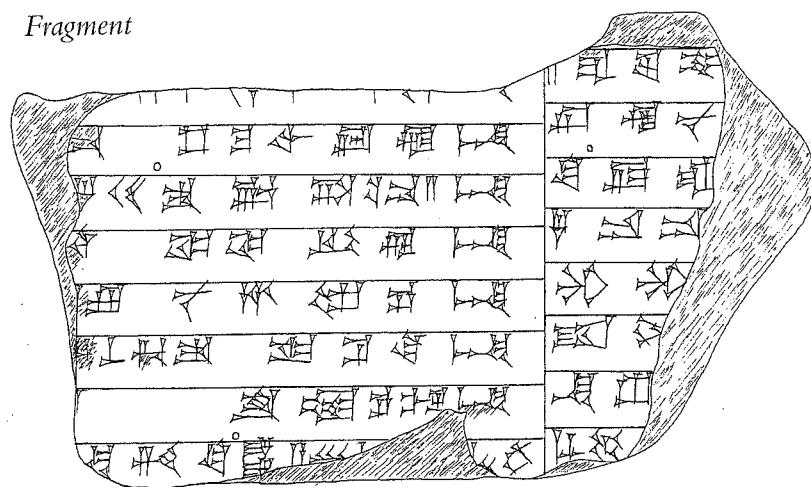
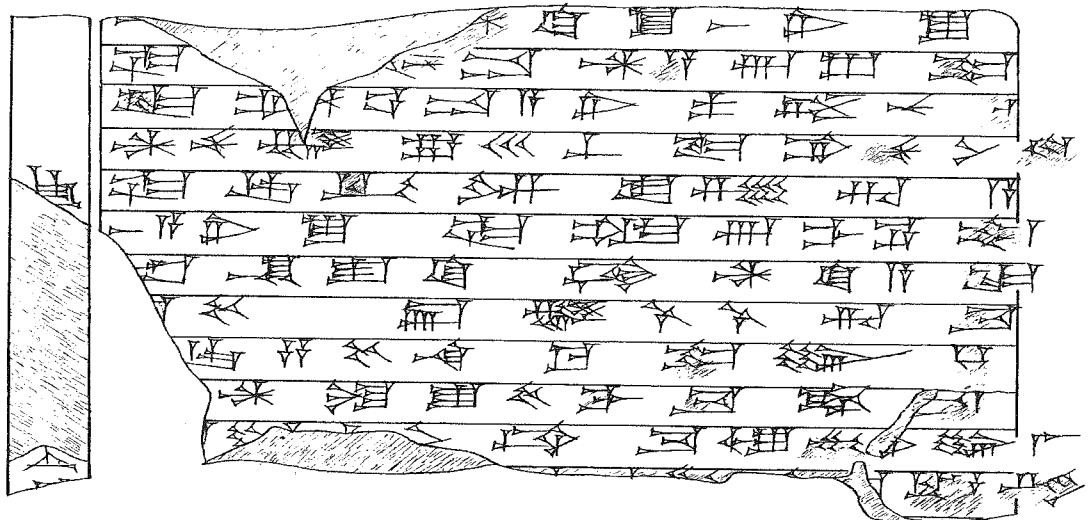


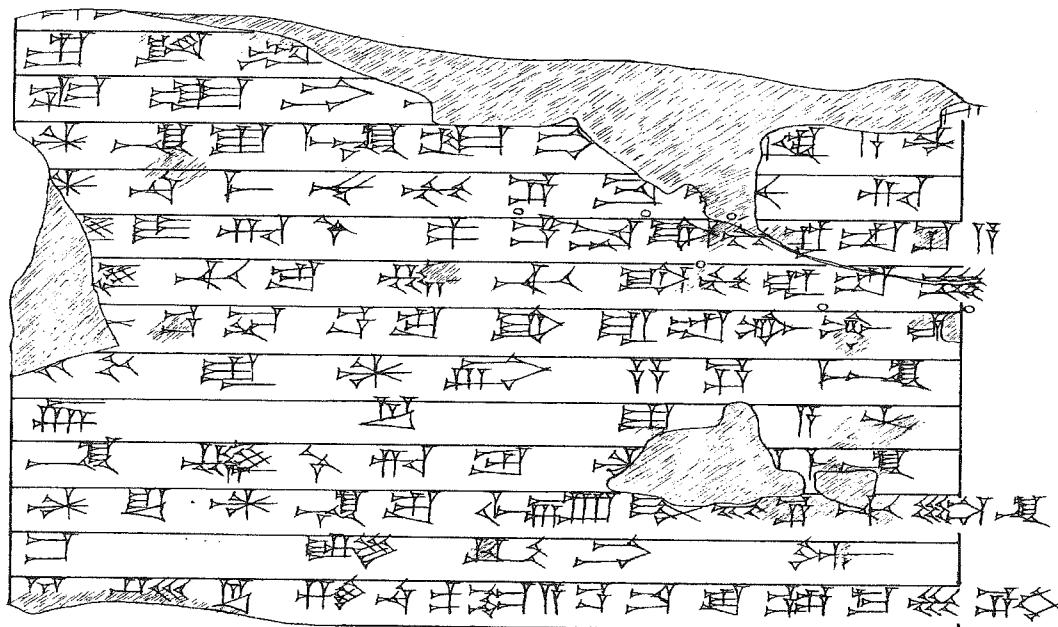
PLATE XXXI

22.

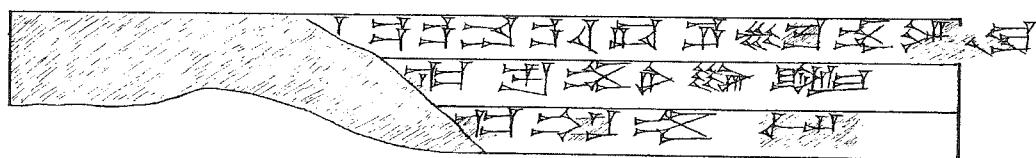
Obverse



Reverse



U. E.



23.

*Obverse*

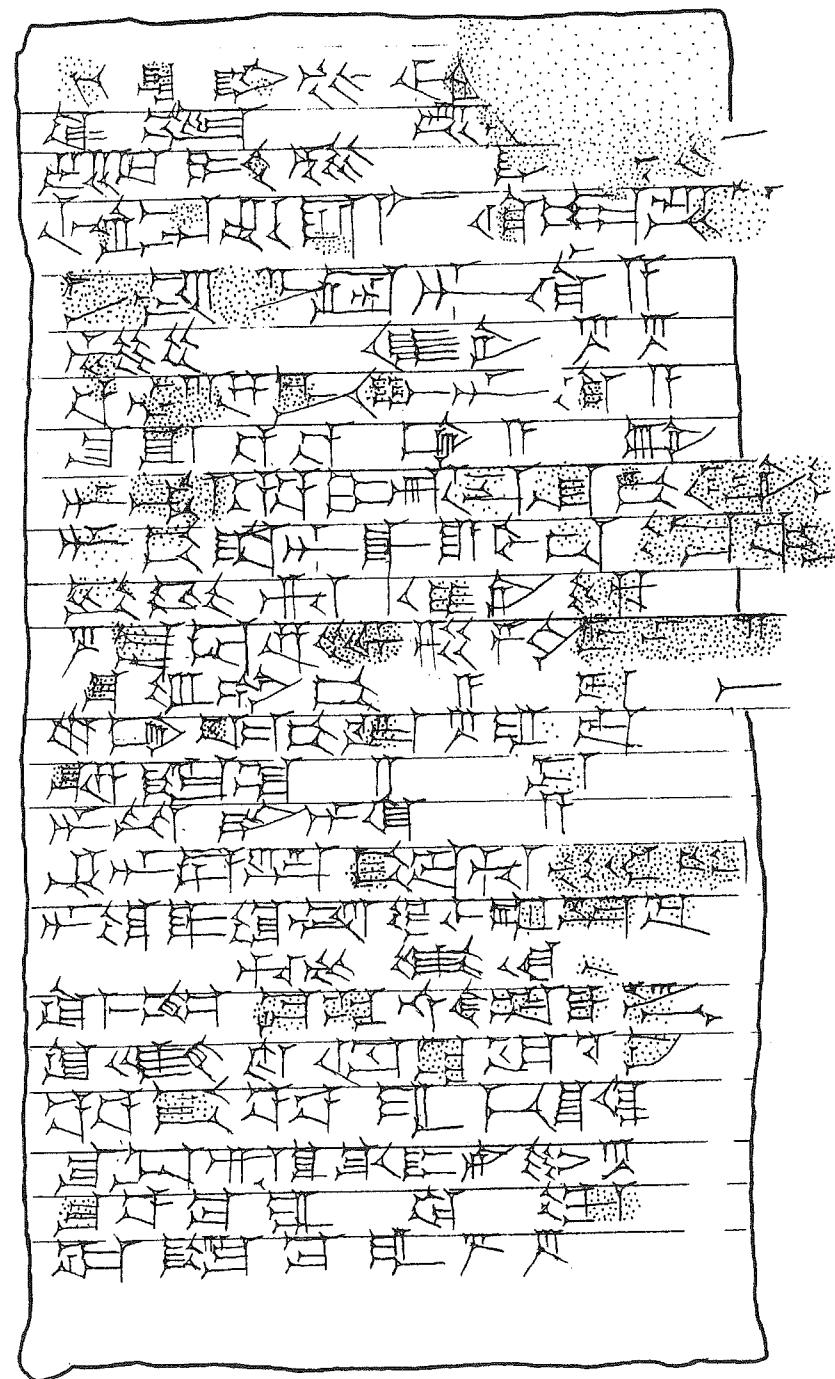


PLATE XXXIII

23. Reverse

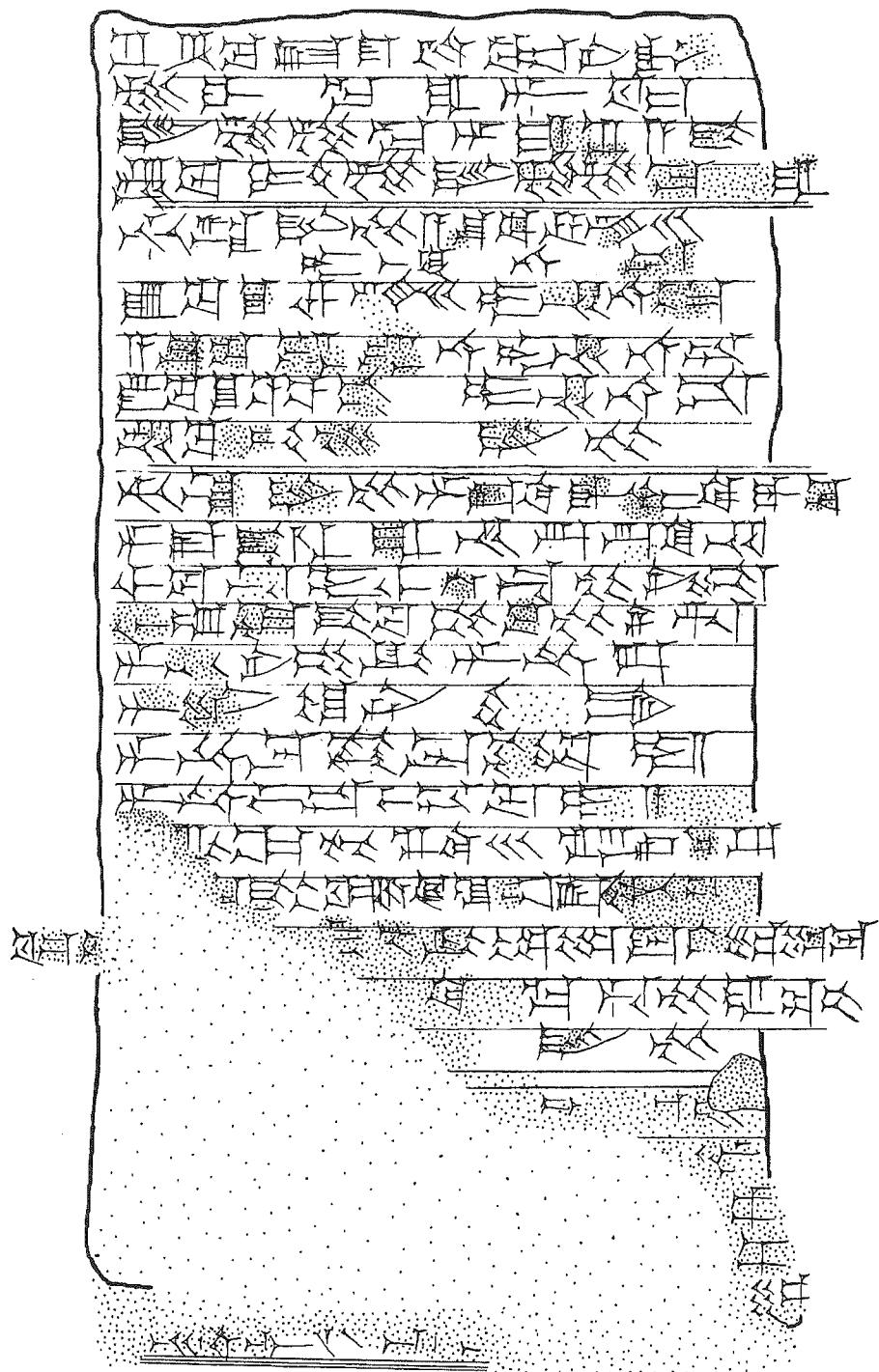
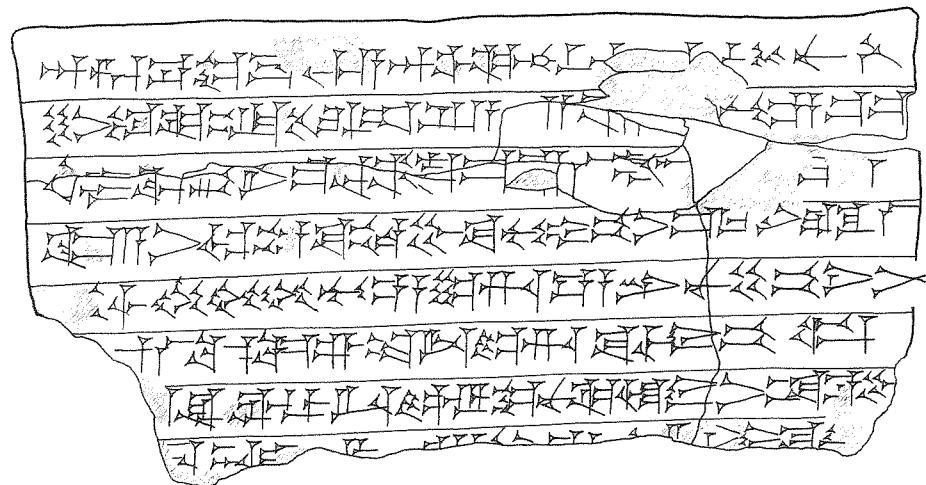


PLATE XXXIV

24.

*Obverse*



*Reverse*

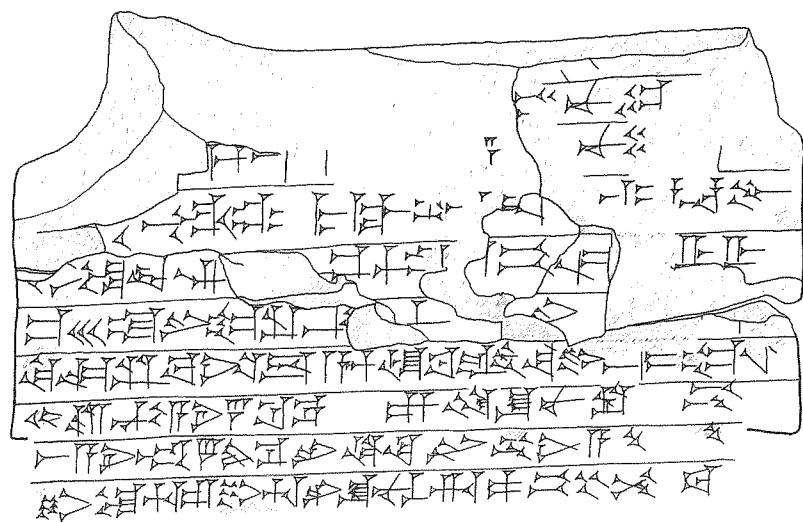
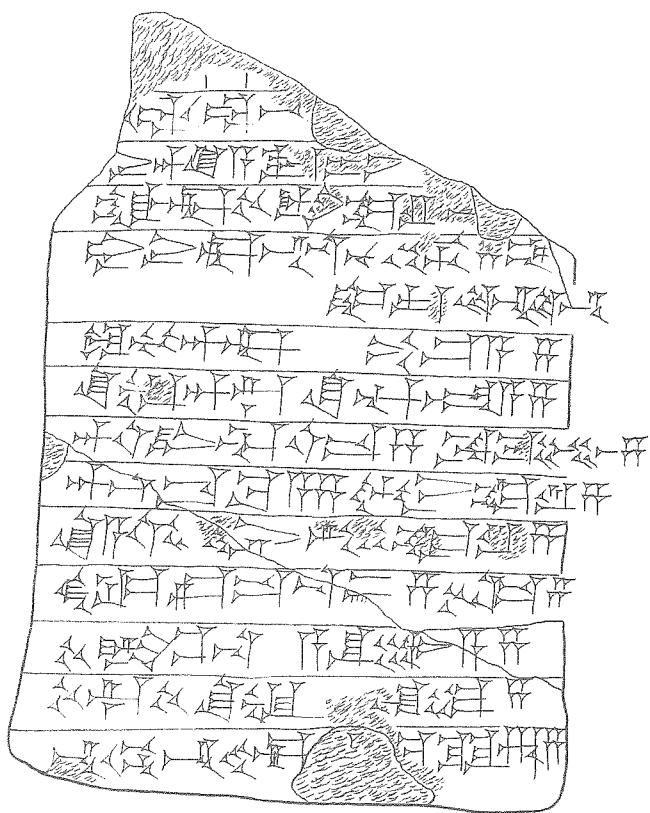


PLATE XXXV

25.

Obverse



Reverse

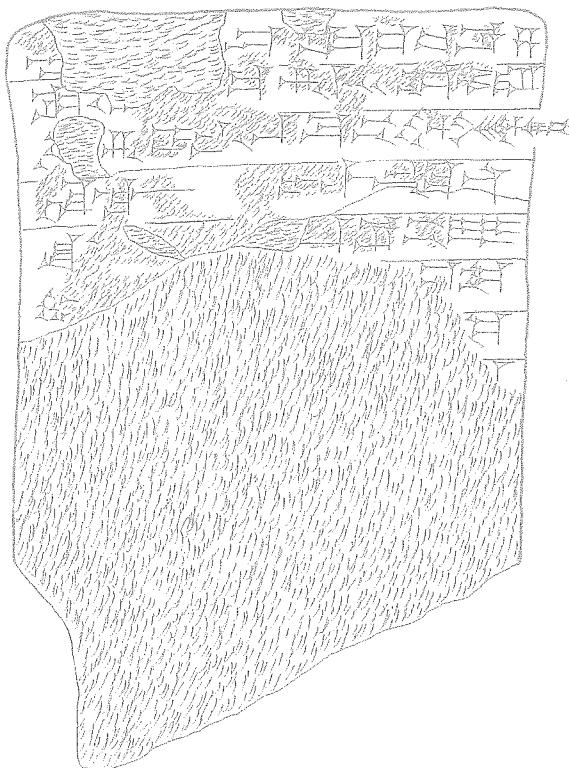


PLATE XXXVI

26.

*Fragment*

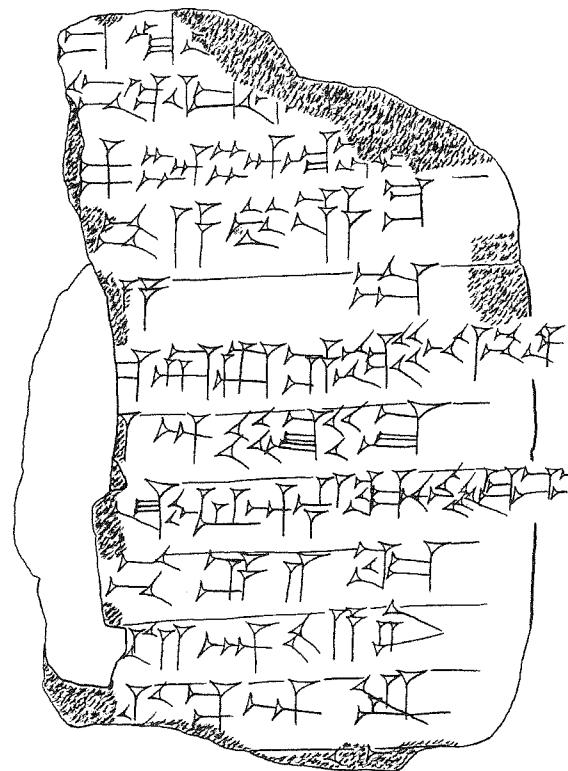
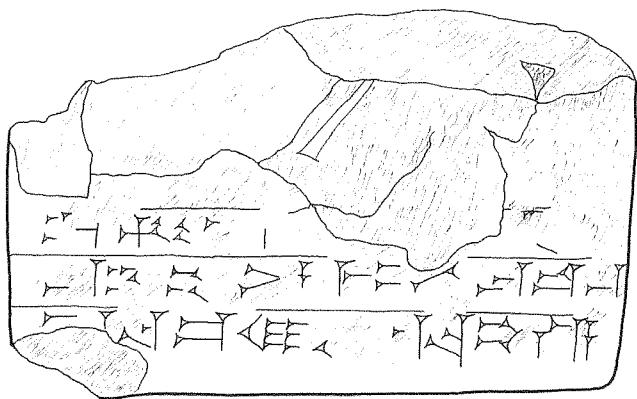


PLATE XXXVII

27.

Obverse



Reverse

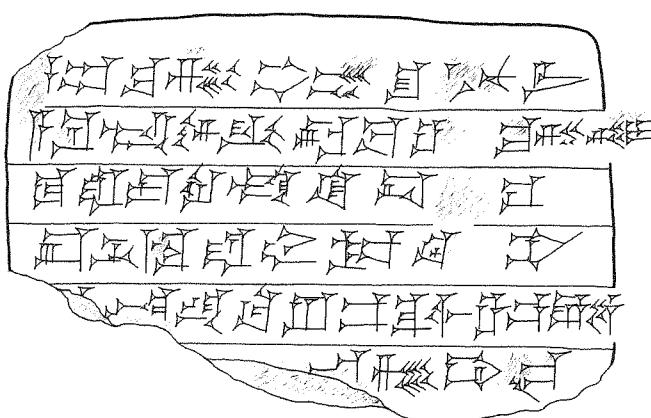
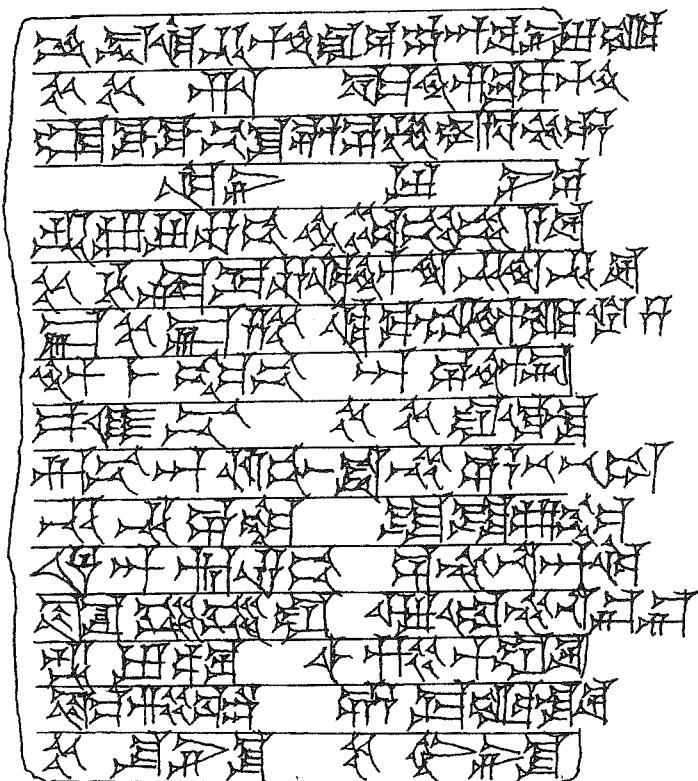


PLATE XXXVIII

28.

Obverse



Lower edge

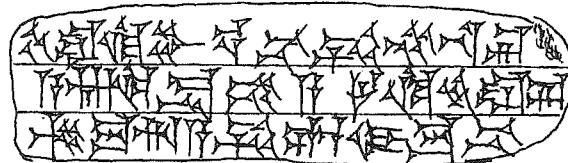


PLATE XXXIX

28. Reverse

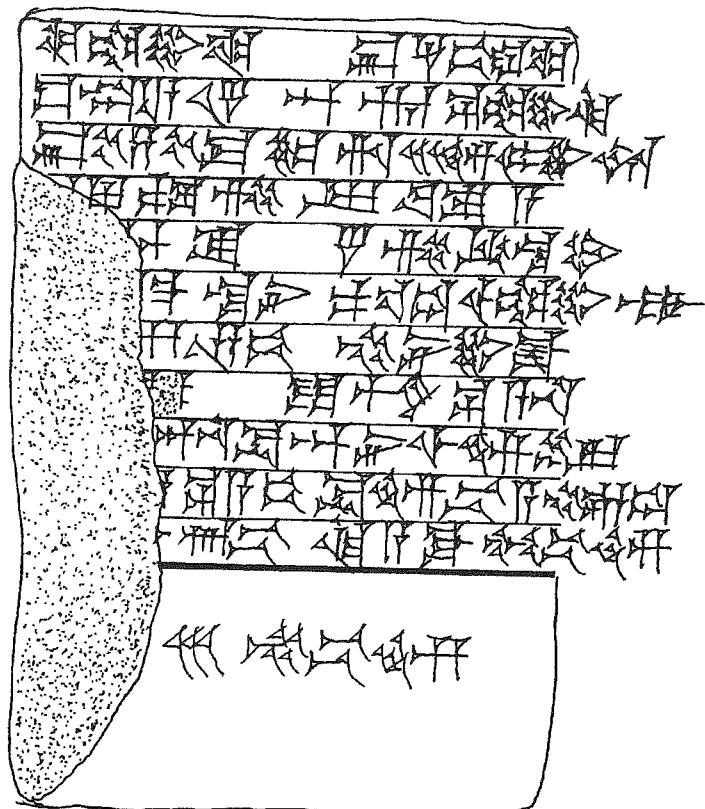


PLATE XL

29.

Obverse

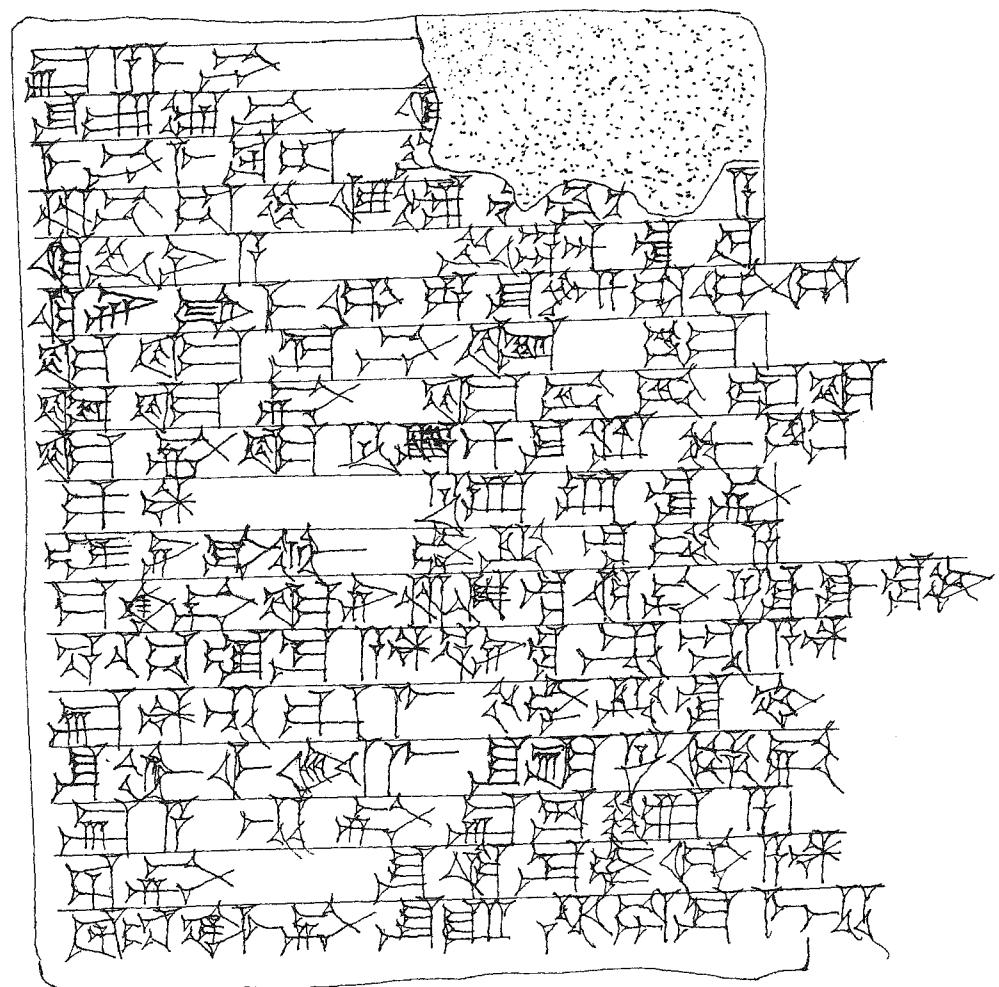


PLATE XLI

29. Reverse



U.E.

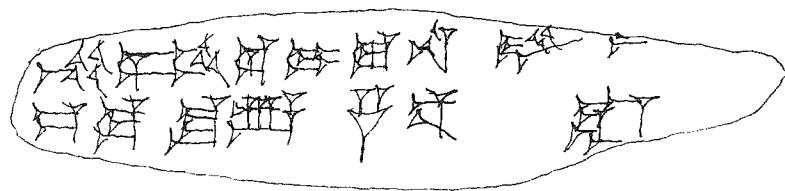
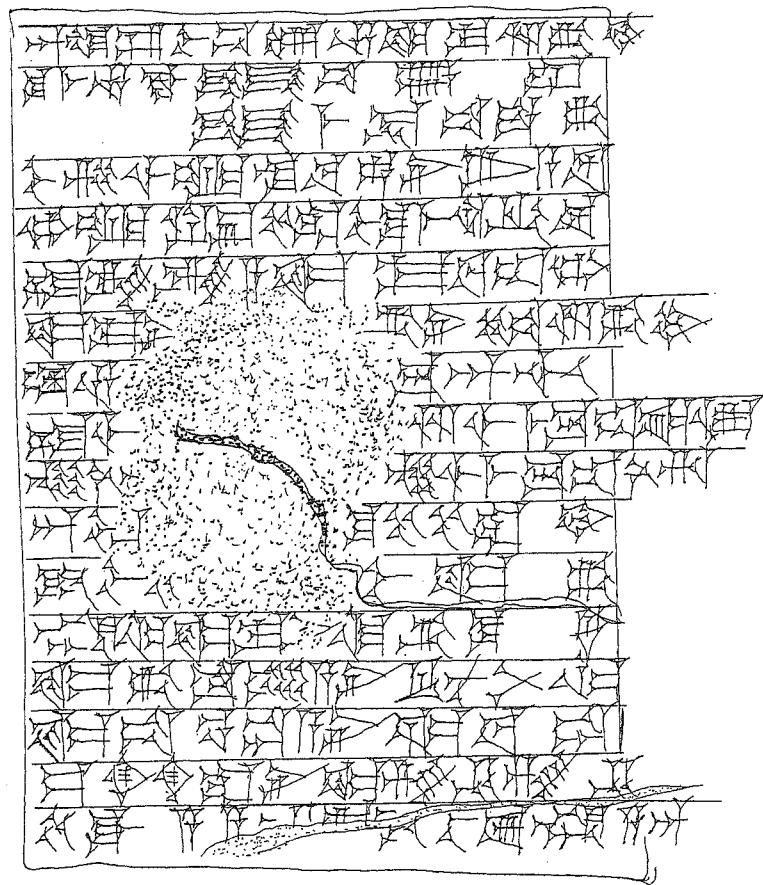


PLATE XLII

30.

Obverse

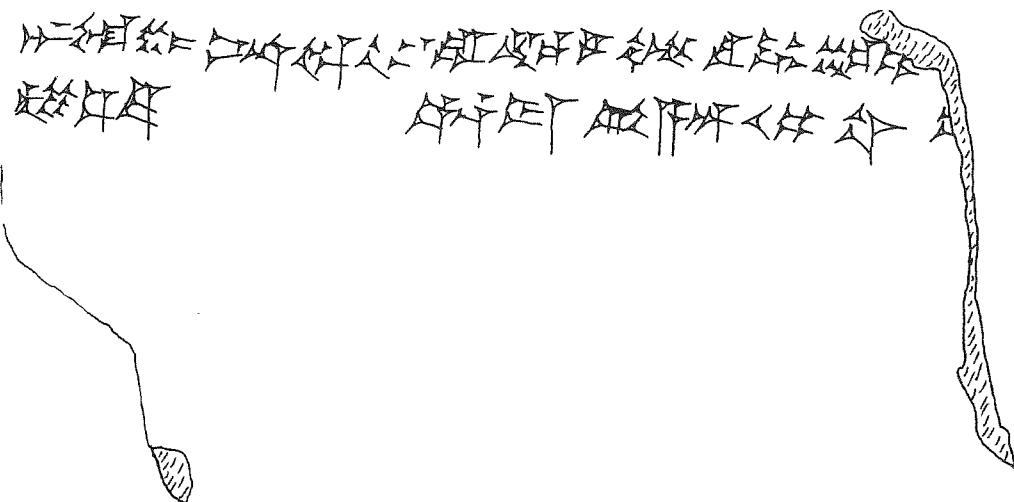


Reverse blank

PLATE XLIII

3 I.

Obverse



Reverse

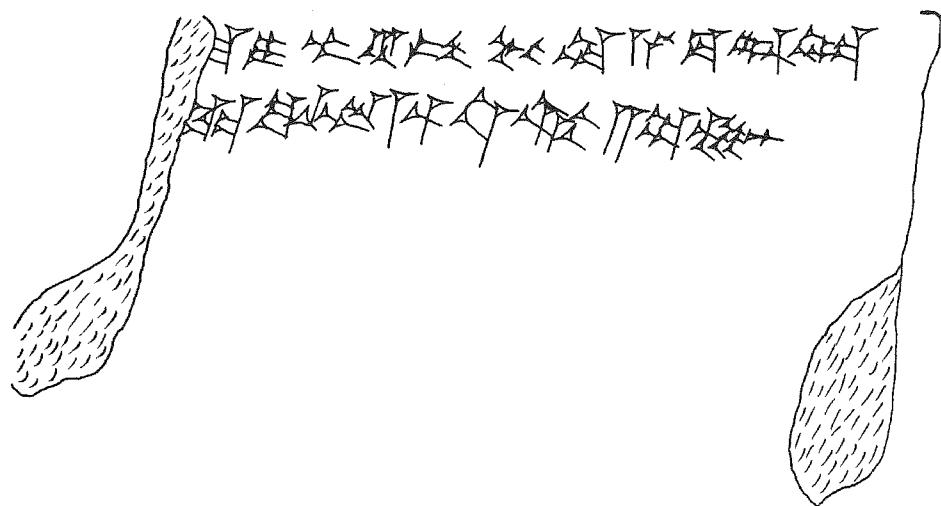
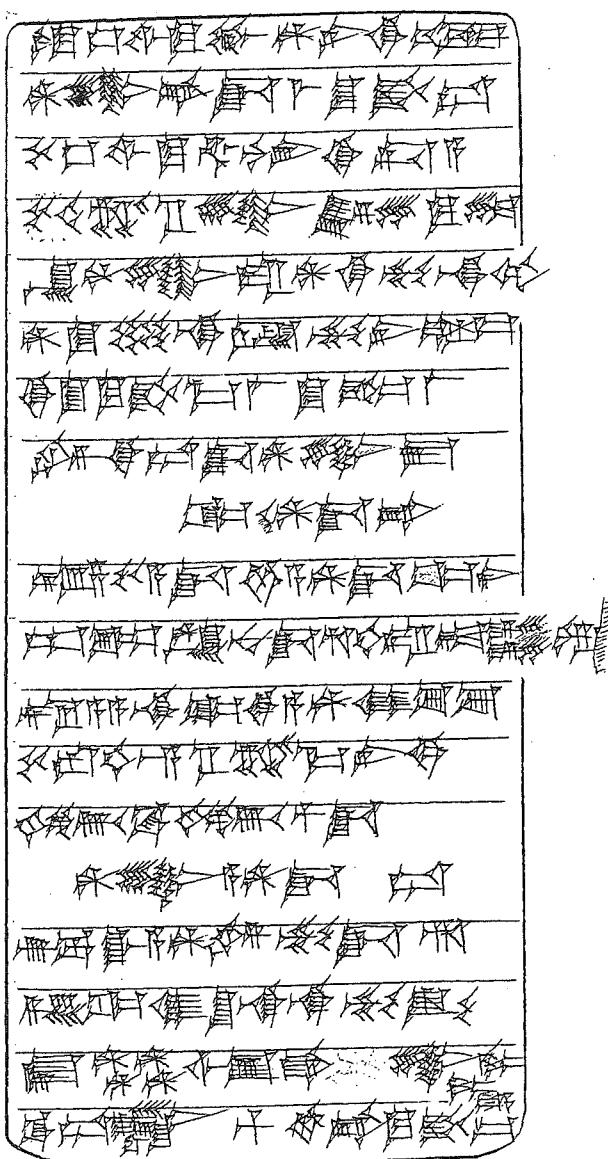


PLATE XLIV

32.

Obverse



Reverse

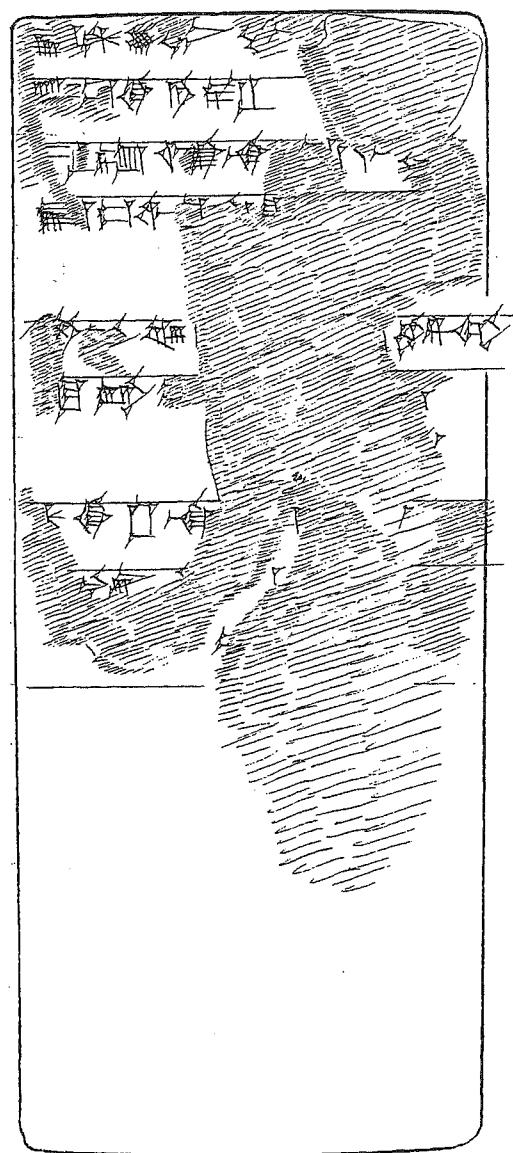
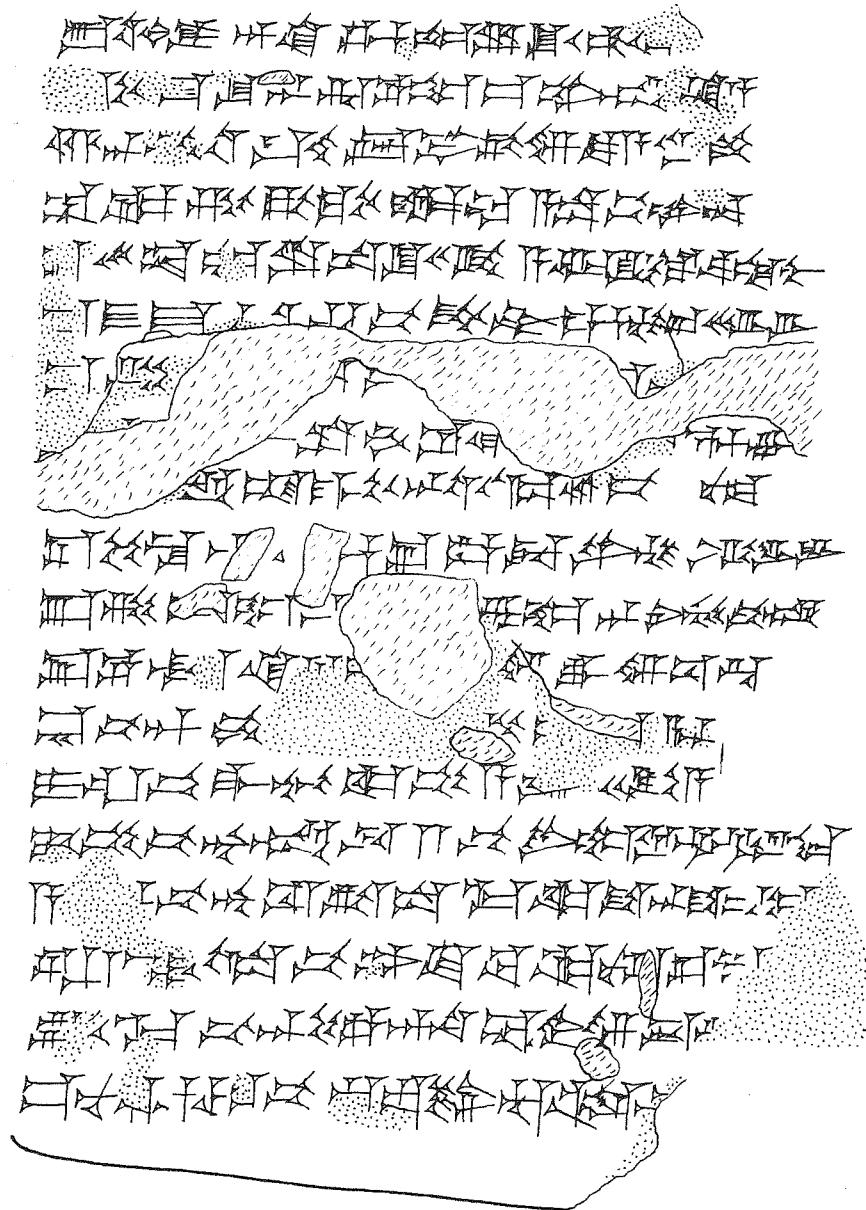


PLATE XLV

33.

Obverse



Reverse



34.

Obverse

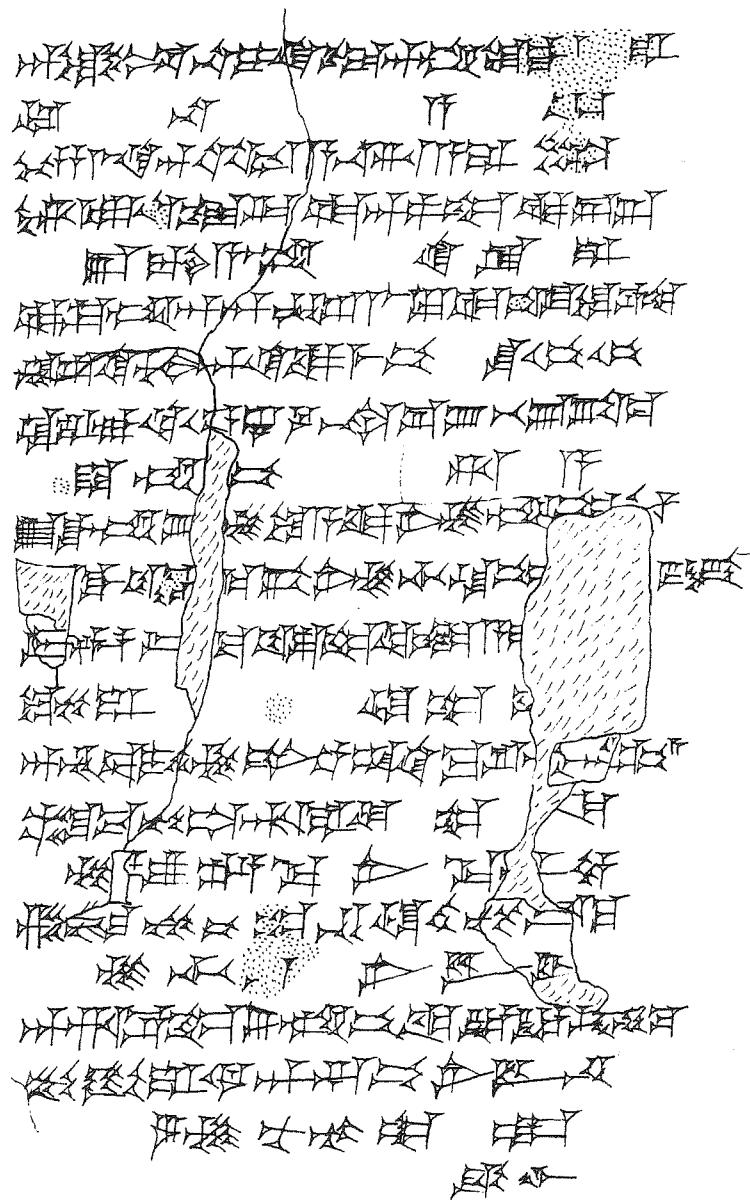
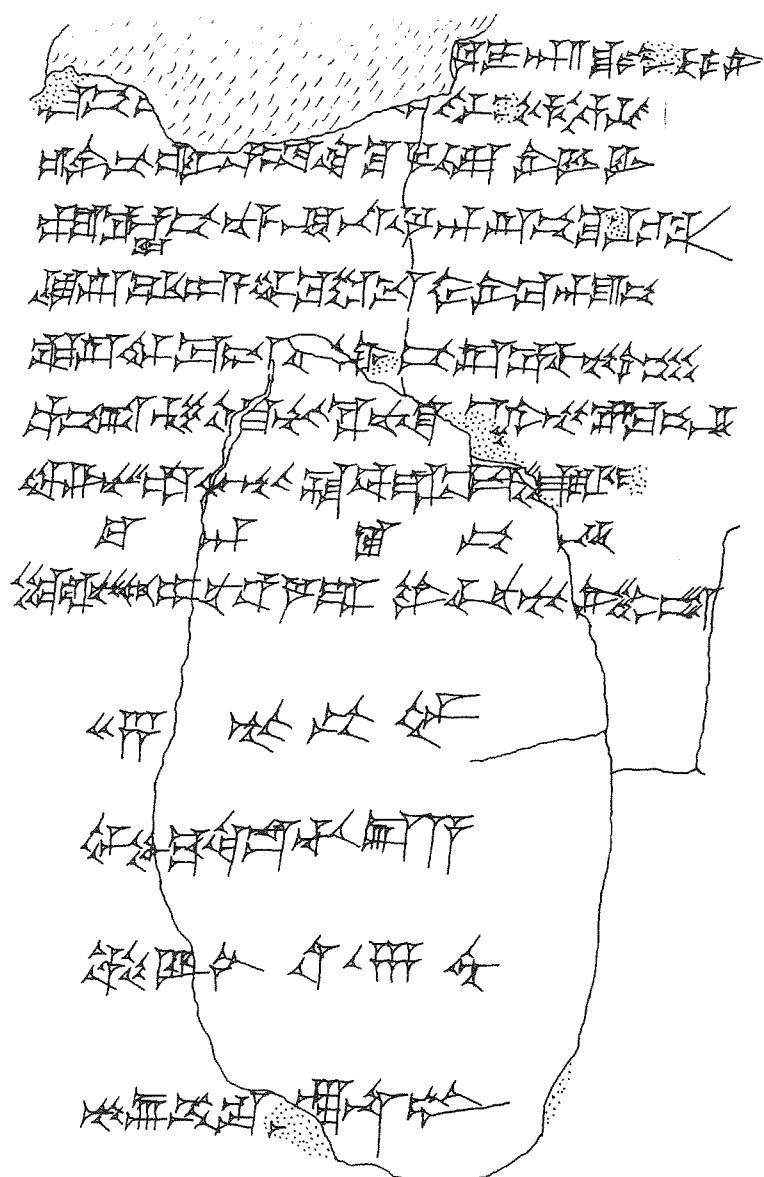


PLATE XLVII

34. Reverse



35.

Obverse

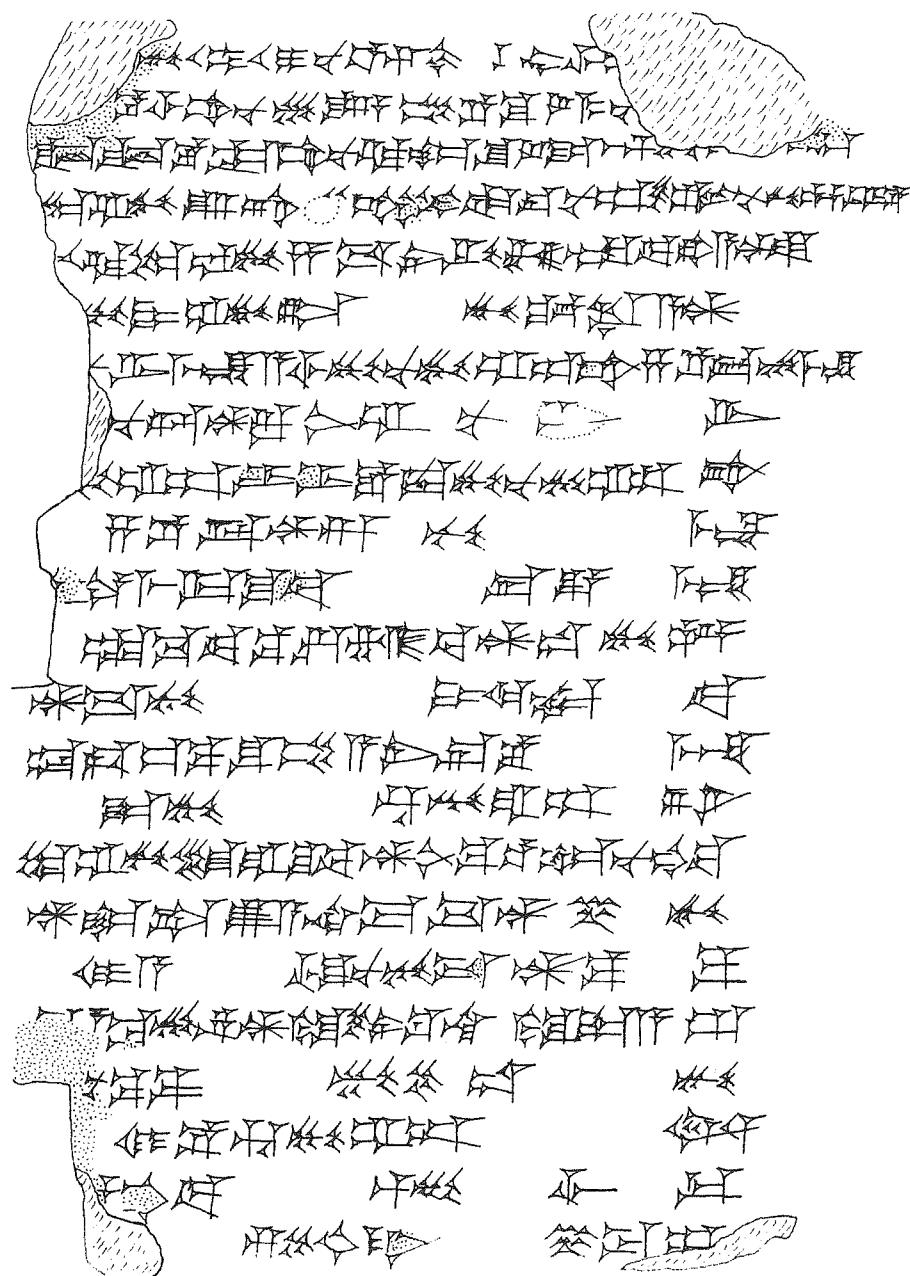


PLATE XLIX

35. Reverse

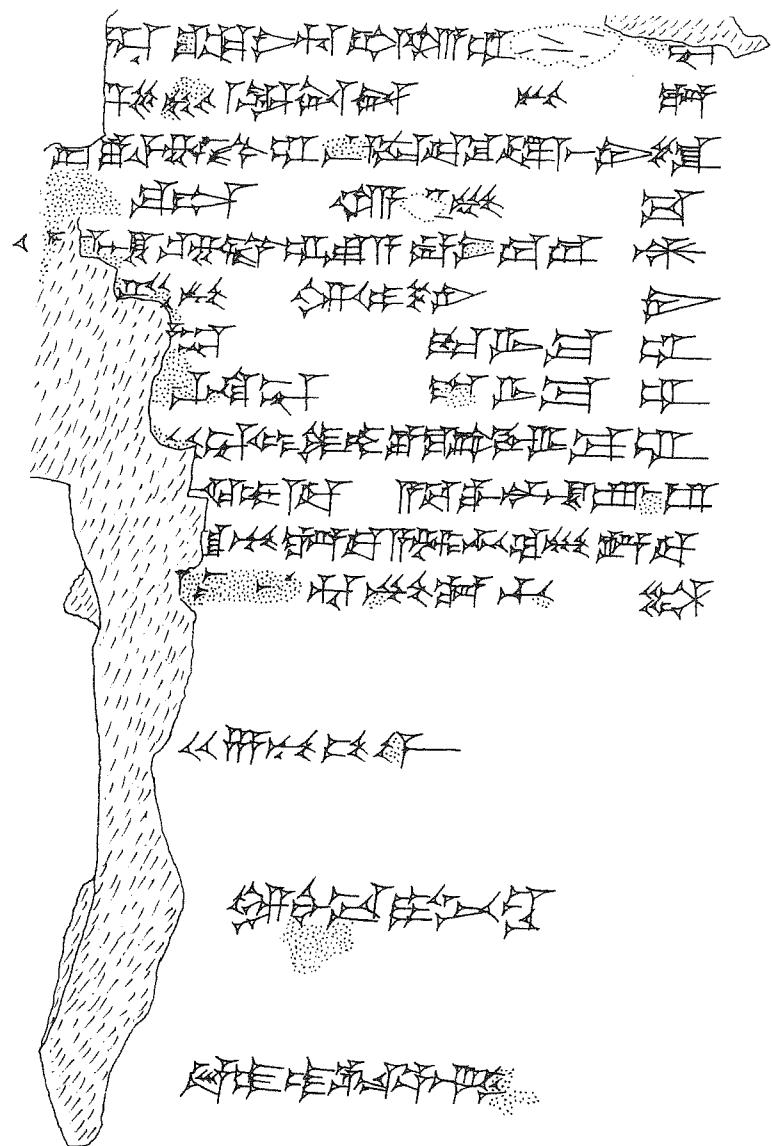
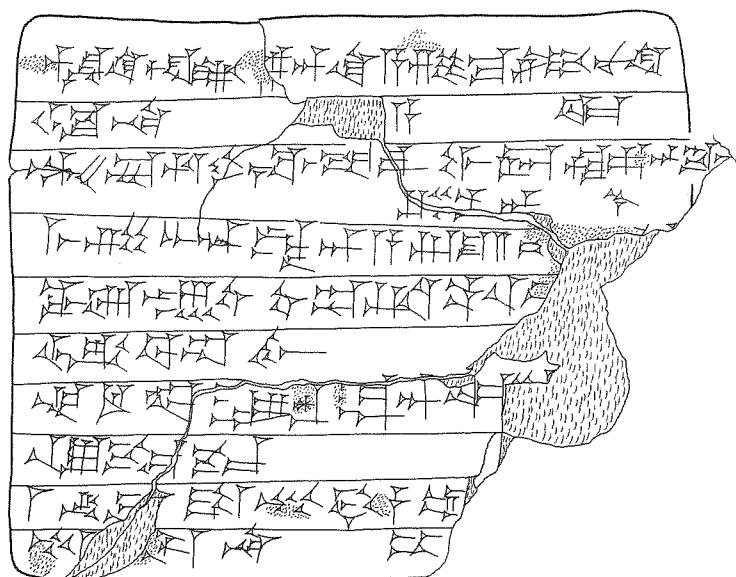


PLATE L

36.

Obverse



Reverse

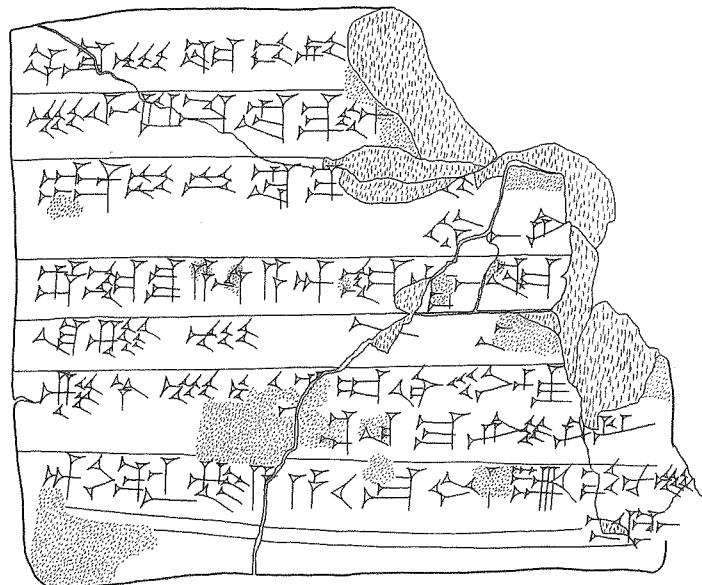
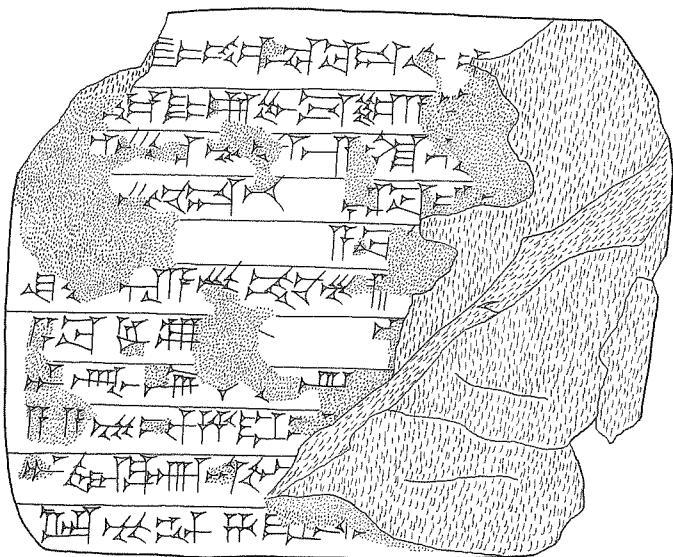


PLATE LI

37.

*Obverse*



*Reverse*

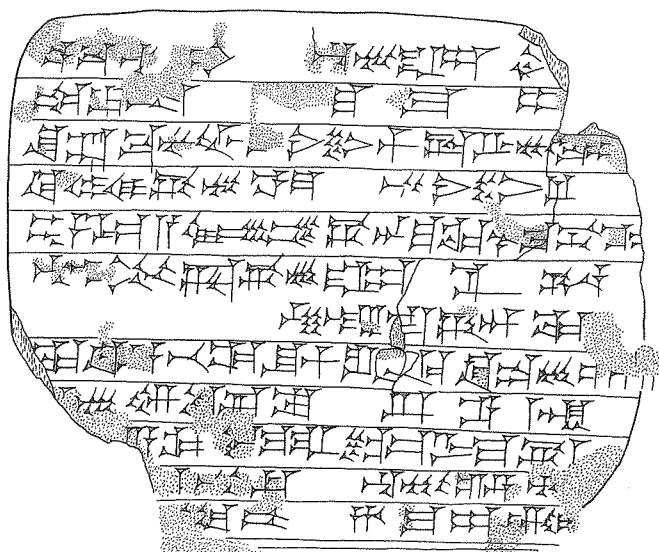
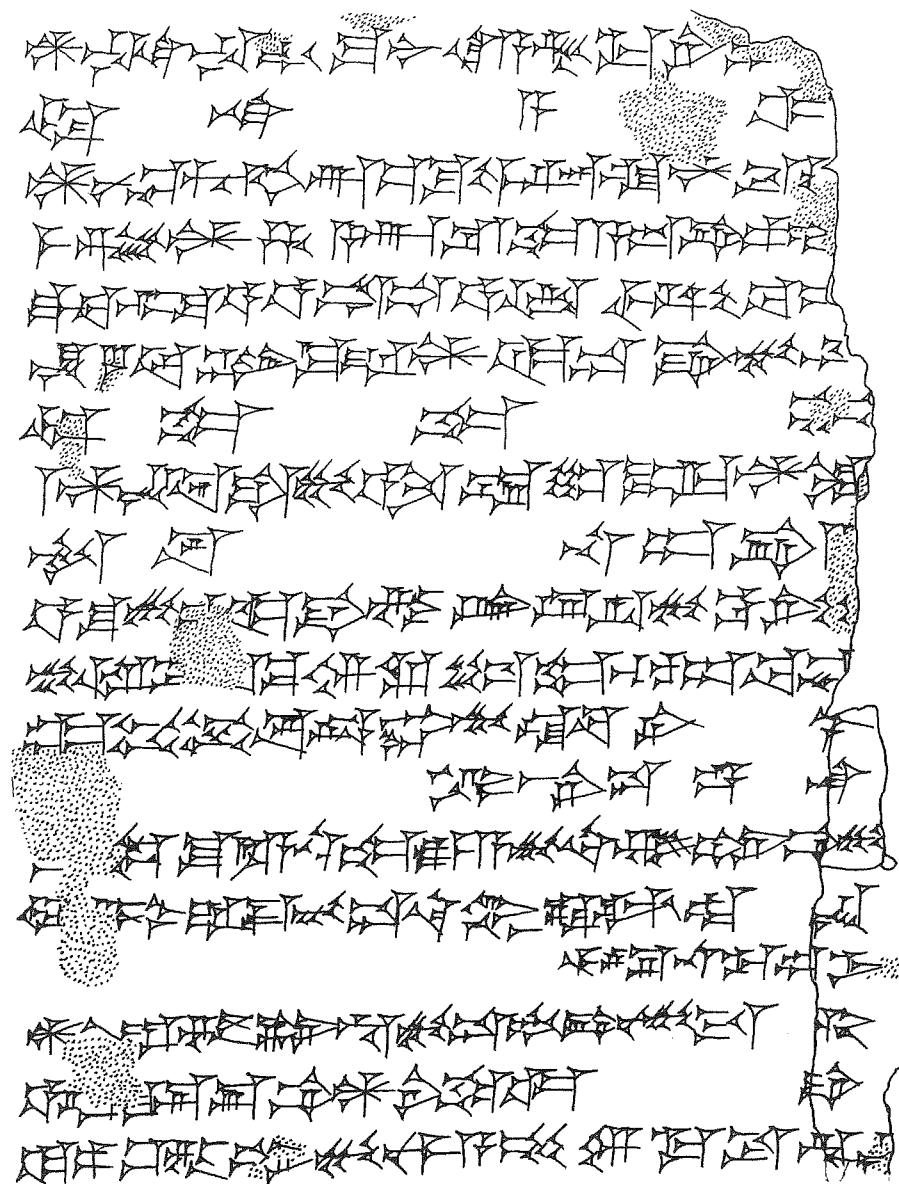


PLATE LII

38.

Obverse



38. Obverse continued

Obverse continued

Line 1: 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 999. 1000. 1001. 1002. 1003. 1004. 1005. 1006. 1007. 1008. 1009. 1009. 1010. 1011. 1012. 1013. 1014. 1015. 1016. 1017. 1018. 1019. 1019. 1020. 1021. 1022. 1023. 1024. 1025. 1026. 1027. 1028. 1029. 1029. 1030. 1031. 1032. 1033. 1034. 1035. 1036. 1037. 1038. 1039. 1039. 1040. 1041. 1042. 1043. 1044. 1045. 1046. 1047. 1048. 1049. 1049. 1050. 1051. 1052. 1053. 1054. 1055. 1056. 1057. 1058. 1059. 1059. 1060. 1061. 1062. 1063. 1064. 1065. 1066. 1067. 1068. 1069. 1069. 1070. 1071. 1072. 1073. 1074. 1075. 1076. 1077. 1078. 1079. 1079. 1080. 1081. 1082. 1083. 1084. 1085. 1086. 1087. 1088. 1089. 1089. 1090. 1091. 1092. 1093. 1094. 1095. 1096. 1097. 1098. 1099. 1099. 1100. 1101. 1102. 1103. 1104. 1105. 1106. 1107. 1108. 1109. 1109. 1110. 1111. 1112. 1113. 1114. 1115. 1116. 1117. 1118. 1119. 1119. 1120. 1121. 1122. 1123. 1124. 1125. 1126. 1127. 1128. 1129. 1129. 1130. 1131. 1132. 1133. 1134. 1135. 1136. 1137. 1138. 1139. 1139. 1140. 1141. 1142. 1143. 1144. 1145. 1146. 1147. 1148. 1149. 1149. 1150. 1151. 1152. 1153. 1154. 1155. 1156. 1157. 1158. 1159. 1159. 1160. 1161. 1162. 1163. 1164. 1165. 1166. 1167. 1168. 1169. 1169. 1170. 1171. 1172. 1173. 1174. 1175. 1176. 1177. 1178. 1179. 1179. 1180. 1181. 1182. 1183. 1184. 1185. 1186. 1187. 1188. 1189. 1189. 1190. 1191. 1192. 1193. 1194. 1195. 1196. 1197. 1198. 1199. 1199. 1200. 1201. 1202. 1203. 1204. 1205. 1206. 1207. 1208. 1209. 1209. 1210. 1211. 1212. 1213. 1214. 1215. 1216. 1217. 1218. 1219. 1219. 1220. 1221. 1222. 1223. 1224. 1225. 1226. 1227. 1228. 1229. 1229. 1230. 1231. 1232. 1233. 1234. 1235. 1236. 1237. 1238. 1239. 1239. 1240. 1241. 1242. 1243. 1244. 1245. 1246. 1247. 1248. 1249. 1249. 1250. 1251. 1252. 1253. 1254. 1255. 1256. 1257. 1258. 1259. 1259. 1260. 1261. 1262. 1263. 1264. 1265. 1266. 1267. 1268. 1269. 1269. 1270. 1271. 1272. 1273. 1274. 1275. 1276. 1277. 1278. 1279. 1279. 1280. 1281. 1282. 1283. 1284. 1285. 1286. 1287. 1288. 1289. 1289. 1290. 1291. 1292. 1293. 1294. 1295. 1296. 1297. 1298. 1299. 1299. 1300. 1301. 1302. 1303. 1304. 1305. 1306. 1307. 1308. 1309. 1309. 1310. 1311. 1312. 1313. 1314. 1315. 1316. 1317. 1318. 1319. 1319. 1320. 1321. 1322. 1323. 1324. 1325. 1326. 1327. 1328. 1329. 1329. 1330. 1331. 1332. 1333. 1334. 1335. 1336. 1337. 1338. 1339. 1339. 1340. 1341. 1342. 1343. 1344. 1345. 1346. 1347. 1348. 1349. 1349. 1350. 1351. 1352. 1353. 1354. 1355. 1356. 1357. 1358. 1359. 1359. 1360. 1361. 1362. 1363. 1364. 1365. 1366. 1367. 1368. 1369. 1369. 1370. 1371. 1372. 1373. 1374. 1375. 1376. 1377. 1378. 1379. 1379. 1380. 1381. 1382. 1383. 1384. 1385. 1386. 1387. 1388. 1389. 1389. 1390. 1391. 1392. 1393. 1394. 1395. 1396. 1397. 1398. 1399. 1399. 1400. 1401. 1402. 1403. 1404. 1405. 1406. 1407. 1408. 1409. 1409. 1410. 1411. 1412. 1413. 1414. 1415. 1416. 1417. 1418. 1419. 1419. 1420. 1421. 1422. 1423. 1424. 1425. 1426. 1427. 1428. 1429. 1429. 1430. 1431. 1432. 1433. 1434. 1435. 1436. 1437. 1438. 1439. 1439. 1440. 1441. 1442. 1443. 1444. 1445. 1446. 1447. 1448. 1449. 1449. 1450. 1451. 1452. 1453. 1454. 1455. 1456. 1457. 1458. 1459. 1459. 1460. 1461. 1462. 1463. 1464. 1465. 1466. 1467. 1468. 1469. 1469. 1470. 1471. 1472. 1473. 1474. 1475. 1476. 1477. 1478. 1479. 1479. 1480. 1481. 1482. 1483. 1484. 1485. 1486. 1487. 1488. 1489. 1489. 1490. 1491. 1492. 1493. 1494. 1495. 1496. 1497. 1498. 1499. 1499. 1500. 1501. 1502. 1503. 1504. 1505. 1506. 1507. 1508. 1509. 1509. 1510. 1511. 1512. 1513. 1514. 1515. 1516. 1517. 1518. 1519. 1519. 1520. 1521. 1522. 1523. 1524. 1525. 1526. 1527. 1528. 1529. 1529. 1530. 1531. 1532. 1533. 1534. 1535. 1536. 1537. 1538. 1539. 1539. 1540. 1541. 1542. 1543. 1544. 1545. 1546. 1547. 1548. 1549. 1549. 1550. 1551. 1552. 1553. 1554. 1555. 1556. 1557. 1558. 1559. 1559. 1560. 1561. 1562. 1563. 1564. 1565. 1566. 1567. 1568. 1569. 1569. 1570. 1571. 1572. 1573. 1574. 1575. 1576. 1577. 1578. 1579. 1579. 1580. 1581. 1582. 1583. 1584. 1585. 1586. 1587. 1588. 1589. 1589. 1590. 1591. 1592. 1593. 1594. 1595. 1596. 1597. 1598. 1599. 1599. 1600. 1601. 1602. 1603. 1604. 1605. 1606. 1607. 1608. 1609. 1609. 1610. 1611. 1612. 1613. 1614. 1615. 1616. 1617. 1618. 1619. 1619. 1620. 1621. 1622. 1623. 1624. 1625. 1626. 1627. 1628. 1629. 1629. 1630. 1631. 1632. 1633. 1634. 1635. 1636. 1637. 1638. 1639. 1639. 1640. 1641. 1642. 1643. 1644. 1645. 1646. 1647. 1648. 1649. 1649. 1650. 1651. 1652. 1653. 1654. 1655. 1656. 1657. 1658. 1659. 1659. 1660. 1661. 1662. 1663. 1664. 1665. 1666. 1667. 1668. 1669. 1669. 1670. 1671. 1672. 1673. 1674. 1675. 1676. 1677. 1678. 1679. 1679. 1680. 1681. 1682. 1683. 1684. 1685. 1686. 1687. 1688. 1689. 1689. 1690. 1691. 1692. 1693. 1694. 1695. 1696. 1697. 1698. 1699. 1699. 1700. 1701. 1702. 1703. 1704. 1705. 1706. 1707. 1708. 1709. 1709. 1710. 1711. 1712. 1713. 1714. 1715. 1716. 1717. 1718. 1719. 1719. 1720. 1721. 1722. 1723. 1724. 1725. 1726. 1727. 1728. 1729. 1729. 1730. 1731. 1732. 1733. 1734. 1735. 1736. 1737. 1738. 1739. 1739. 1740. 1741. 1742. 1743. 1744. 1745. 1746. 1747. 1748. 1749. 1749. 1750. 1751. 1752. 1753. 1754. 1755. 1756. 1757. 1758. 1759. 1759. 1760. 1761. 1762. 1763. 1764. 1765. 1766. 1767. 1768. 1769. 1769. 1770. 1771. 1772. 1773. 1774. 1775. 1776. 1777. 1778. 1779. 1779. 1780. 1781. 1782. 1783. 1784. 1785. 1786. 1787. 1788. 1789. 1789. 1790. 1791. 1792. 1793. 1794. 1795. 1796. 1797. 1798. 1799. 1799. 1800. 1801. 1802. 1803. 1804. 1805. 1806. 1807. 1808. 1809. 1809. 1810. 1811. 1812. 1813. 1814. 1815. 1816. 1817. 1818. 1819. 1819. 1820. 1821. 1822. 1823. 1824. 1825. 1826. 1827. 1828. 1829. 1829. 1830. 1831. 1832. 1833. 1834. 1835. 1836. 1837. 1838. 1839. 1839. 1840. 1841. 1842. 1843. 1844. 1845. 1846. 1847. 1848. 1849. 1849. 1850. 1851. 1852. 1853. 1854. 1855. 1856. 1857. 1858. 1859. 1859. 1860. 1861. 1862. 1863. 1864. 1865. 1866. 1867. 1868. 1869. 1869. 1870. 1871. 1872. 1873. 1874. 1875. 1876. 1877. 1878. 1879. 1879. 1880. 1881. 1882. 1883. 1884. 1885. 1886. 1887. 1888. 1889. 1889. 1890. 1891. 1892. 1893. 1894. 1895. 1896. 1897. 1898. 1899. 1899. 1900. 1901. 1902. 1903. 1904. 1905. 1906. 1907. 1908. 1909. 1909. 1910. 1911. 1912. 1913. 1914. 1915. 1916. 1917. 1918. 1919. 1919. 1920. 1921. 1922. 1923. 1924. 1925. 1926. 1927. 1928. 1929. 1929. 1930. 1931. 193

38. Reverse

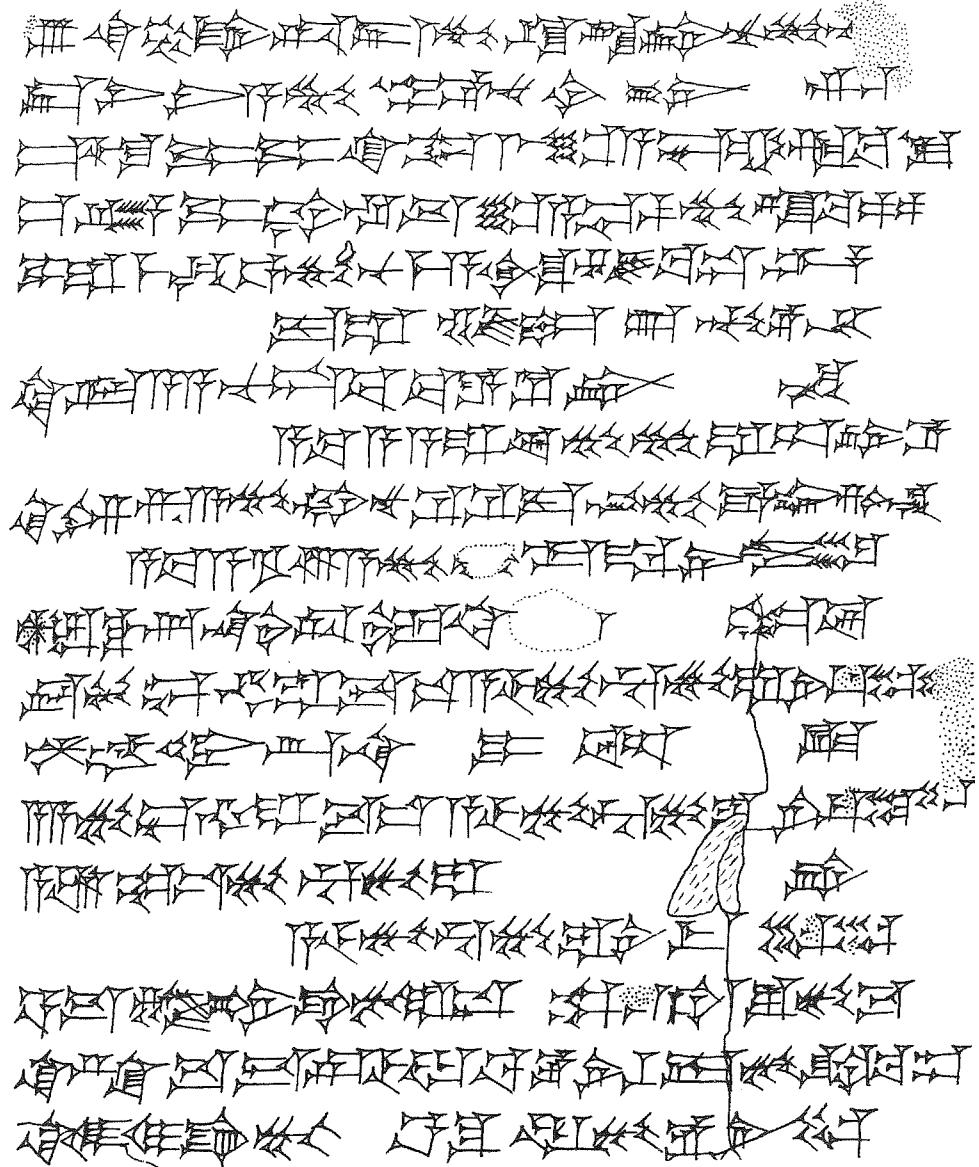


PLATE LV

38. Reverse continued

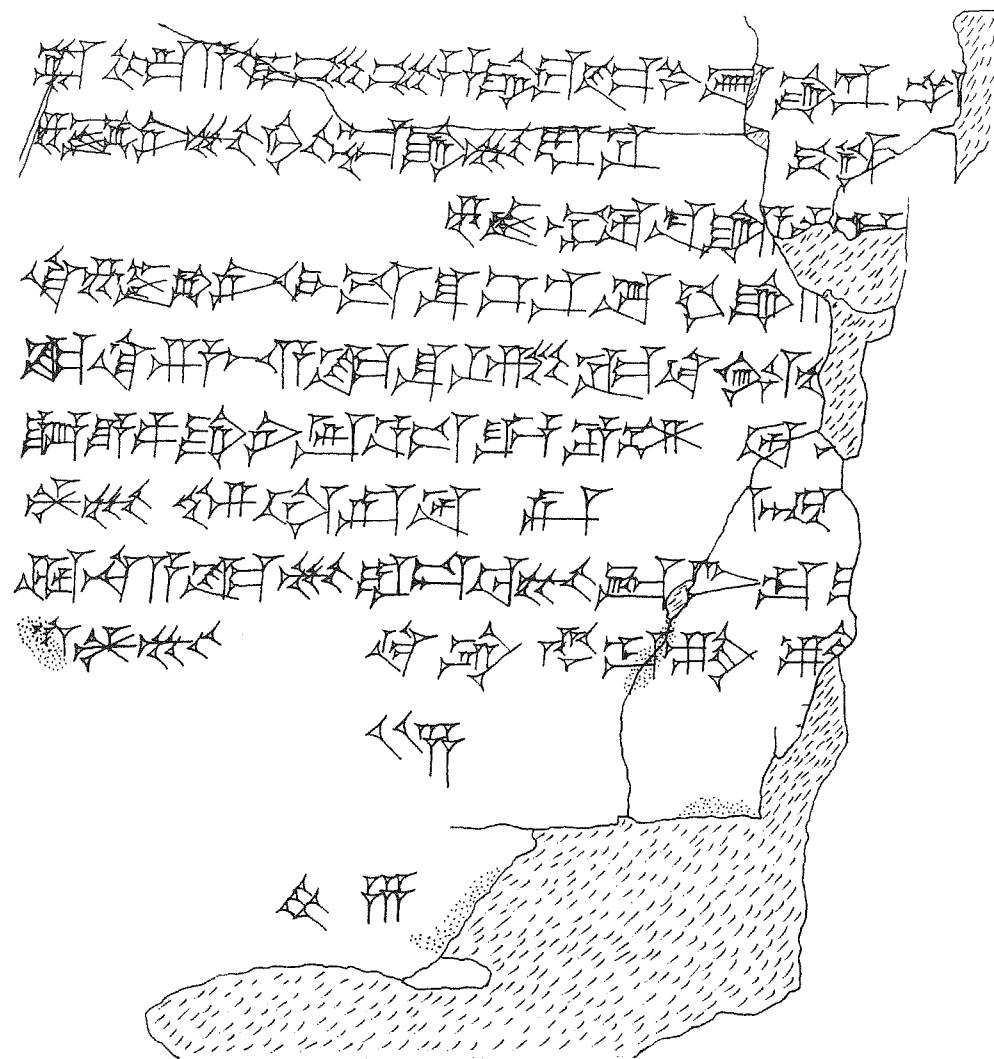
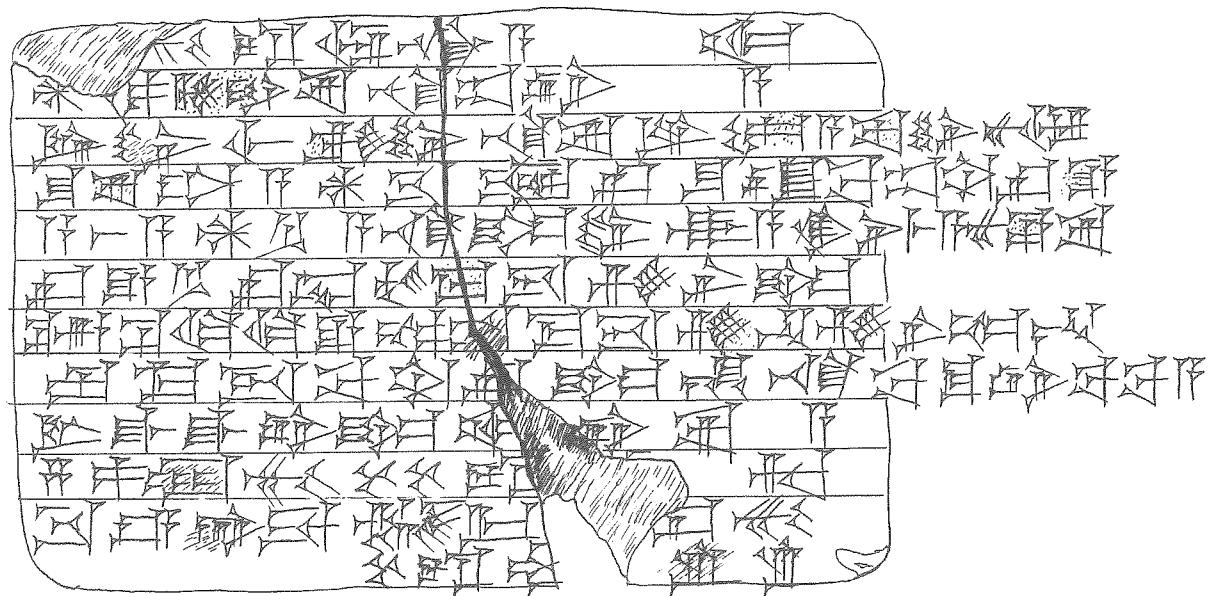


PLATE LVI

39.

*Obverse*



*Reverse*

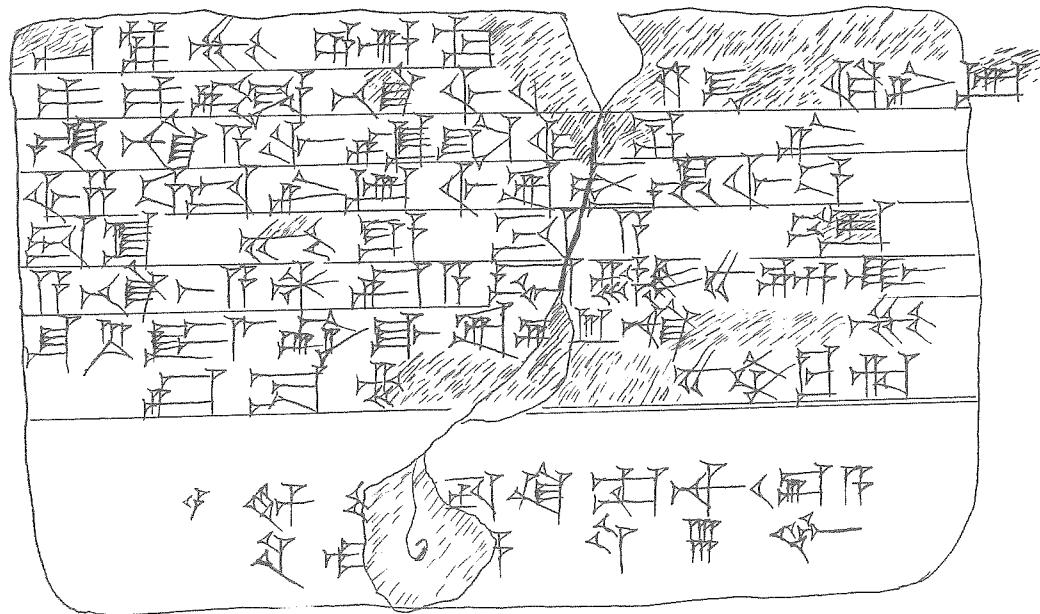


PLATE LVII

40.

Obverse

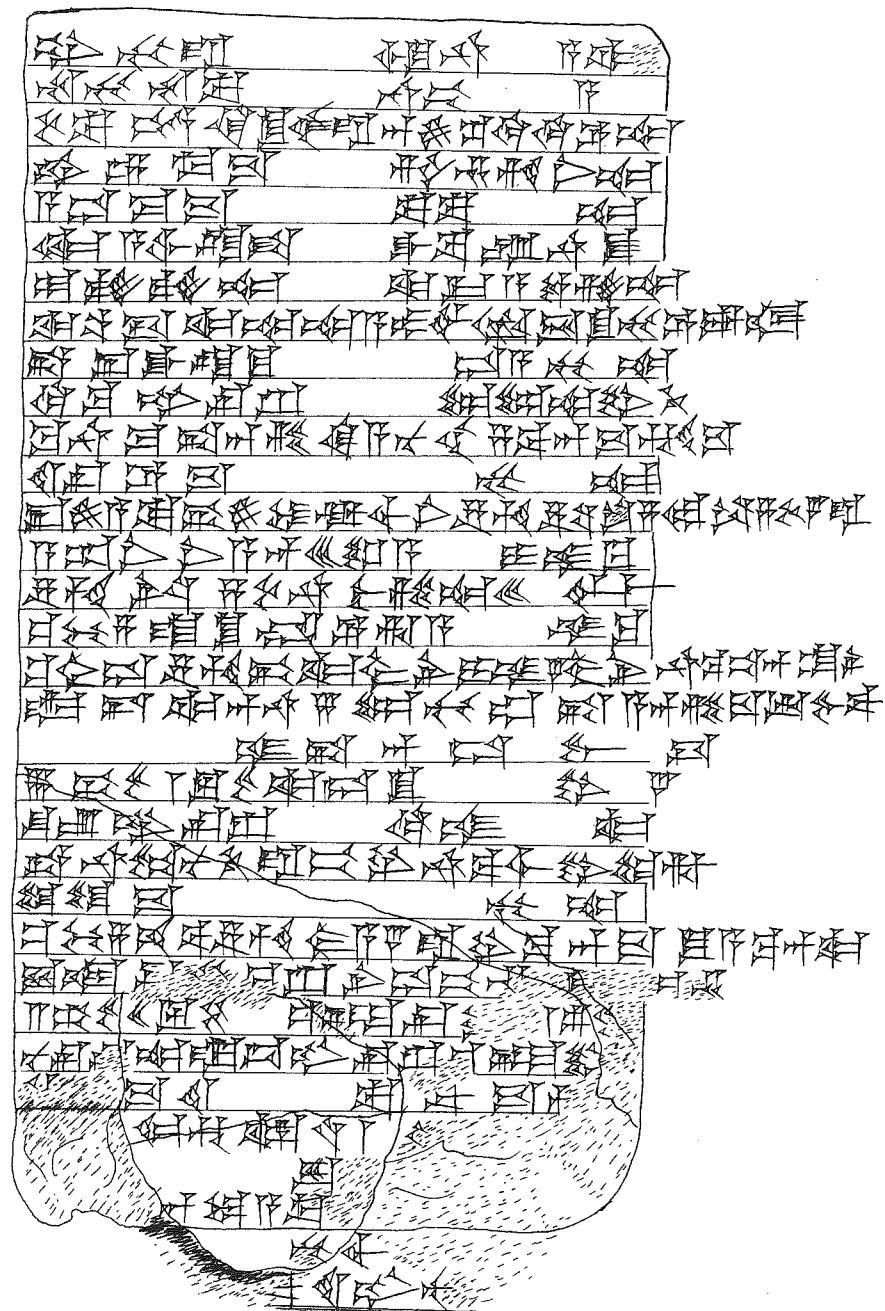


PLATE LVIII

40. Reverse

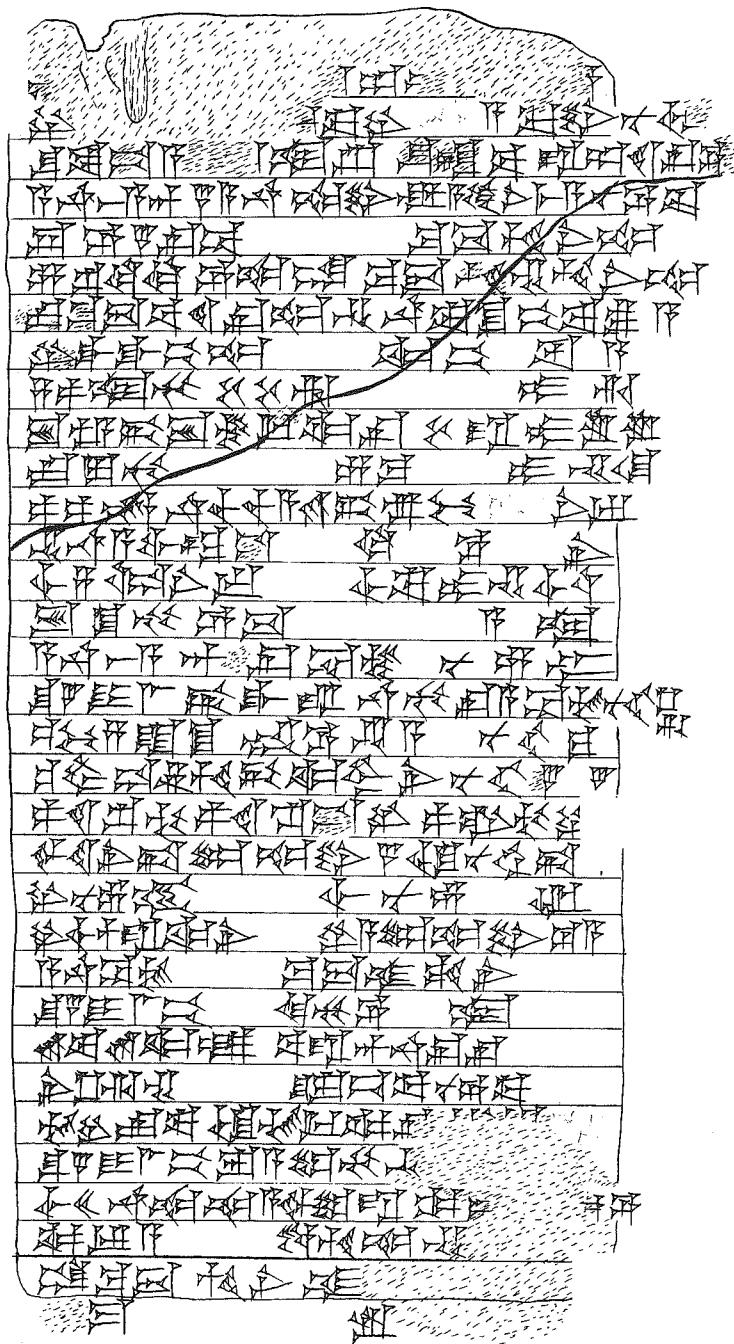
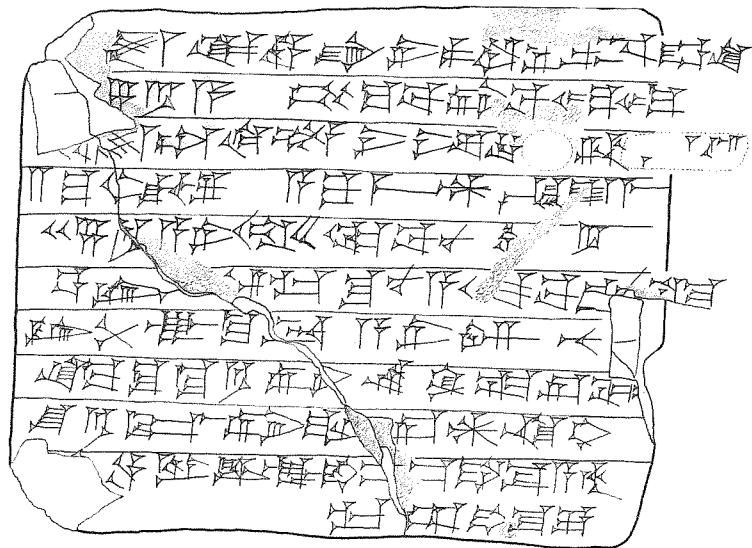


PLATE LIX

41.

*Obverse*



*Reverse*

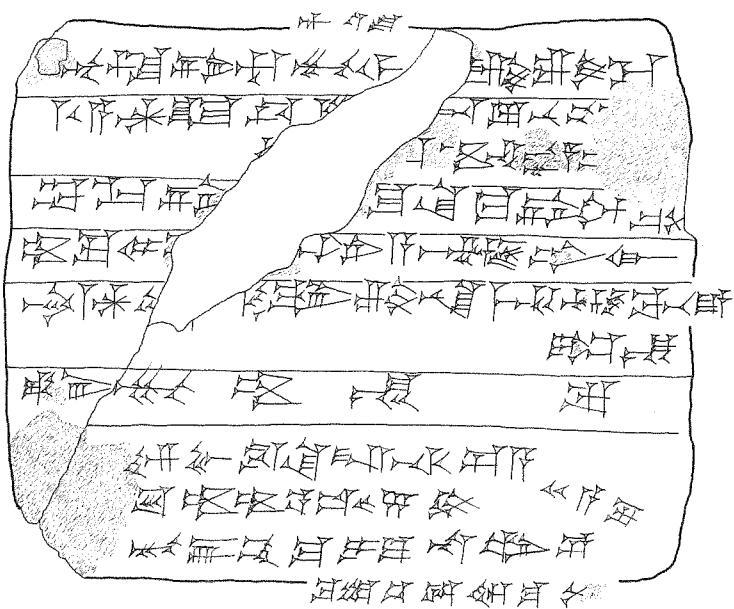
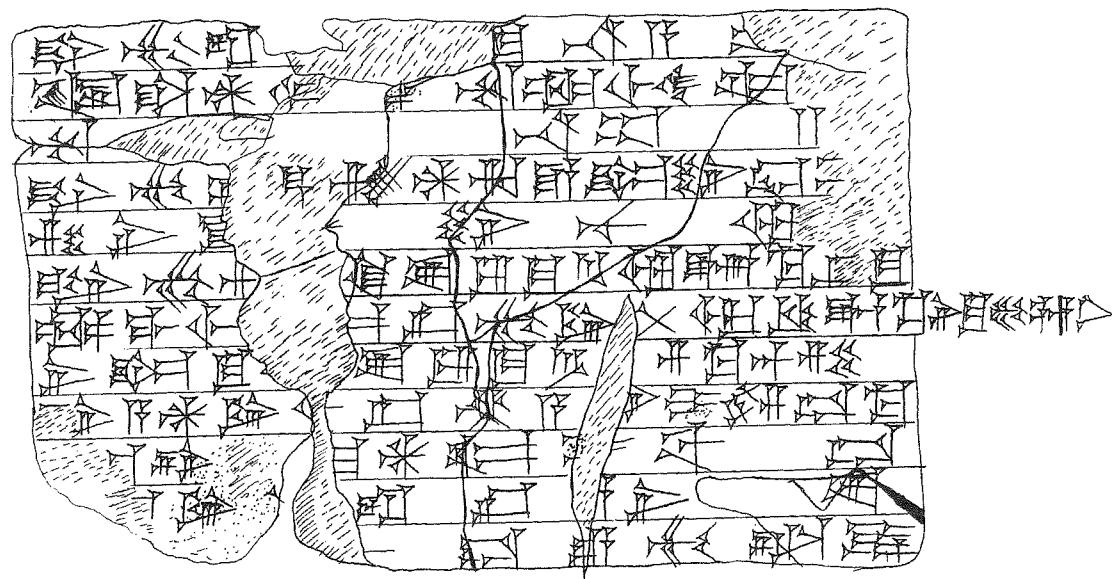


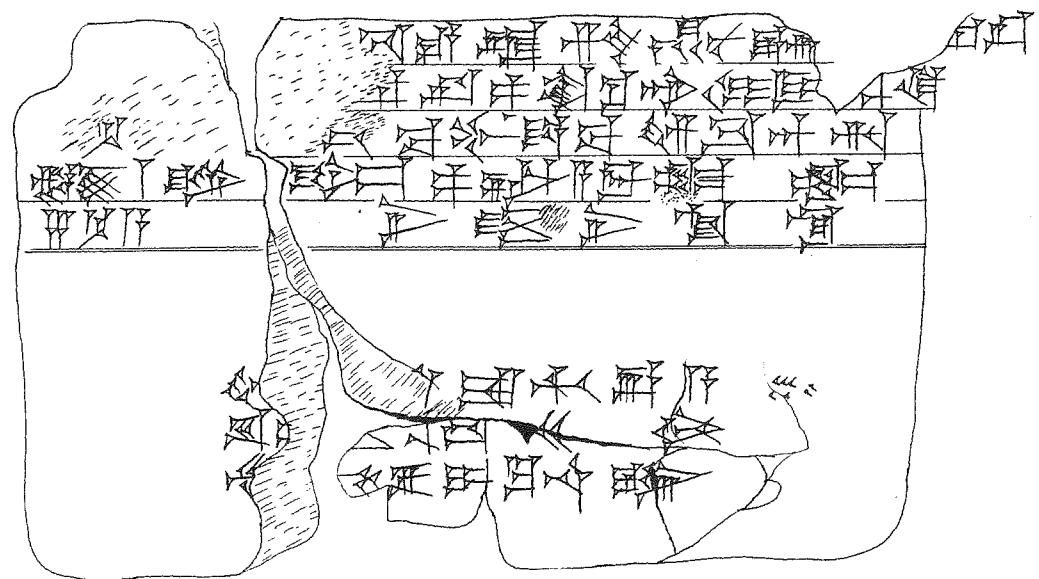
PLATE LX

42.

*Obverse*

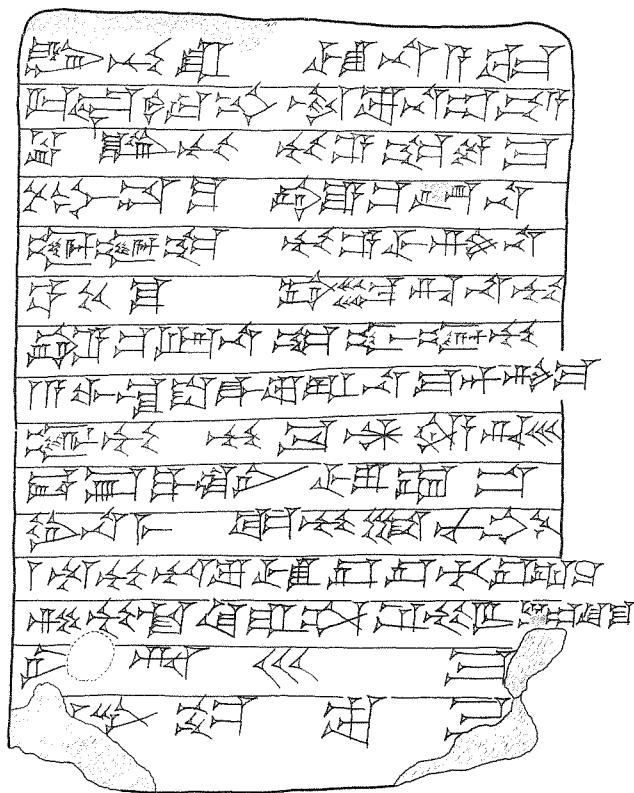


*Reverse*



43.

Obverse



Reverse

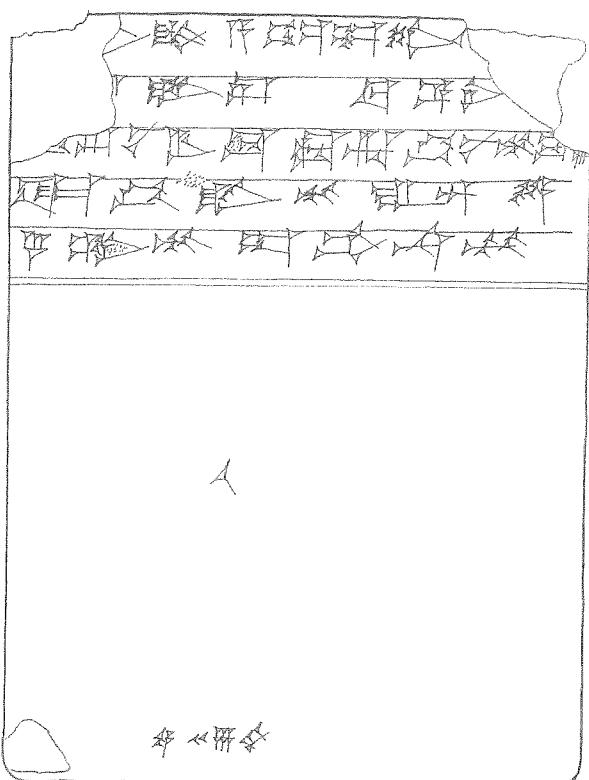
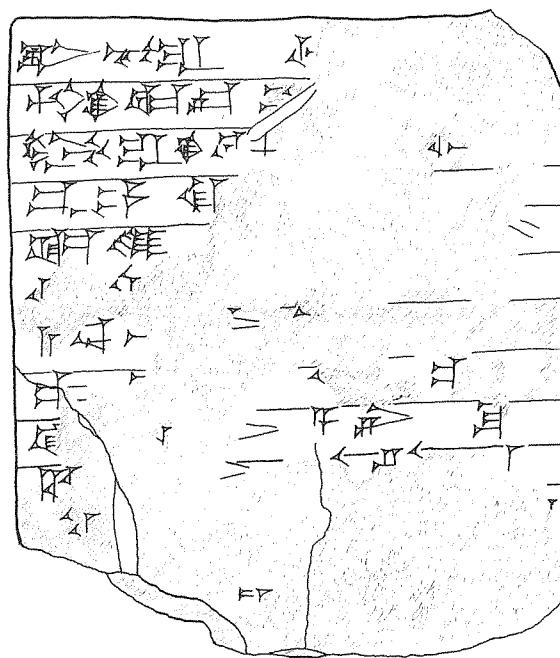


PLATE LXII

44.

Obverse



Reverse

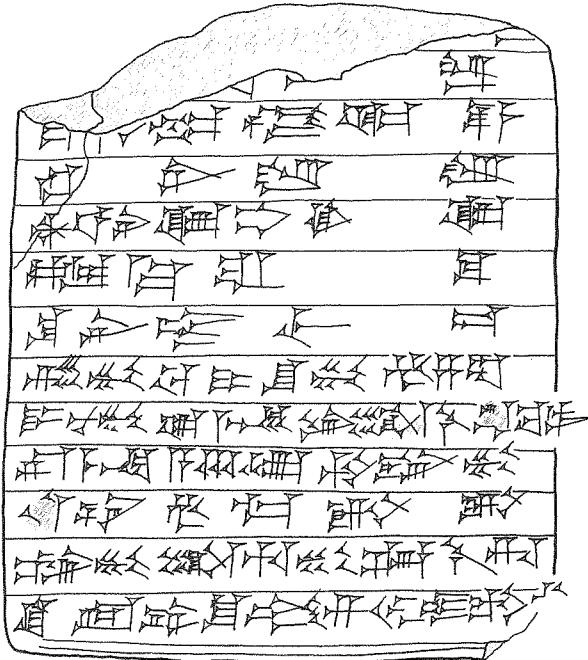
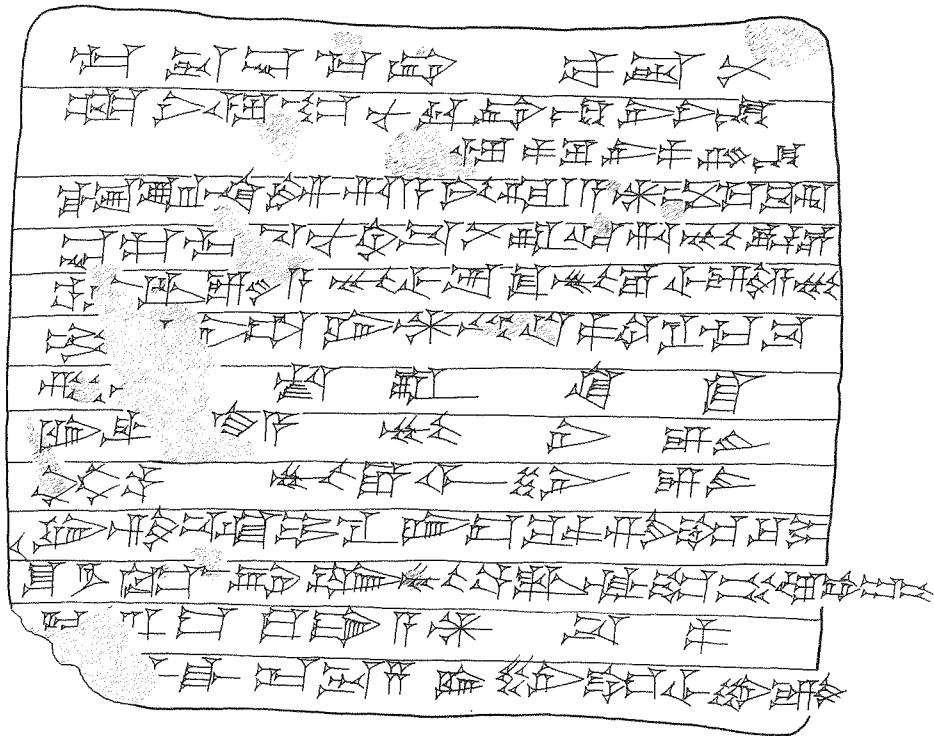


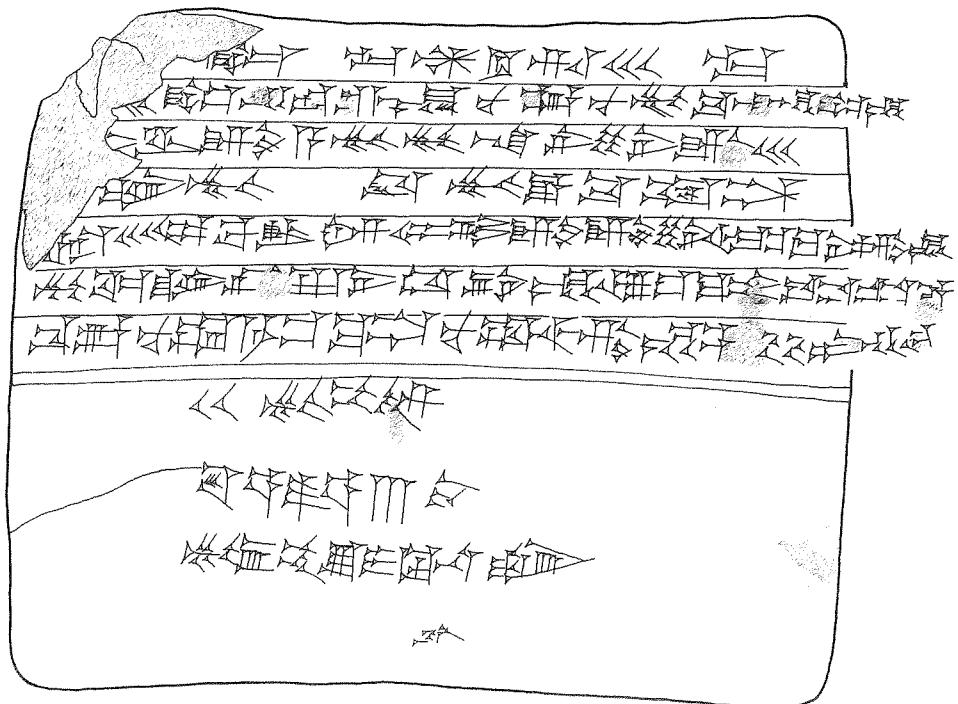
PLATE LXIII

45.

Obverse



Reverse



46.

Obverse col. i

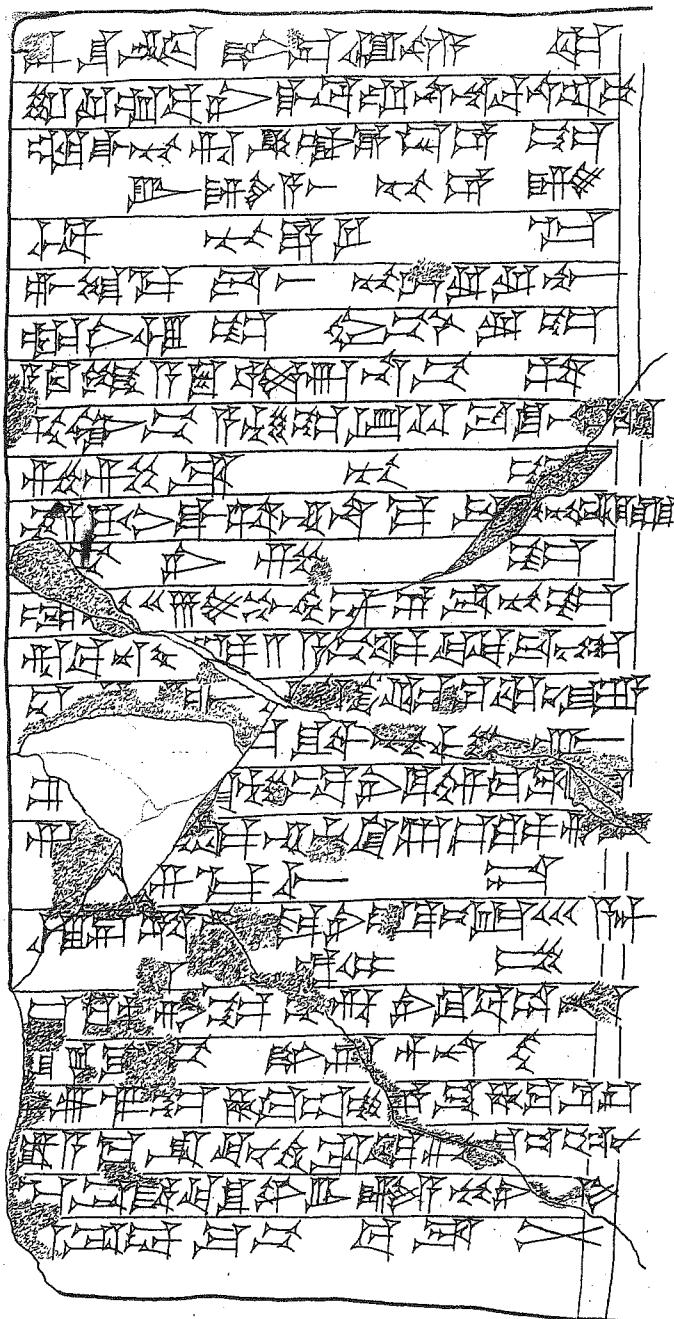


PLATE LXV

46. Obverse col. ii

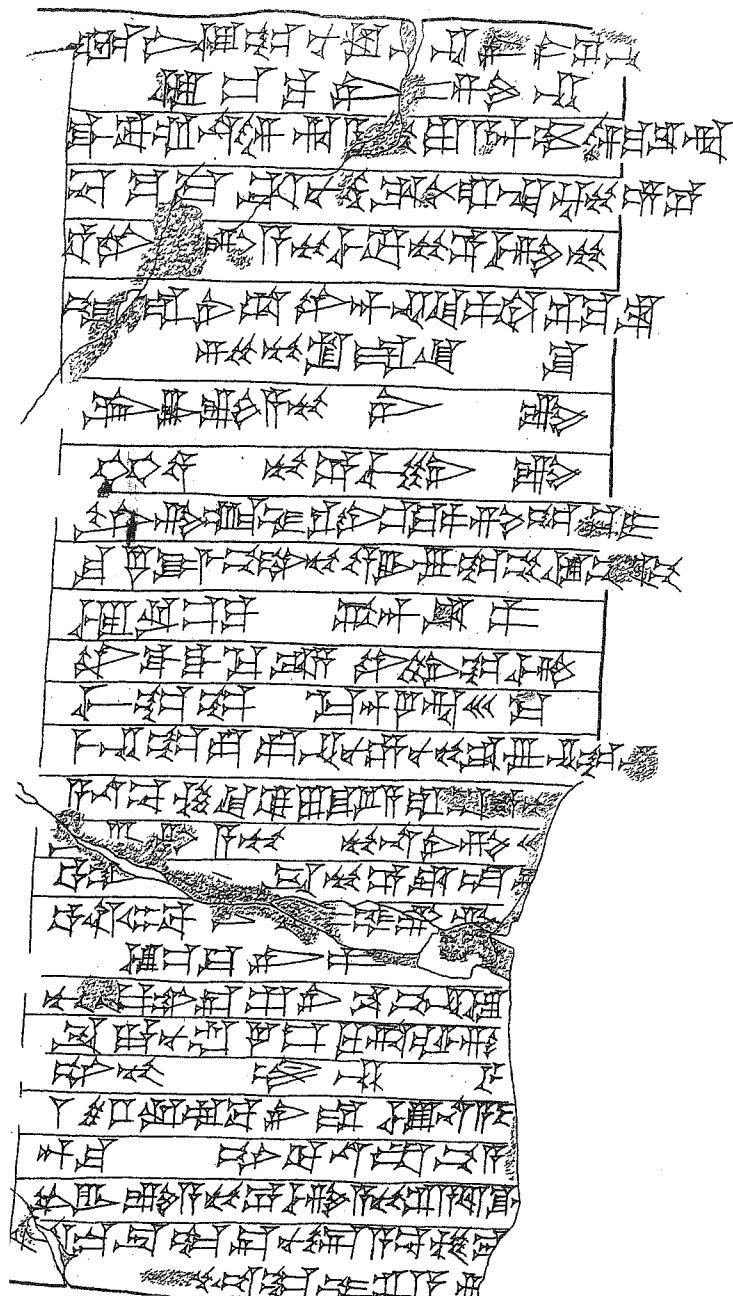


PLATE LXVI

46. Reverse col. iii

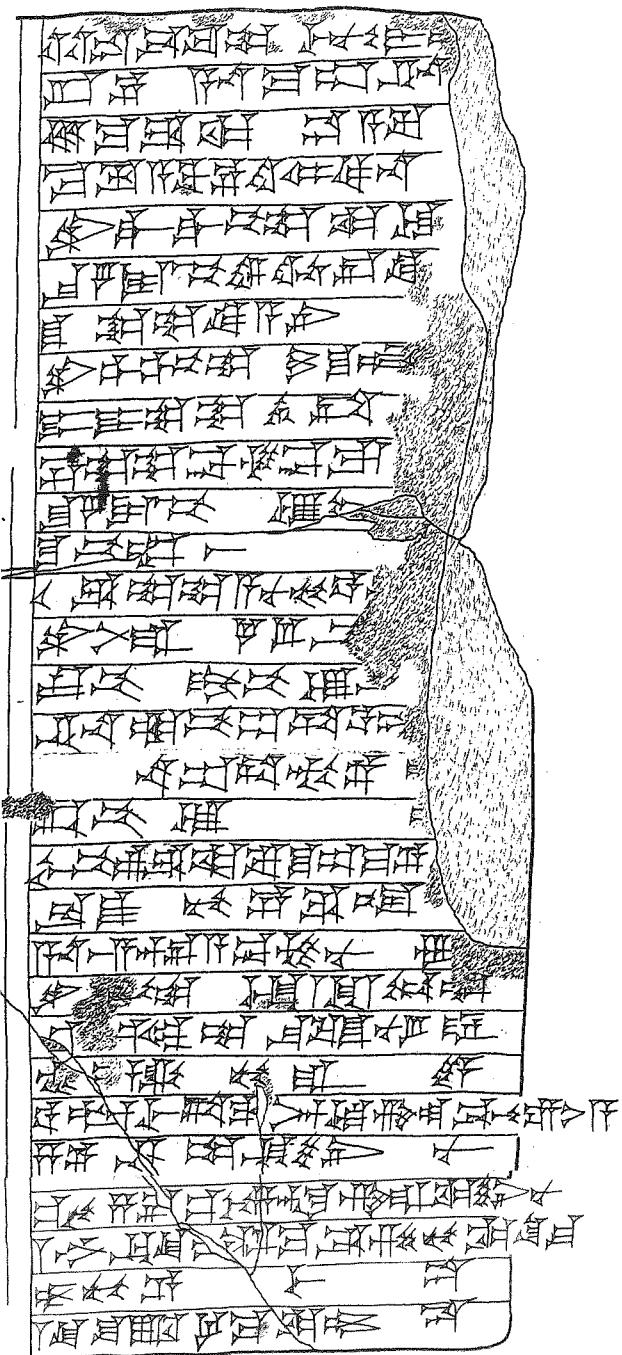


PLATE LXVII

46. Reverse col. iv

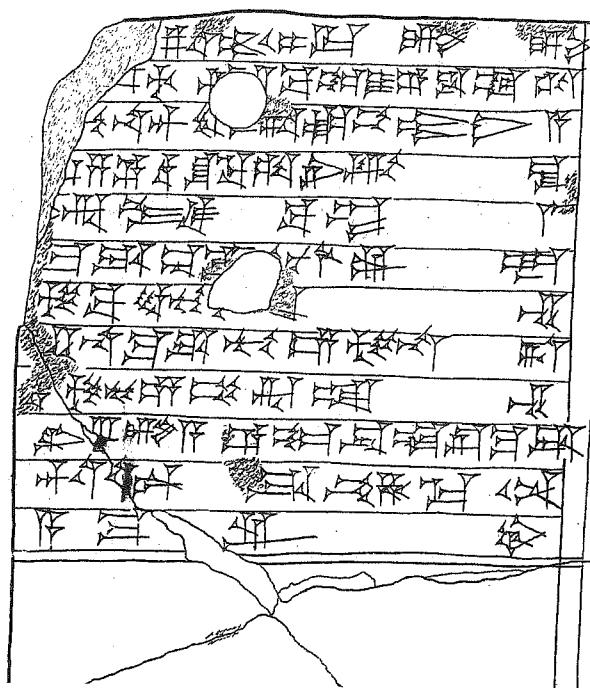
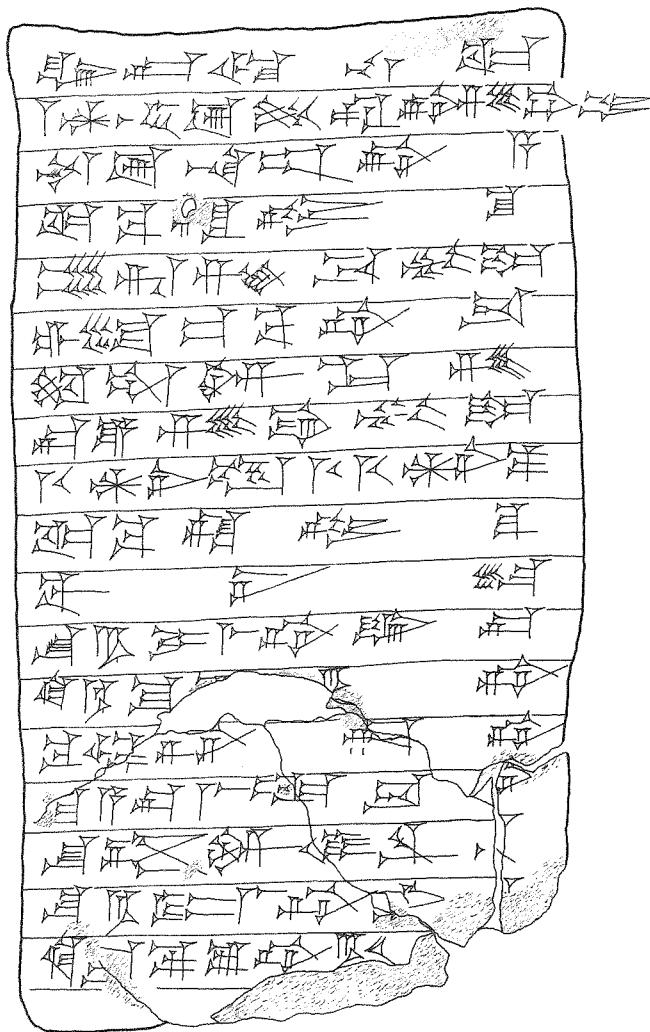


PLATE LXVIII

47.

Obverse



Reverse

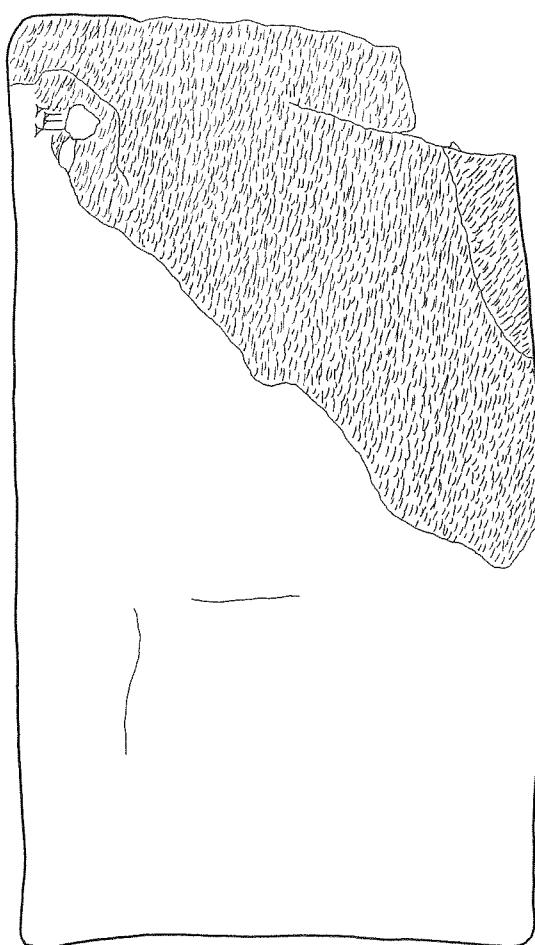
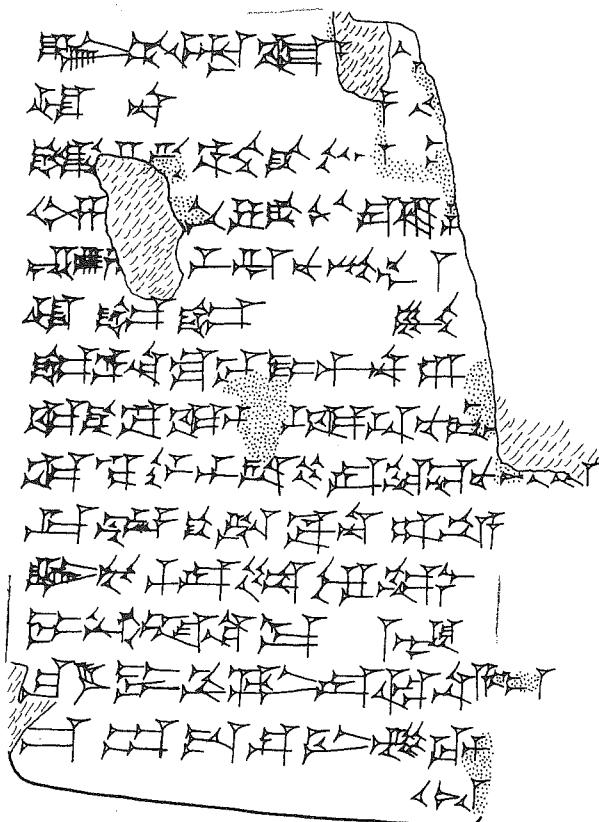


PLATE LXIX

48.

Obverse



Reverse

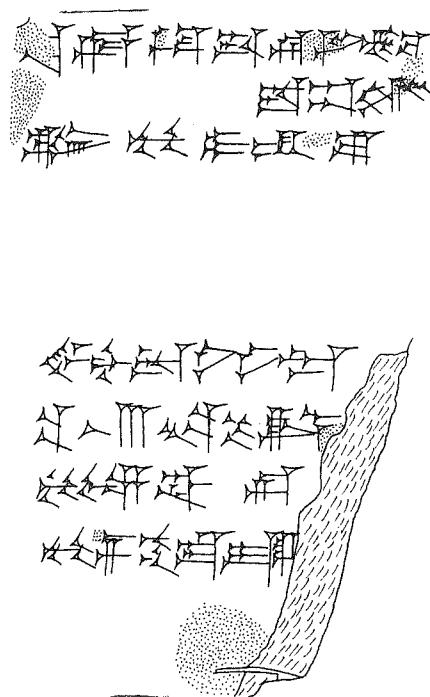


PLATE LXX

49.

Obverse

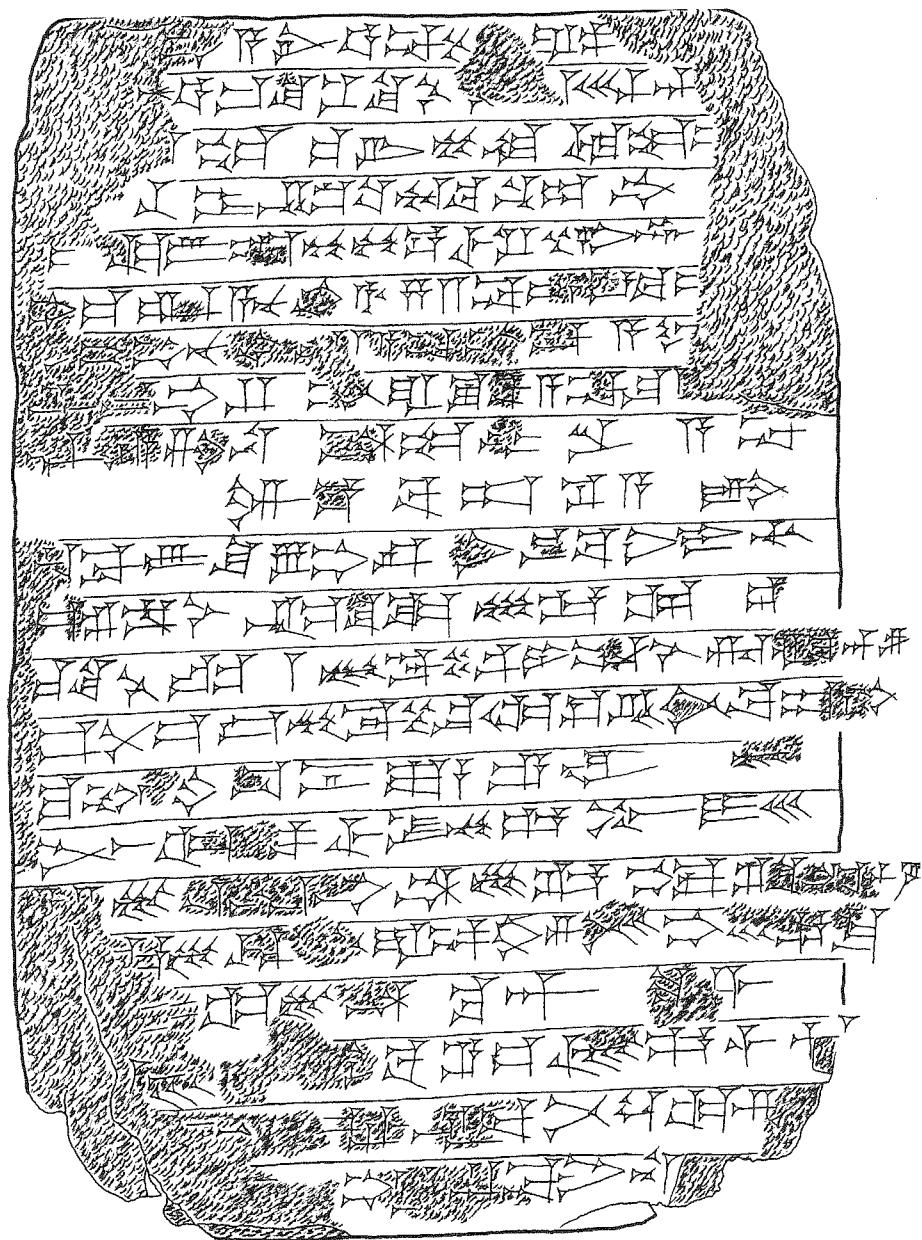


PLATE LXXI

49. Reverse

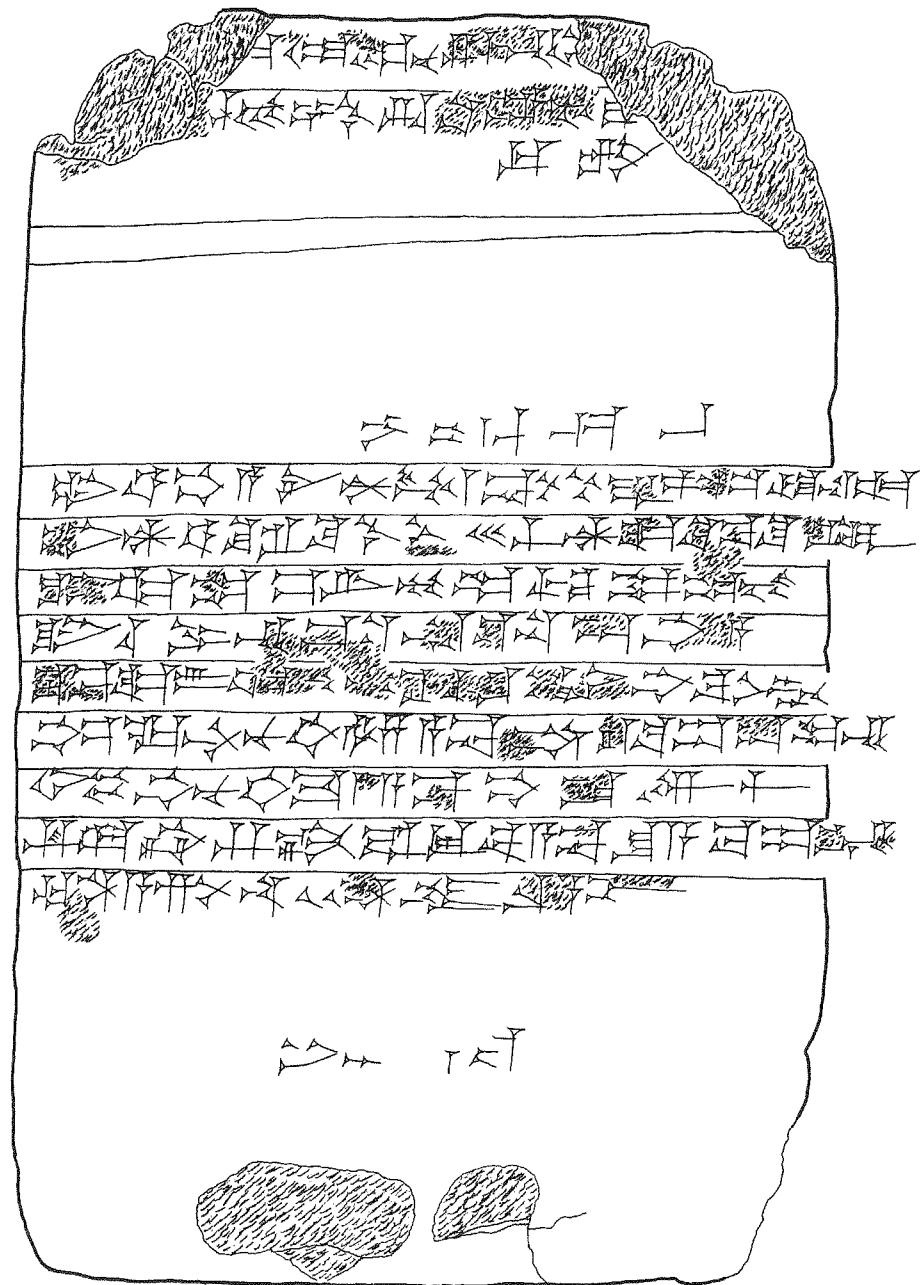
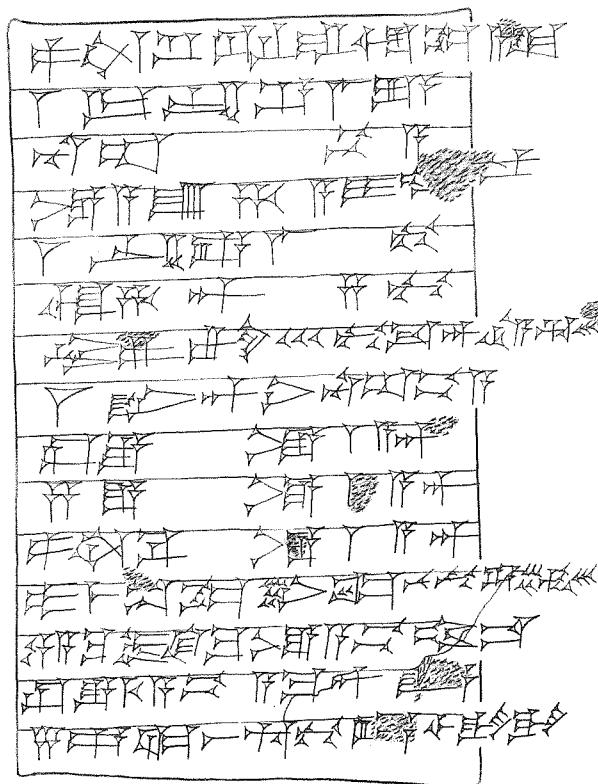


PLATE LXXII

50.

Obverse



Reverse

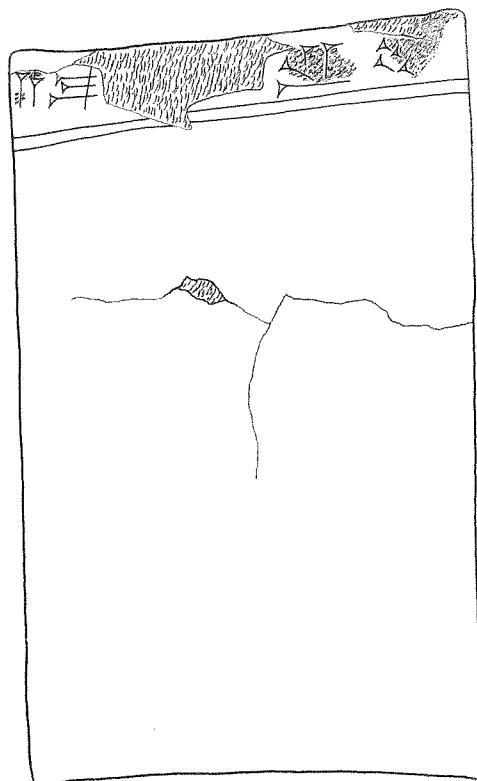
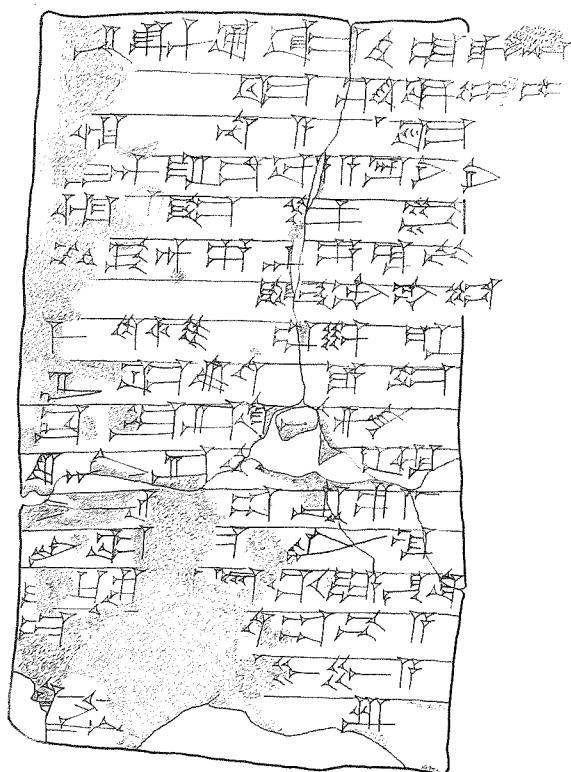


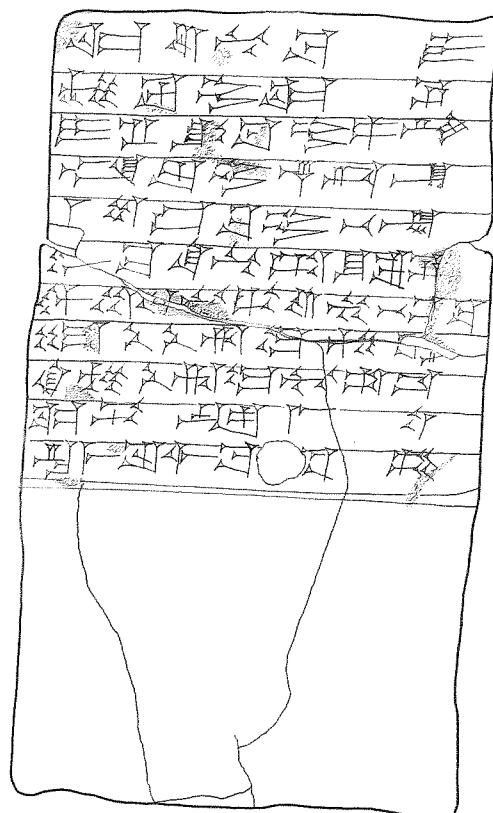
PLATE LXXIII

51.

*Obverse*



*Reverse*



## PLATE LXXIV

52.

Obverse

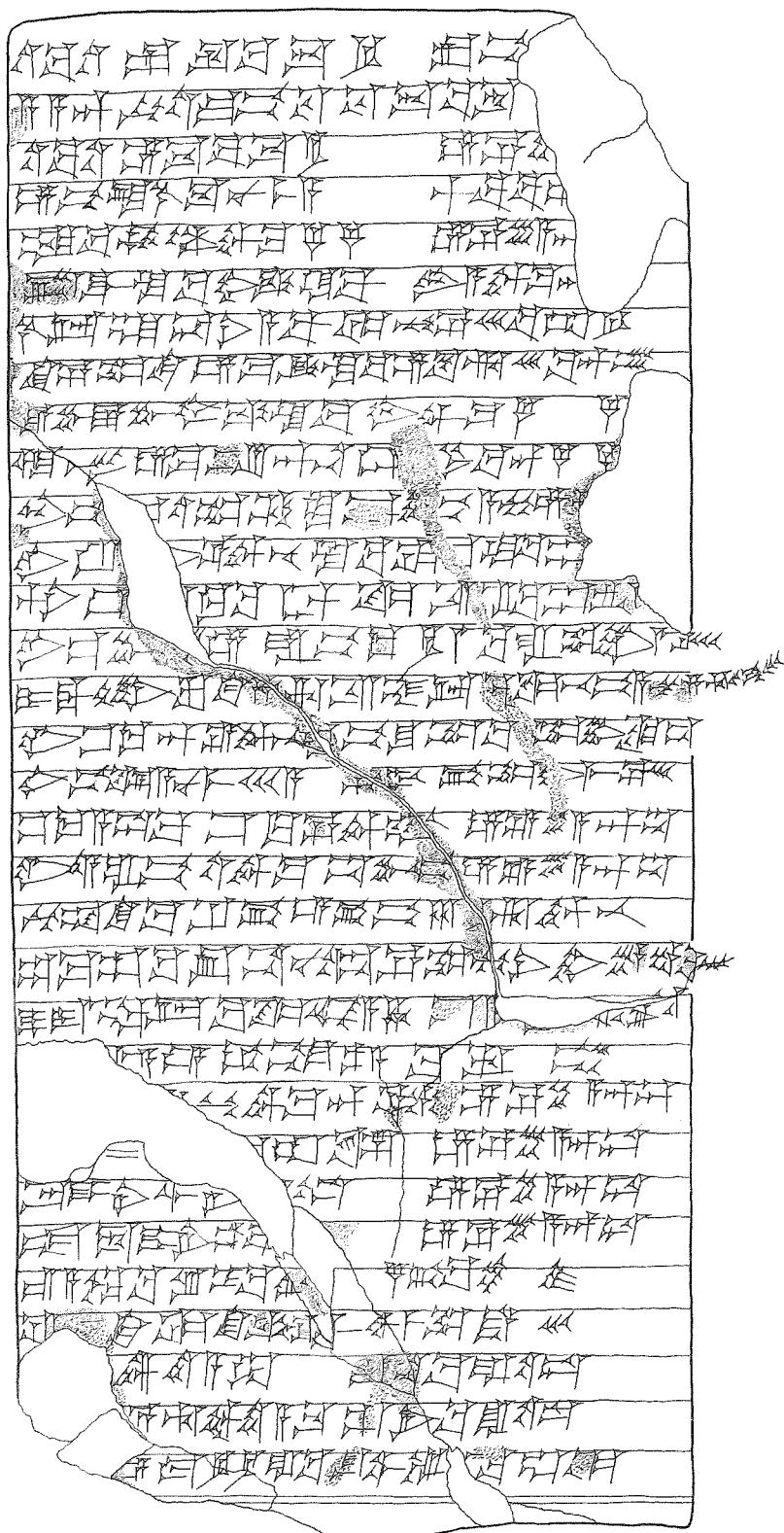
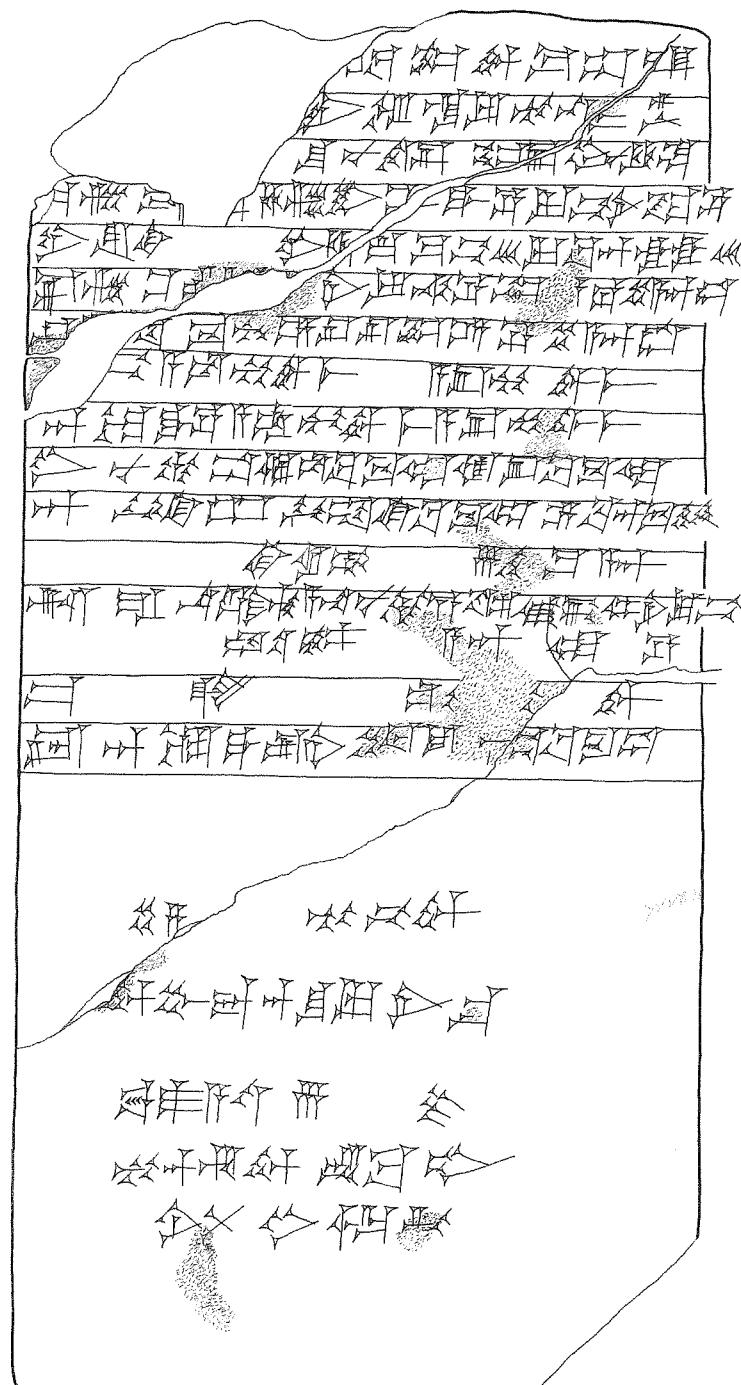


PLATE LXXV

52. Reverse



53.

Obverse

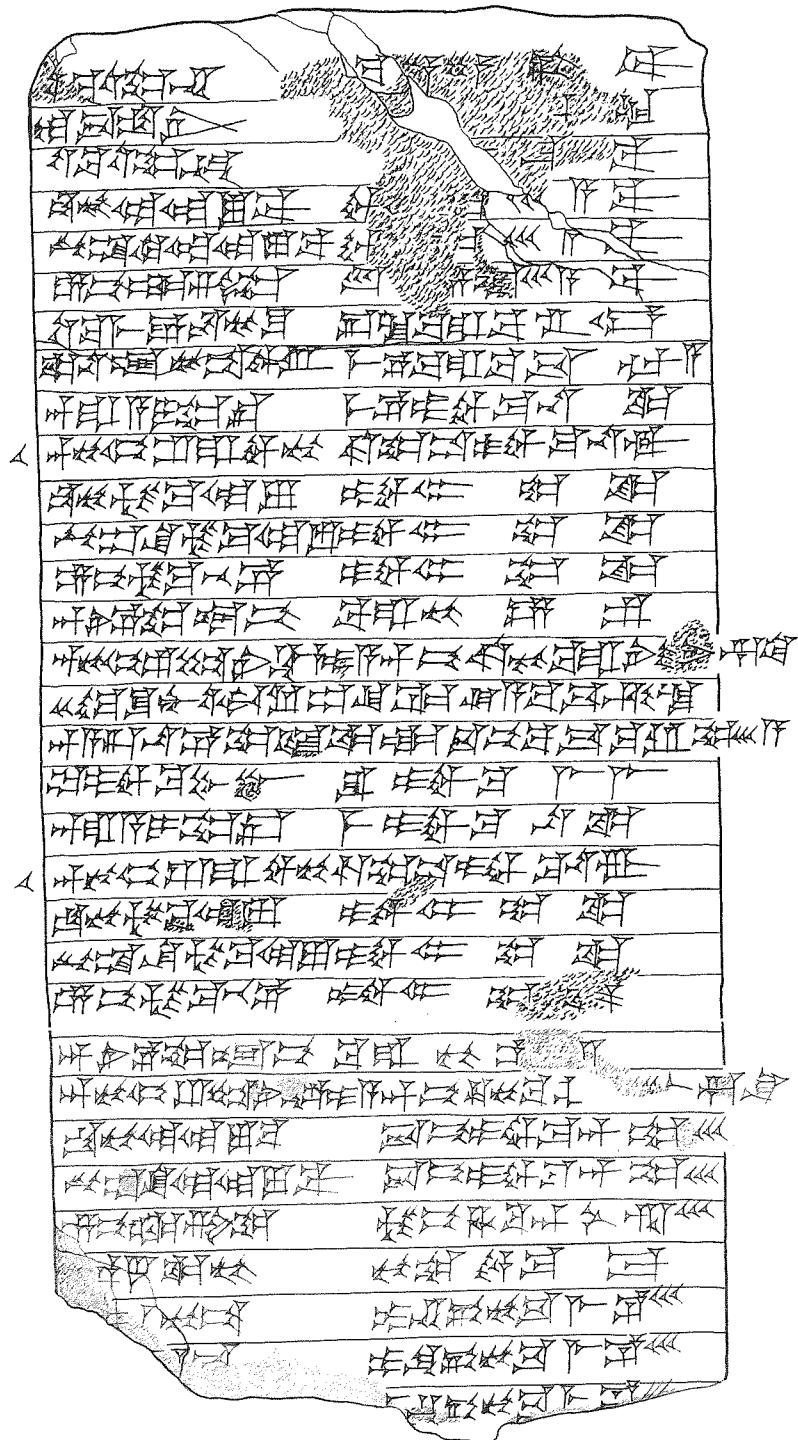
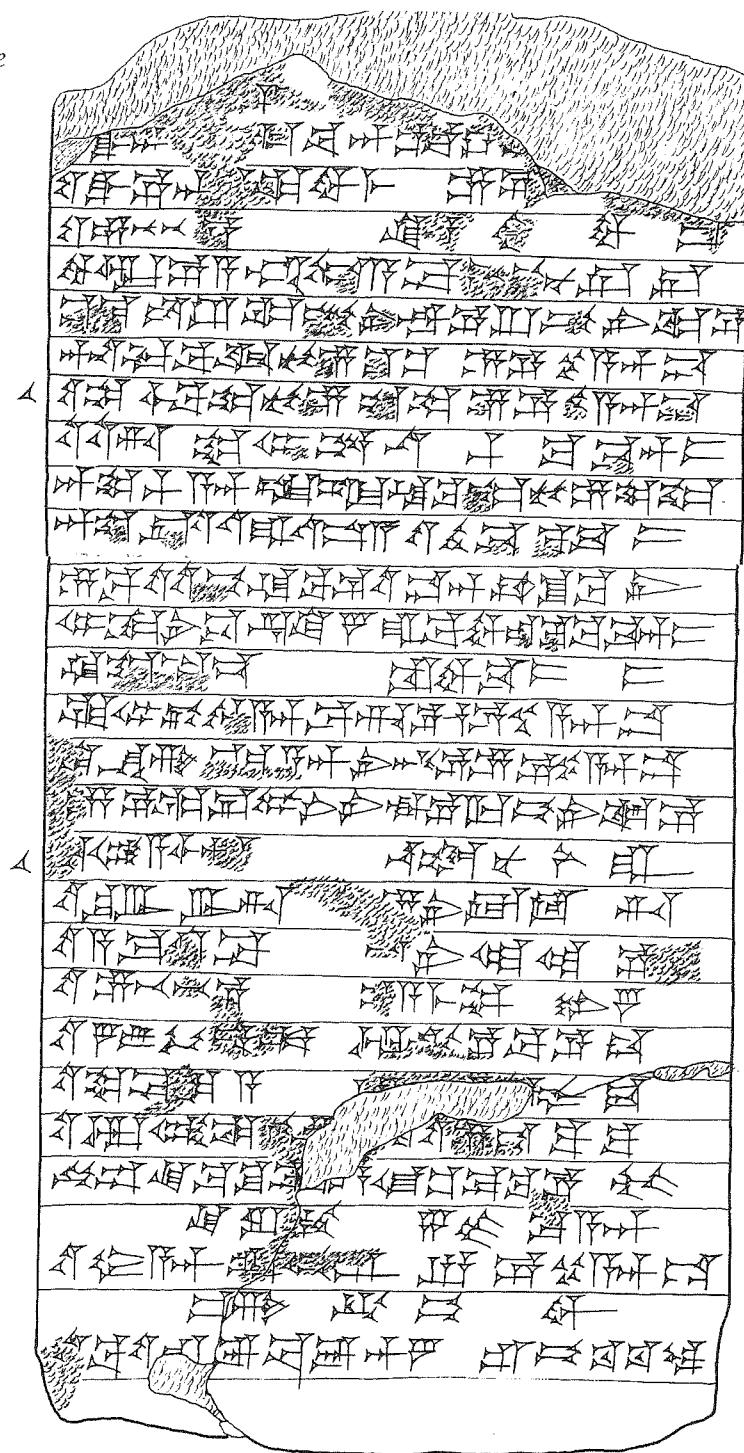


PLATE LXXVII

53. Reverse



U.E.

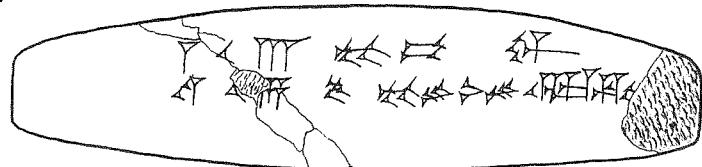


PLATE LXXVIII

54.

Obverse

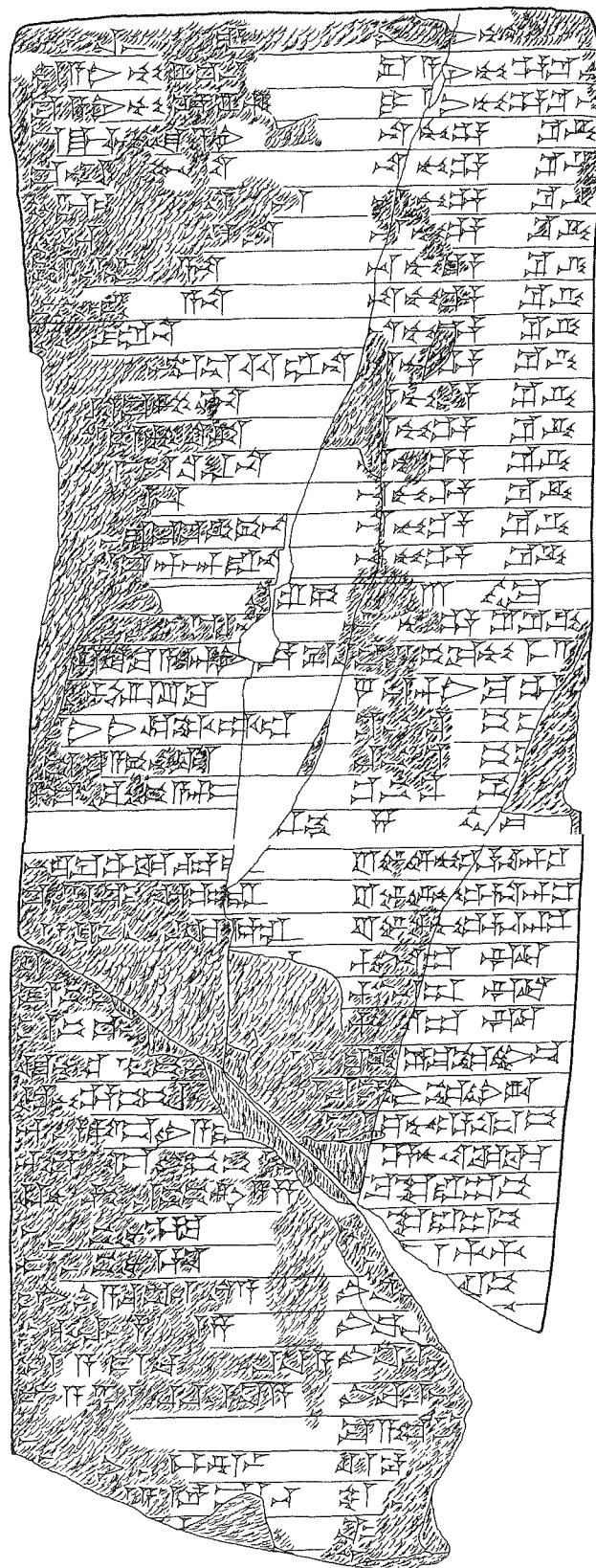


PLATE LXXIX

54. Reverse

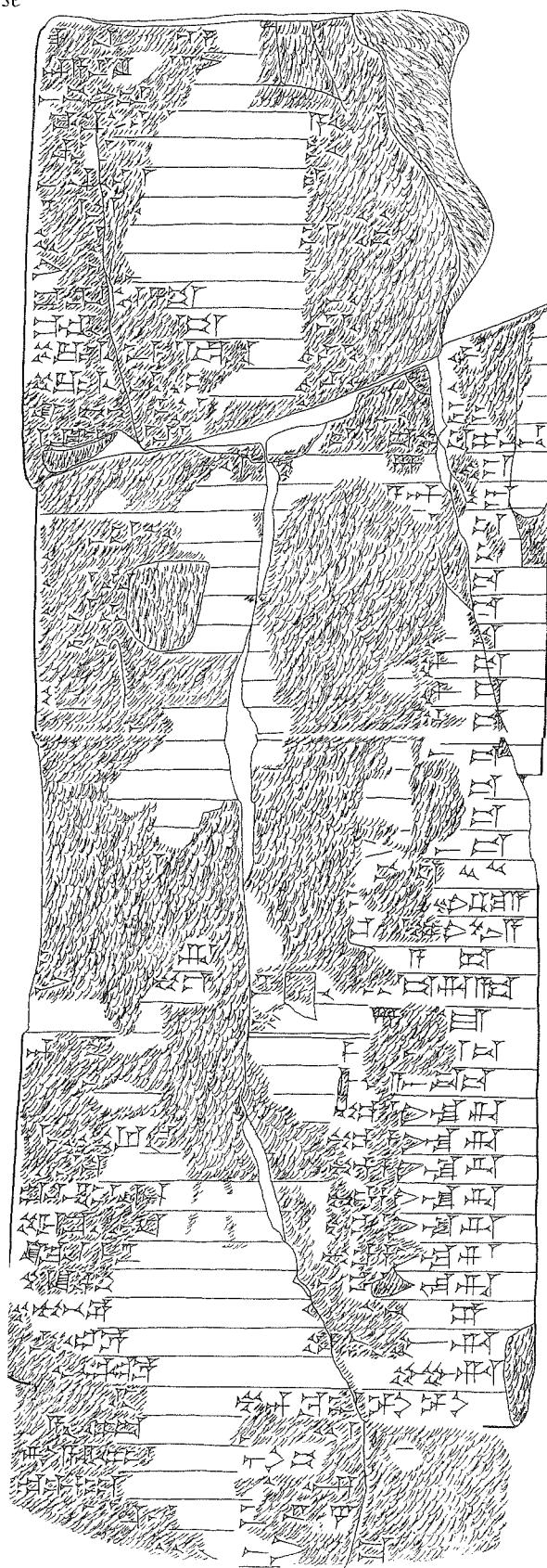
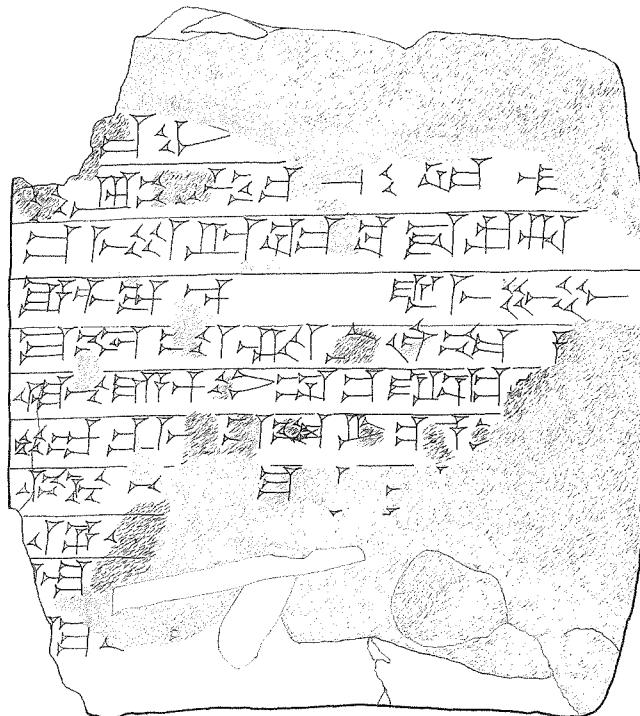


PLATE LXXX

55.

Obverse



Reverse

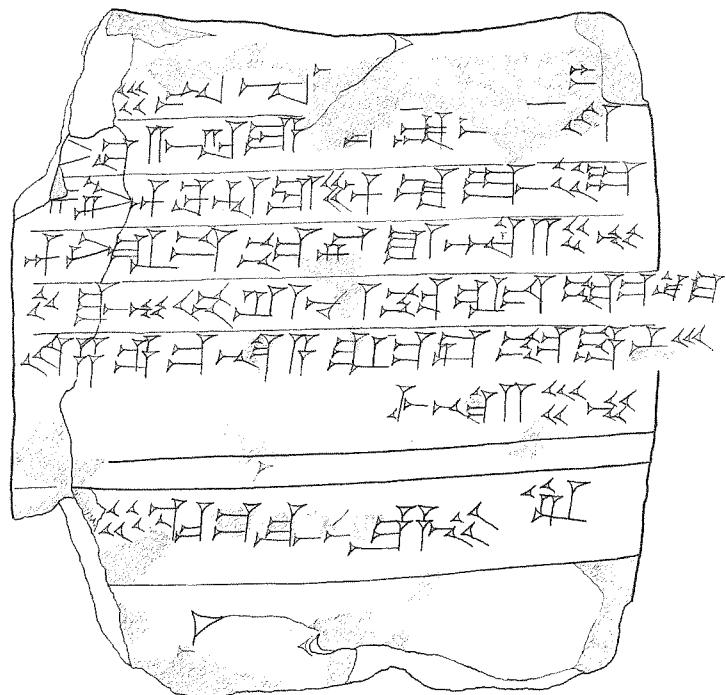


PLATE LXXXI

56.

*Fragment*

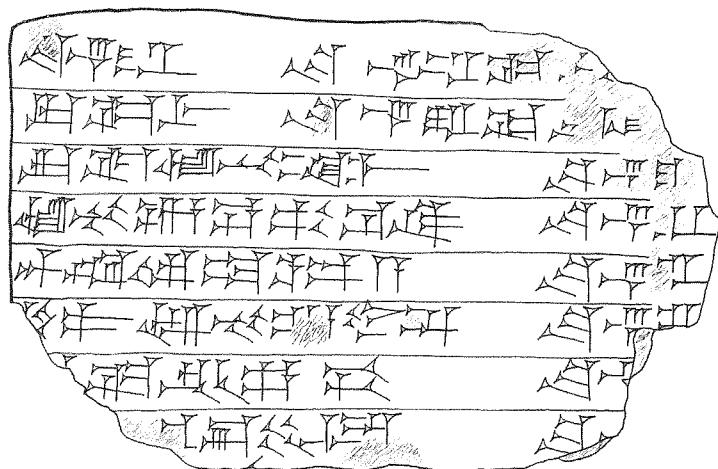
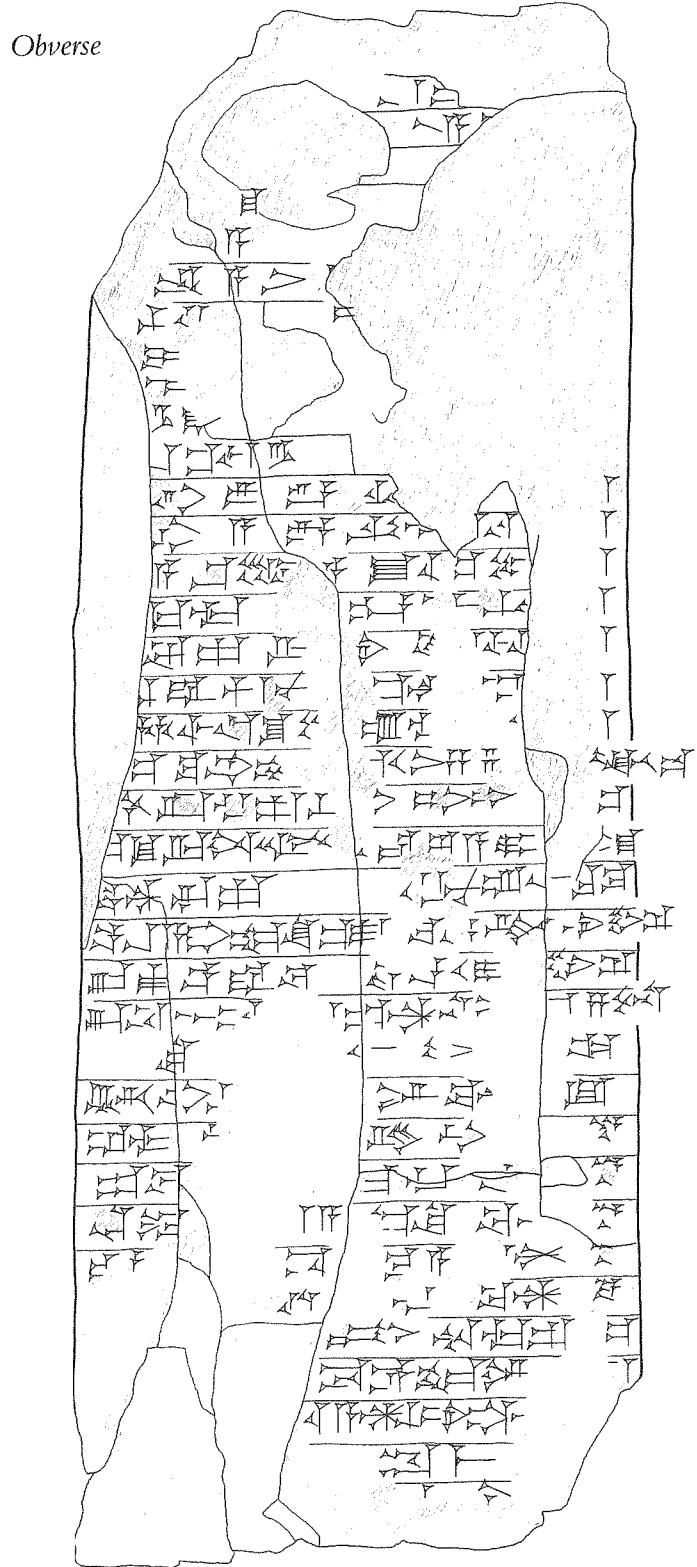


PLATE LXXXII

57.



Left edge

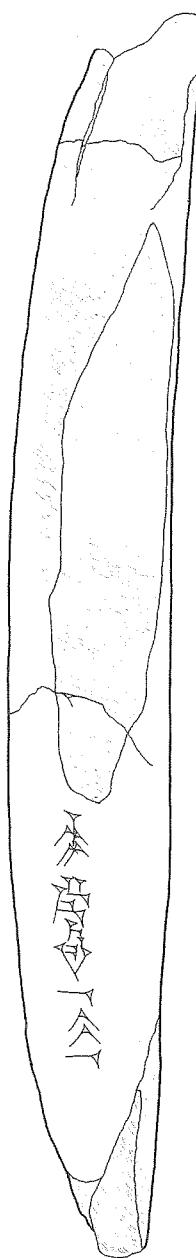
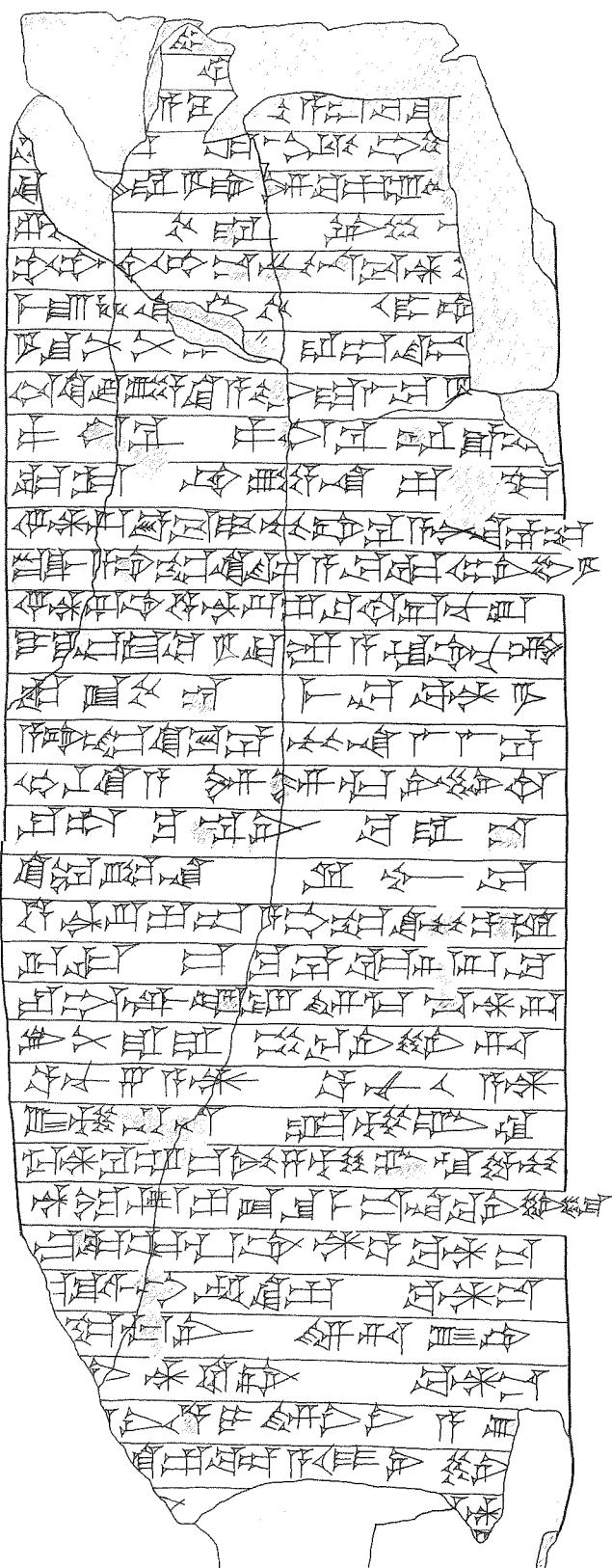


PLATE LXXXIII

57. Reverse



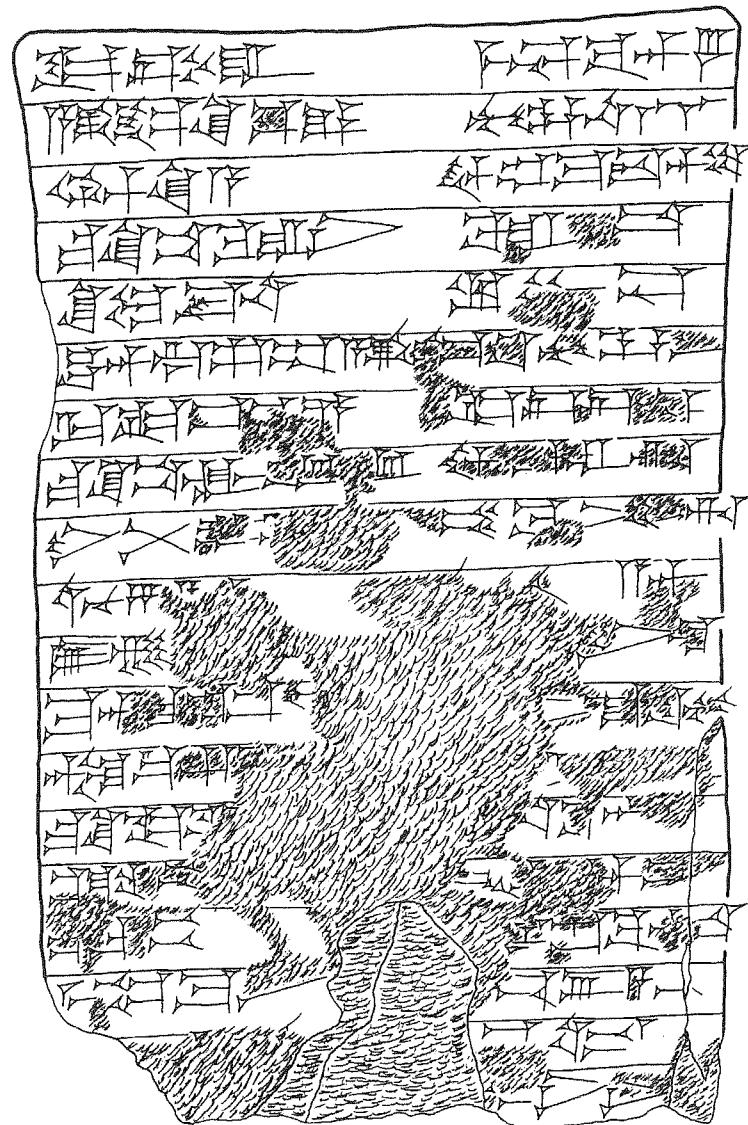
Right edge



PLATE LXXXIV

58.

Obverse



Reverse illegible

59.

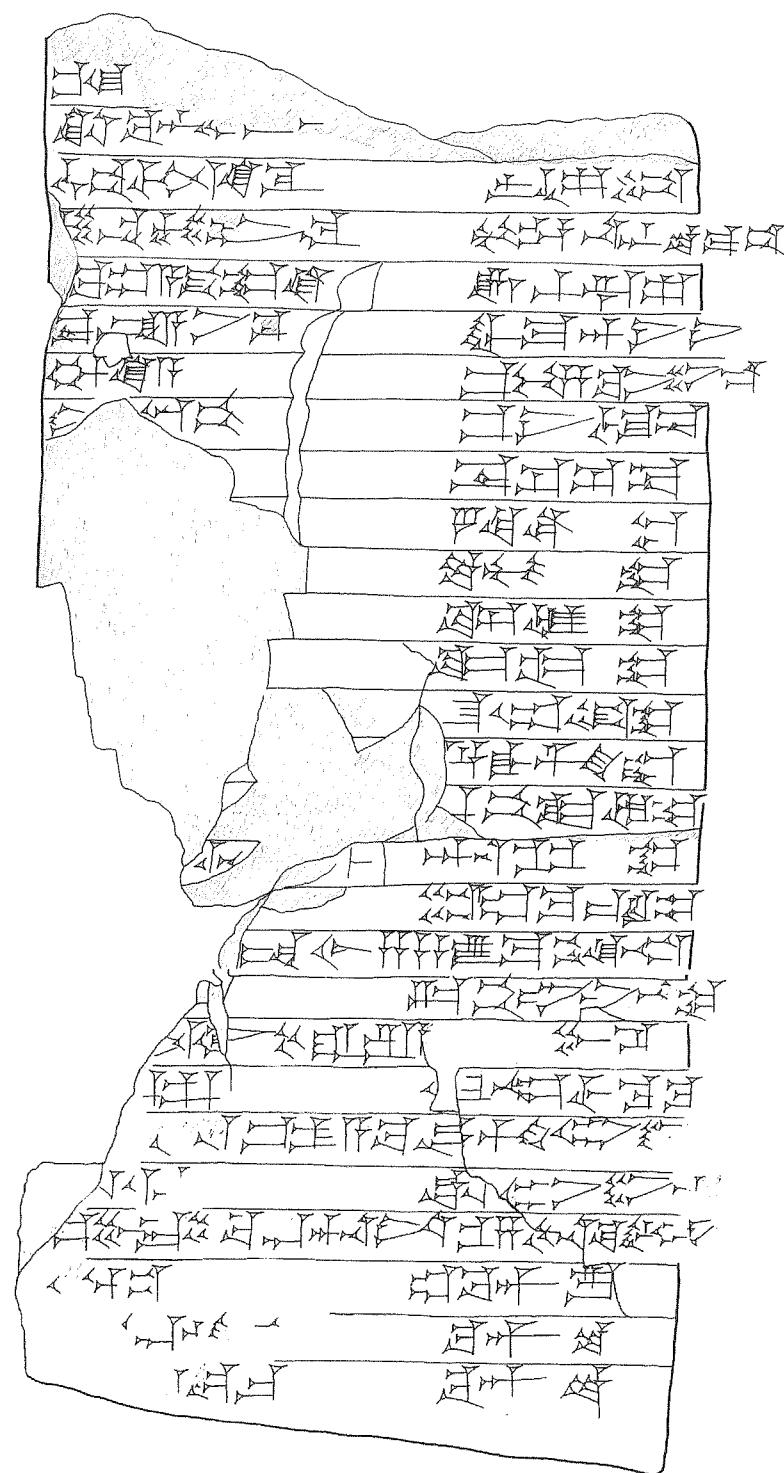
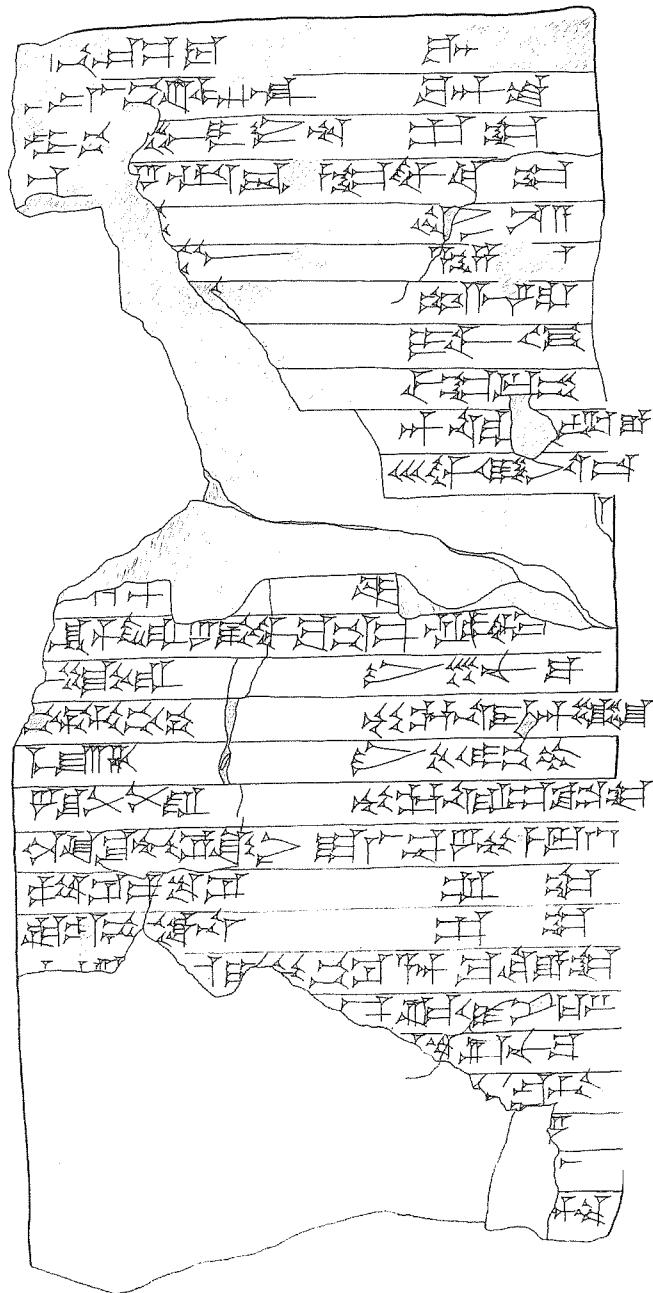
*Obverse*

PLATE LXXXVI

59. Reverse



60.

Obverse

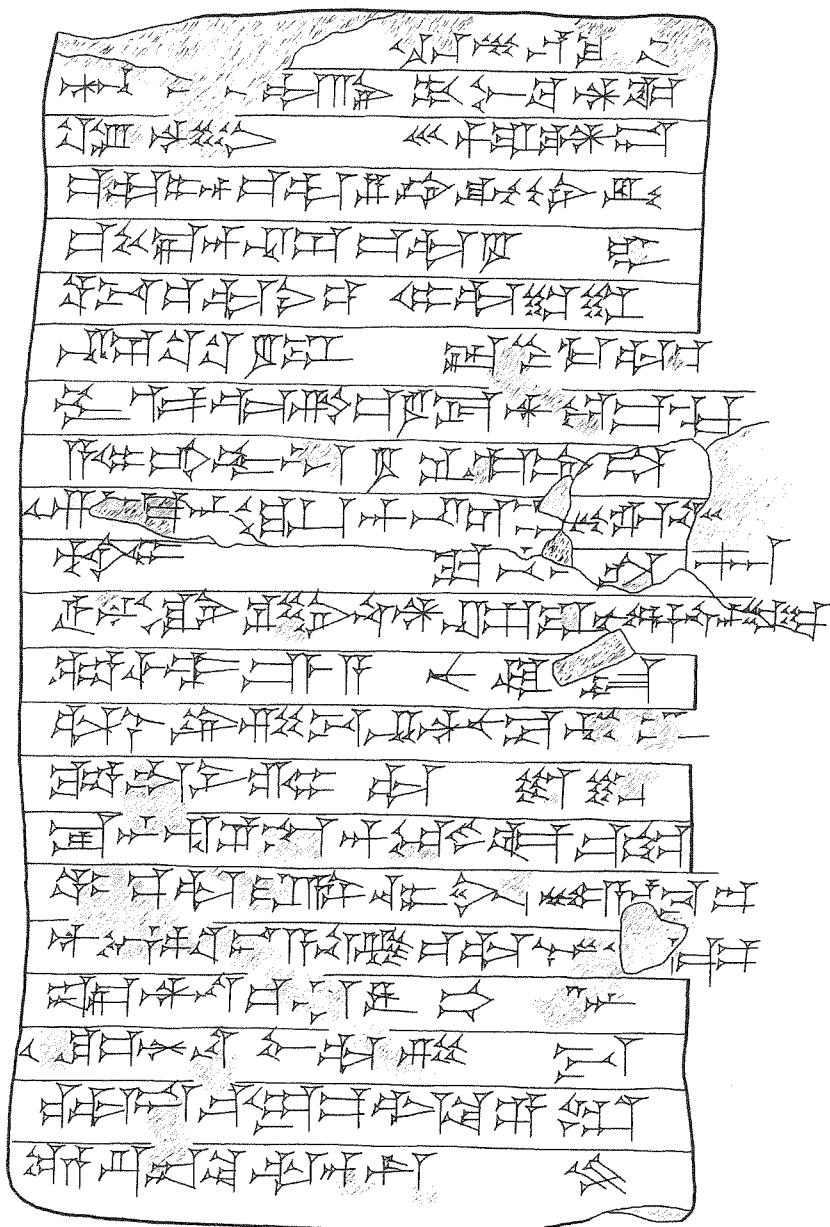
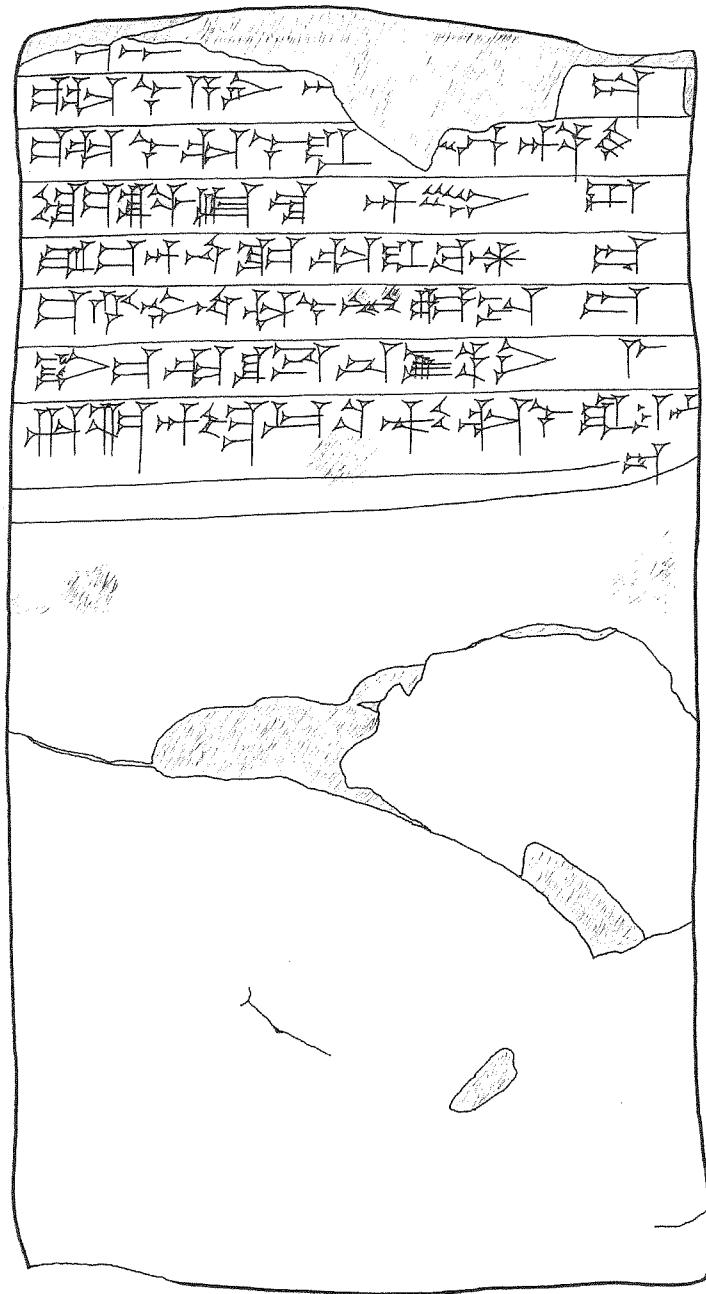


PLATE LXXXVIII

60. Reverse



61.

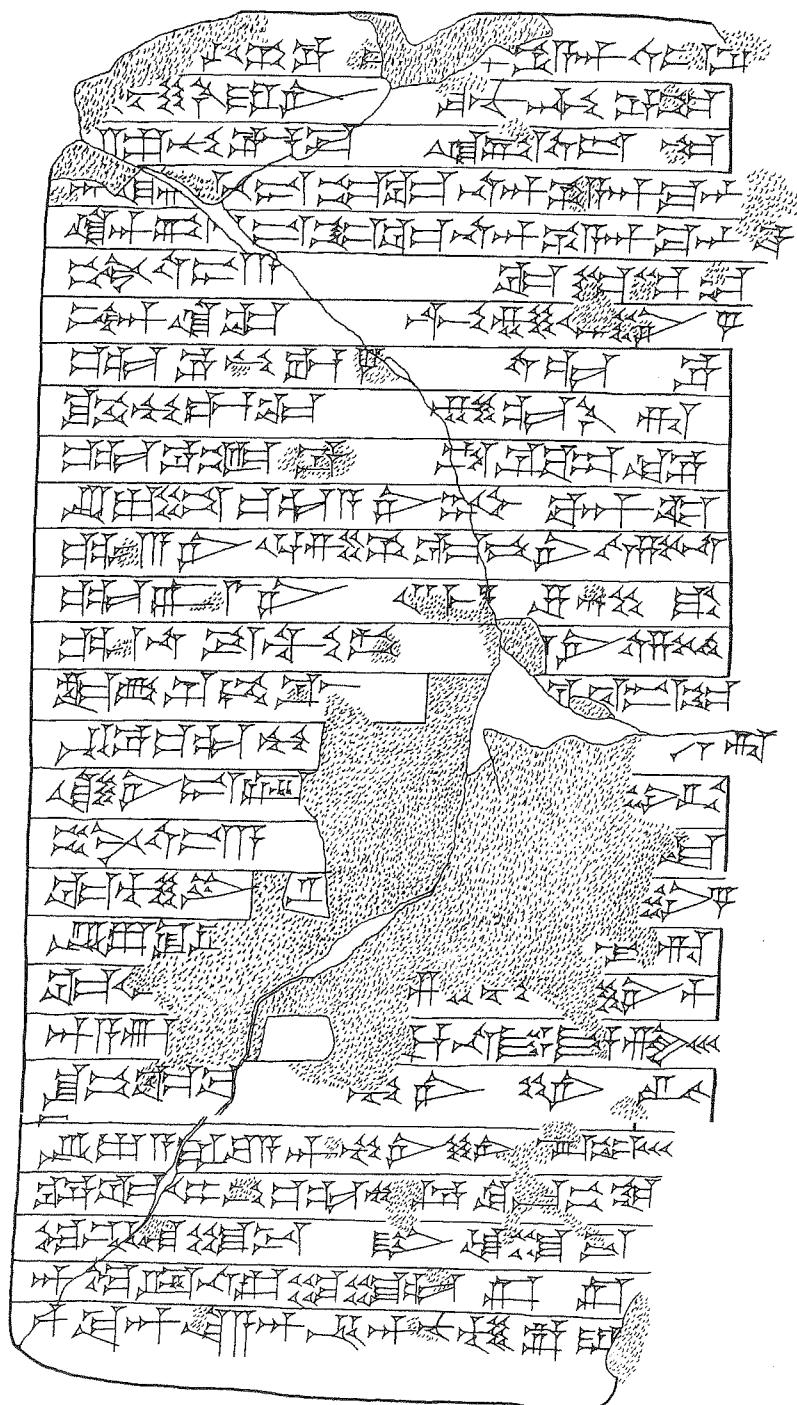
*Obverse*

PLATE XC

61. Reverse

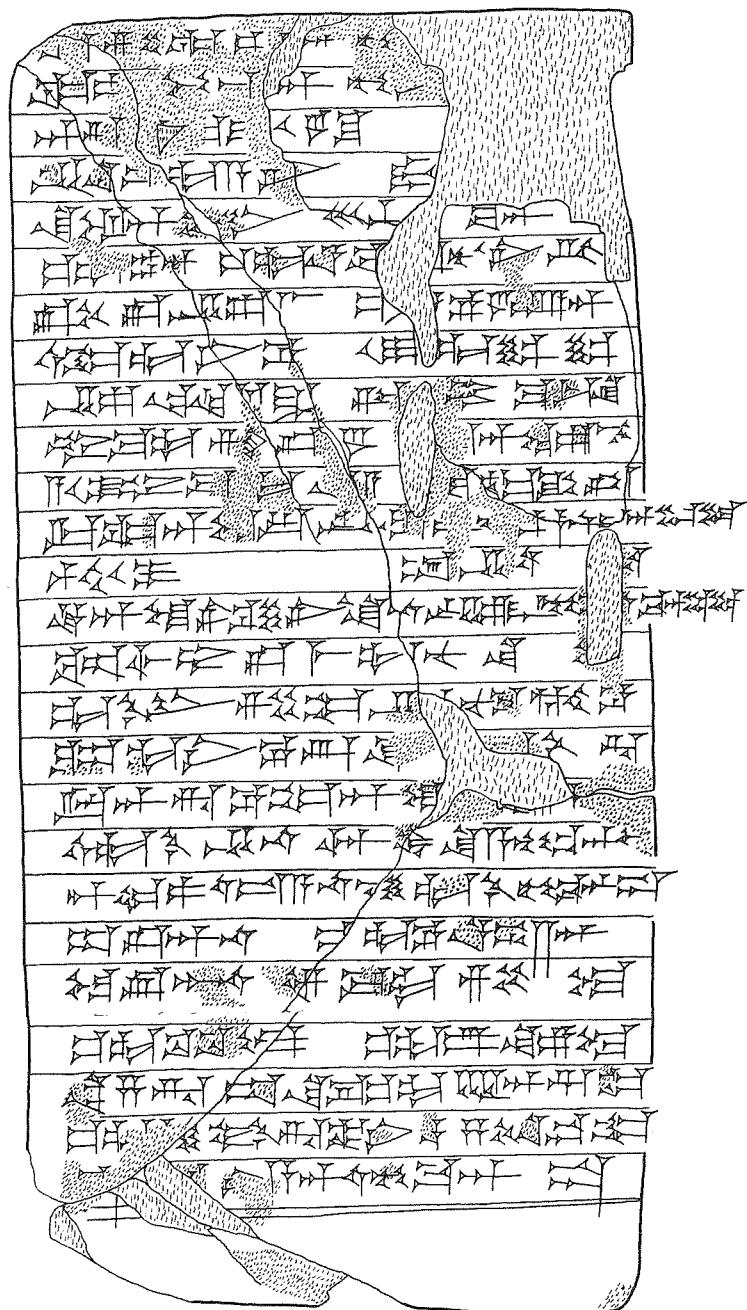
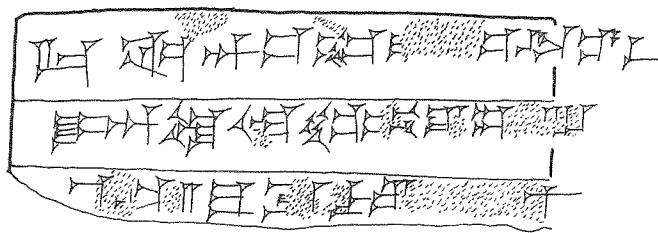


PLATE XCI

62.

*Obverse*



*Reverse*

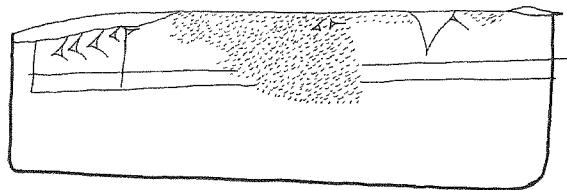
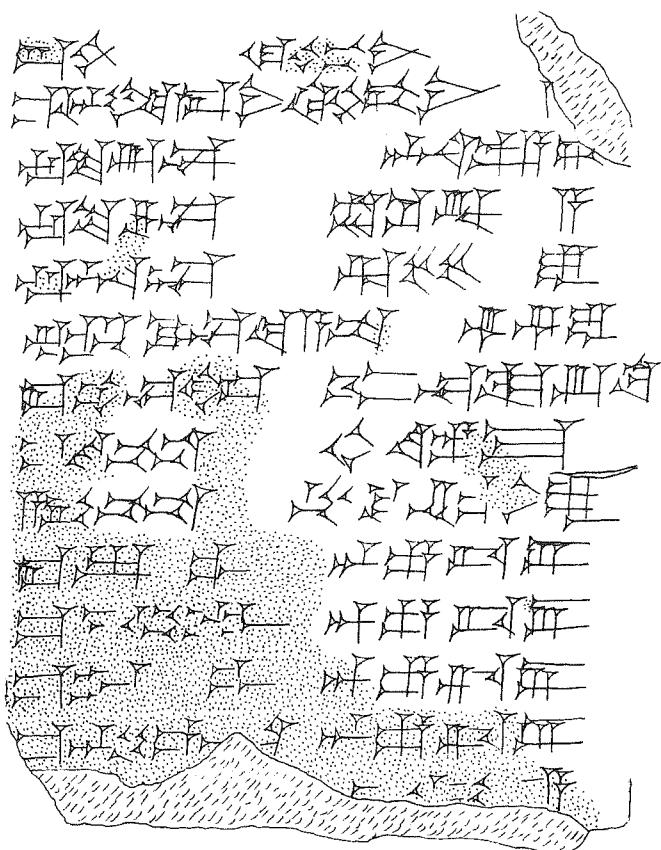


PLATE XCII

63.

Obverse



Reverse

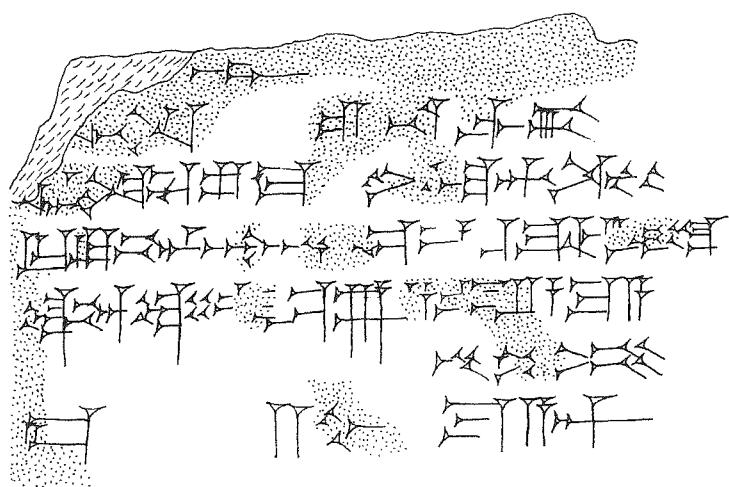
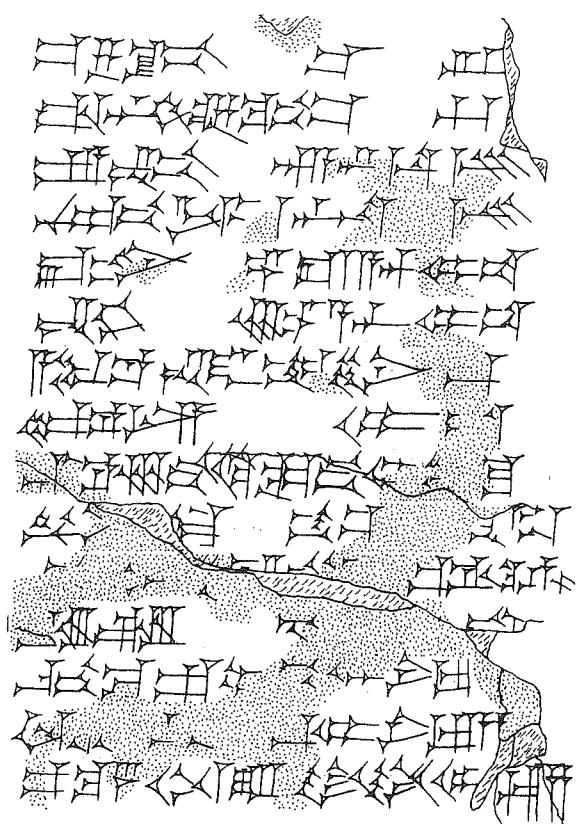


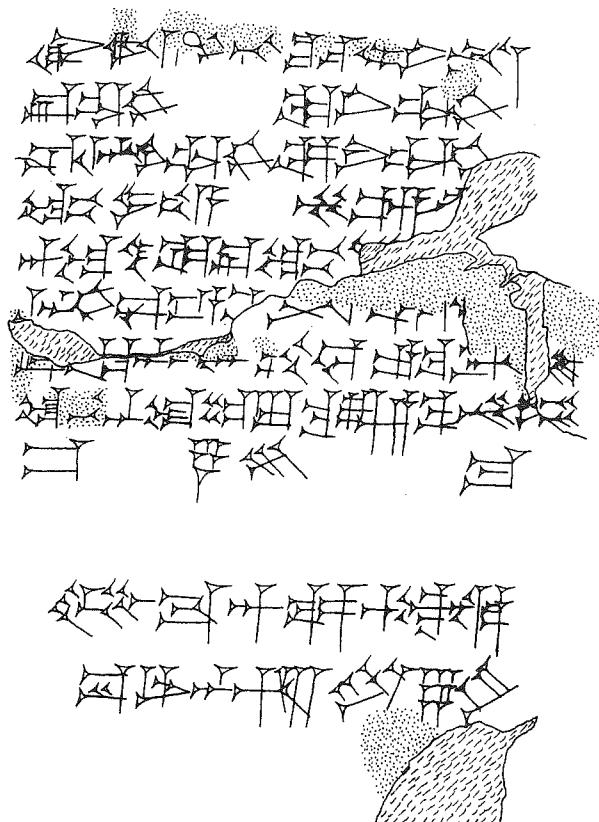
PLATE XCIII

64.

Obverse

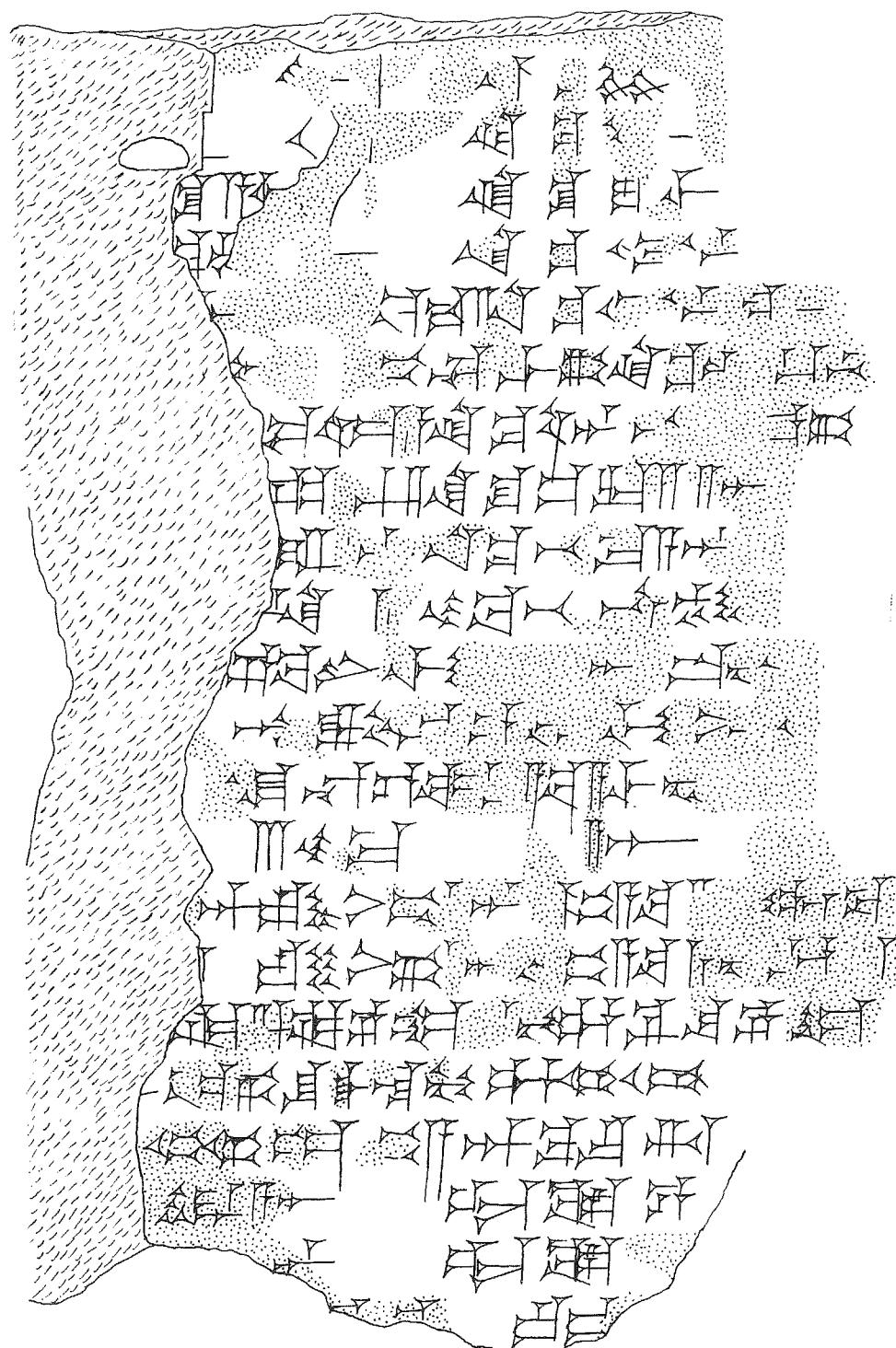


Reverse



65.

*Obverse*



65. Reverse

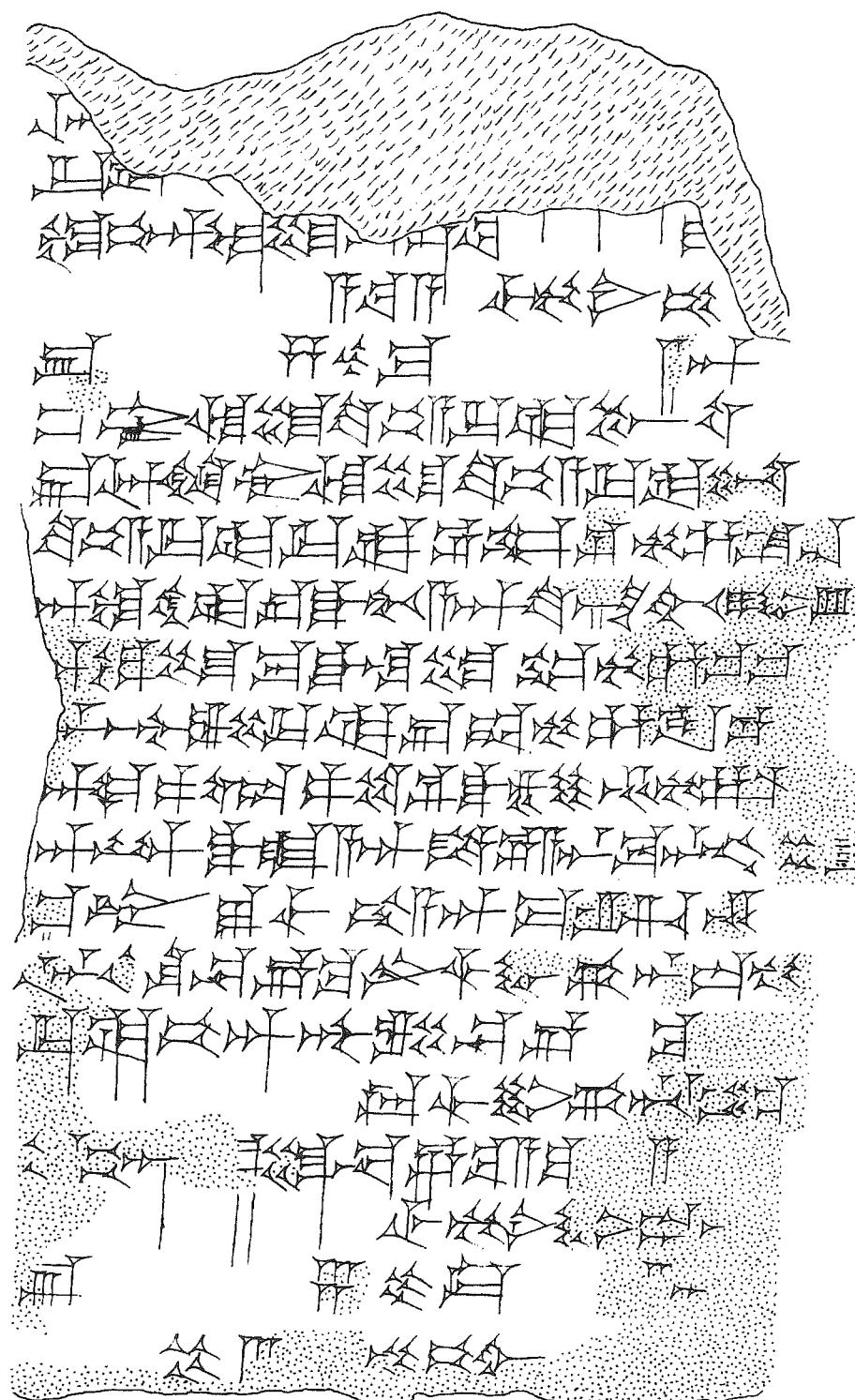


PLATE XCVI

66.

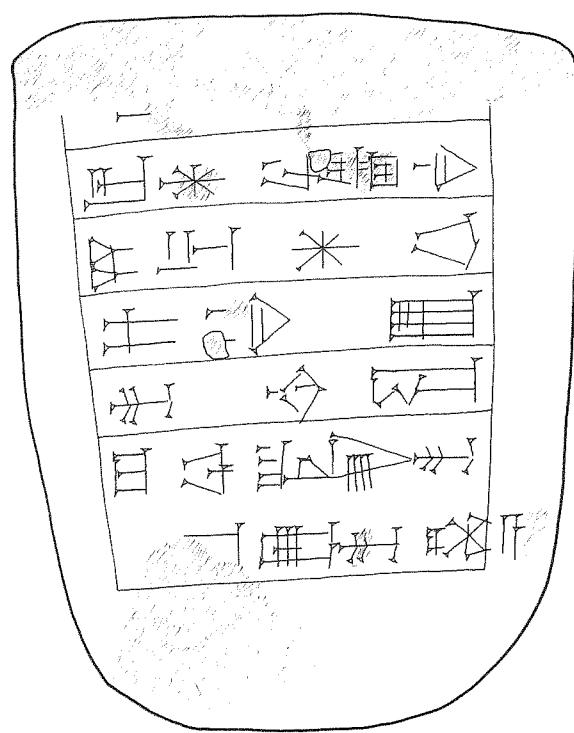


PLATE XCVII

67.

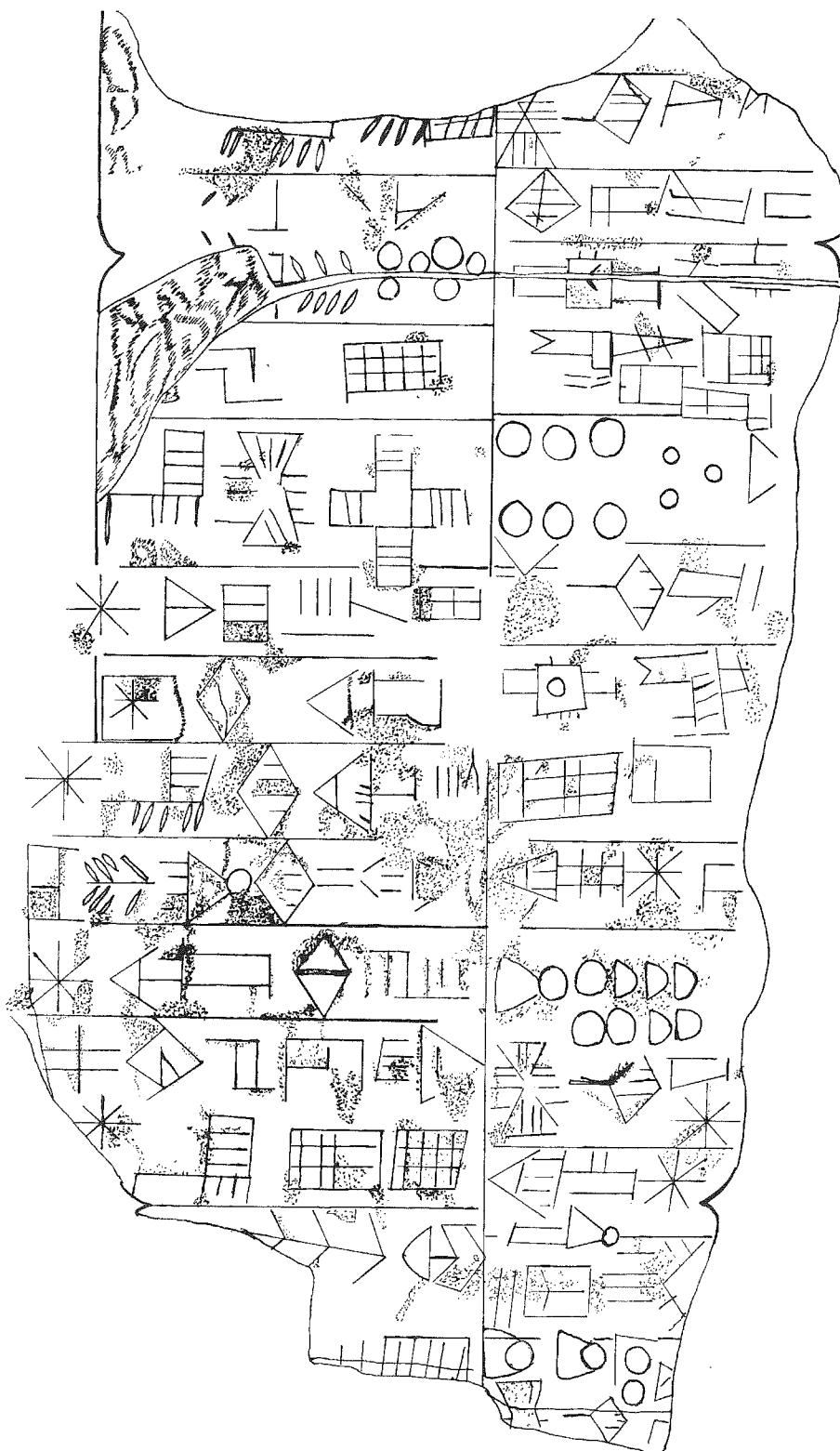
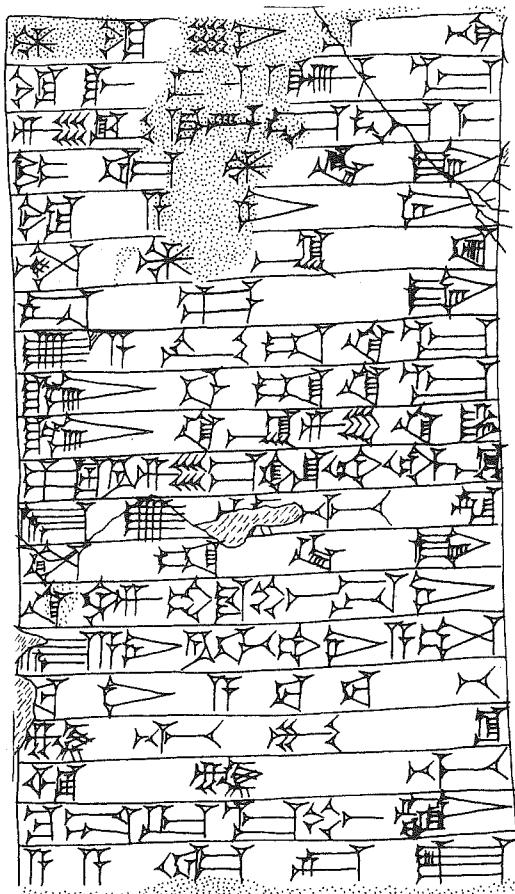


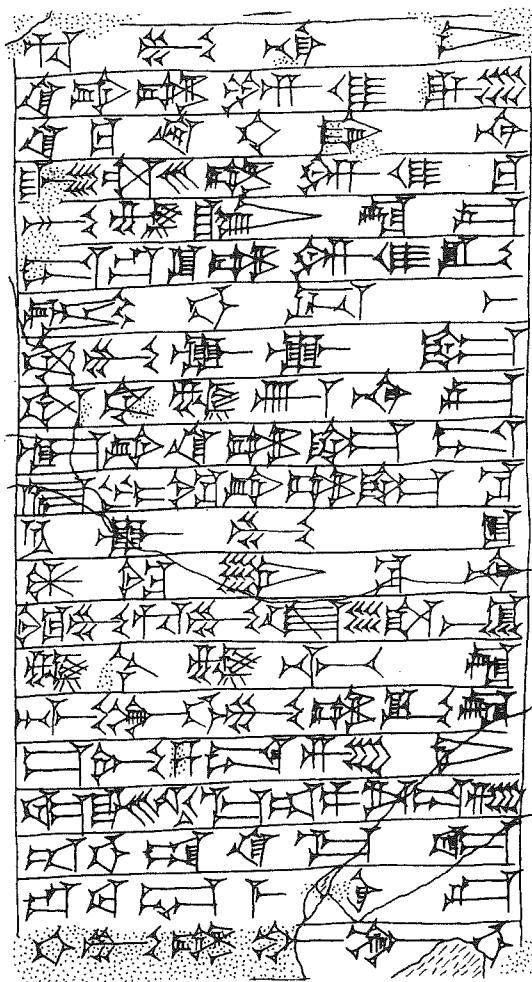
PLATE XCVIII

68.

*Obverse*

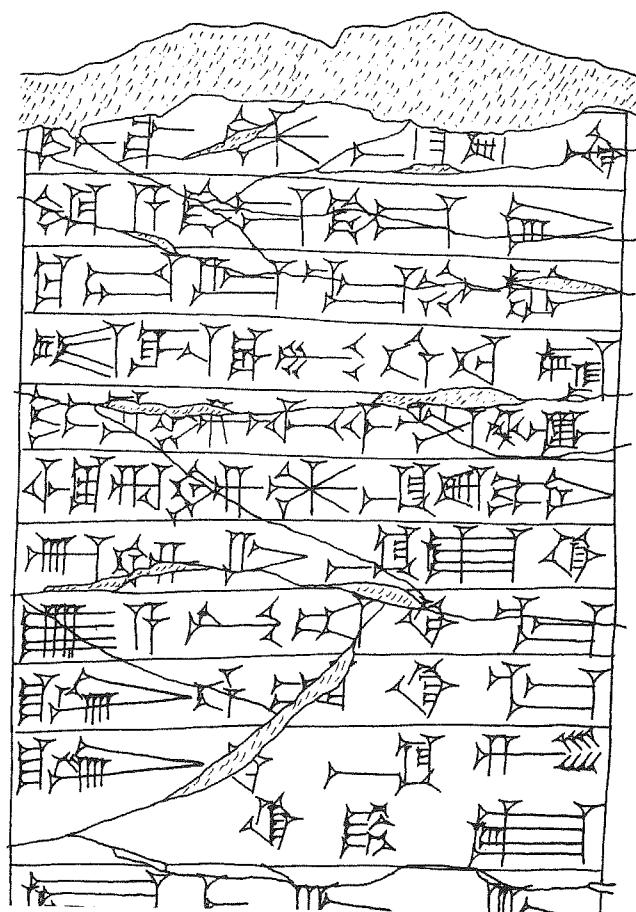


*Reverse*



69.

Obverse



Reverse

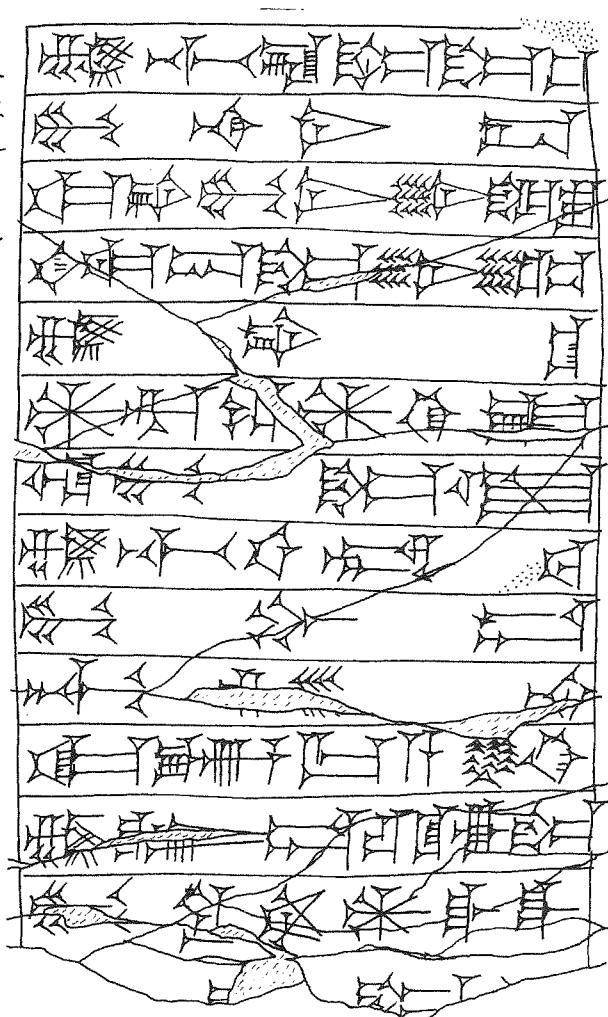
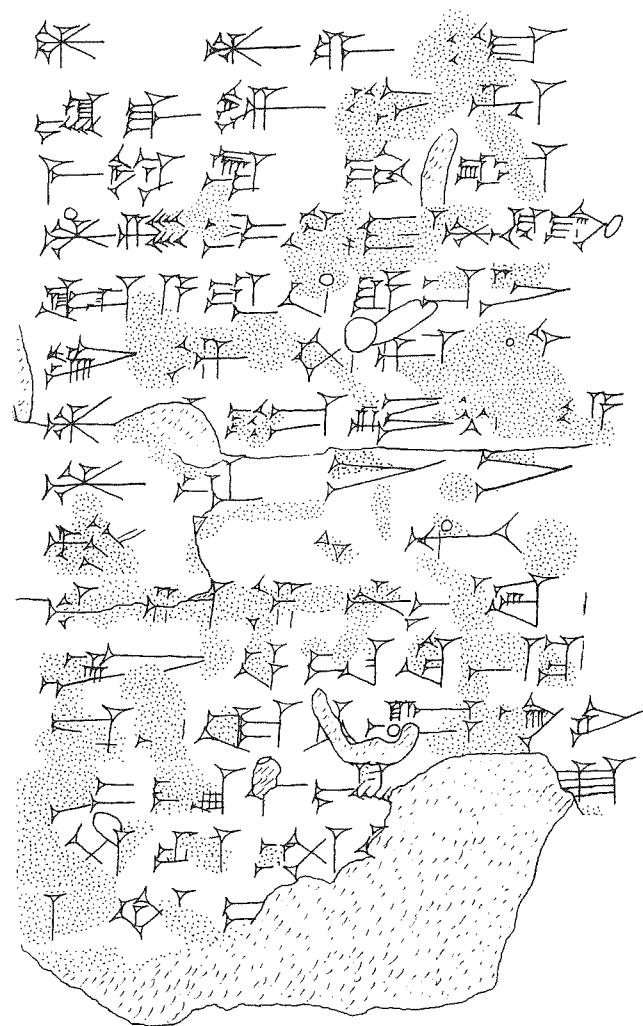


PLATE C

70.

*Obverse*



*Reverse*

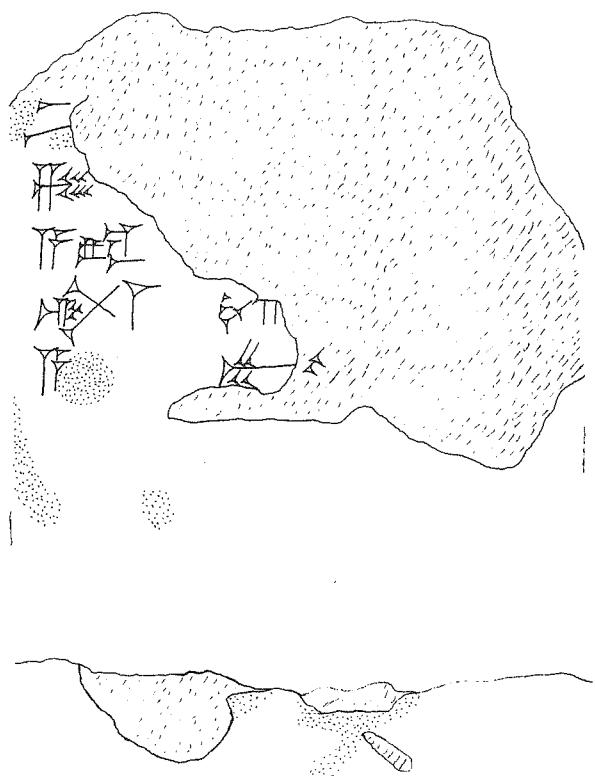
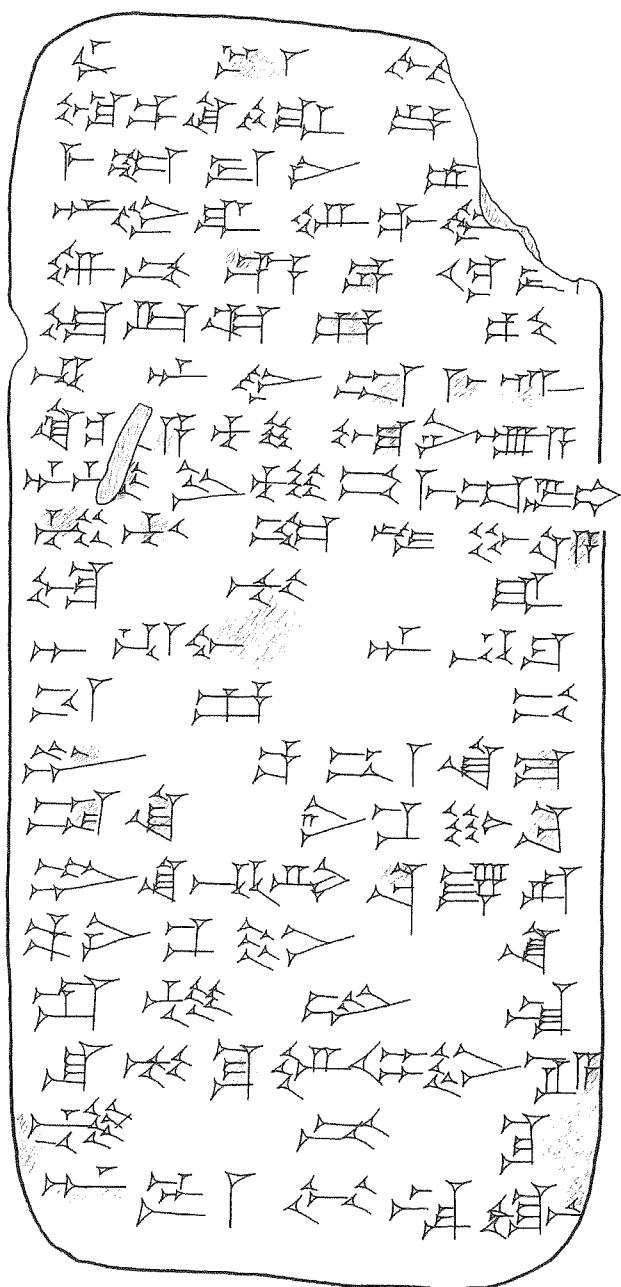


PLATE CI

71.

Obverse



Reverse

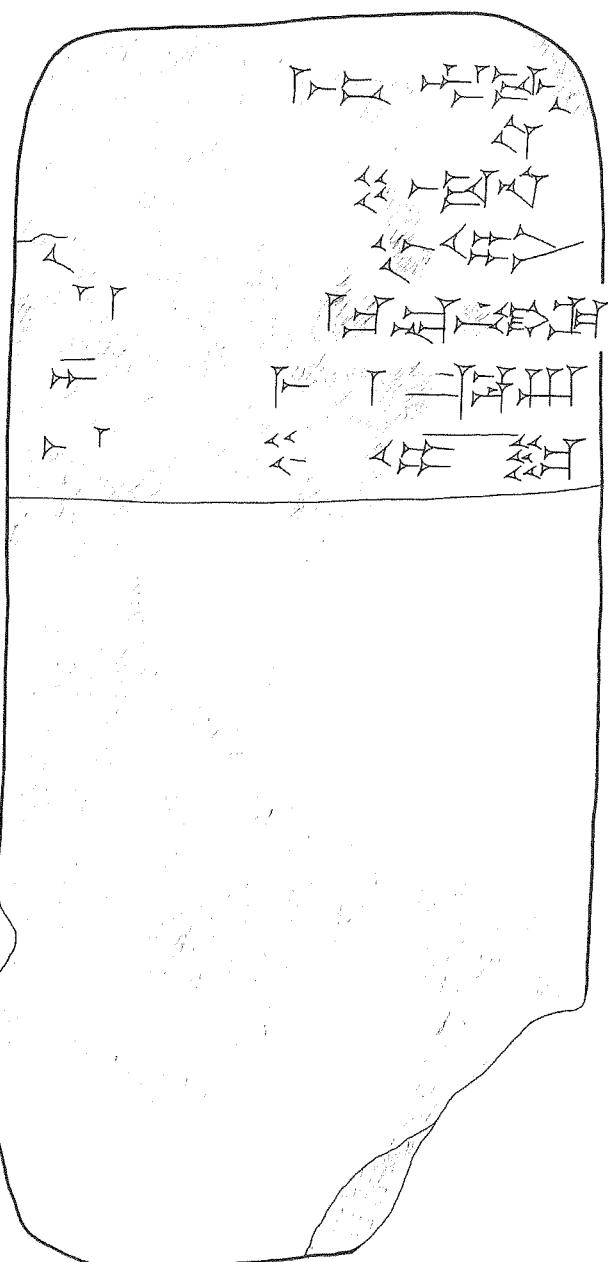


PLATE CII

72.

