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CUNEIFORM SERIES—VOLUME IV

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SUMERIAN TEXTS  
OF VARIED CONTENTS

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CUNEIFORM SERIES—VOLUME IV

# SUMERIAN TEXTS OF VARIED CONTENTS

BY

EDWARD CHIERA

LATE PROFESSOR OF ASSYRIOLOGY, UNIVERSITY OF CHICAGO



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### EDITORIAL NOTE

This volume, like Dr. Chiera's *Sumerian Epics and Myths*, consists of facsimiles of tablets from the Nippur collection of the University of Pennsylvania. Dr. Samuel N. Kramer of the Oriental Institute has as before grouped the plates in their present arrangement and contributed the introductory descriptions of the texts. The lists of duplicates had been largely gathered by Dr. Chiera.





## TABLE OF CONTENTS

|  | PAGE          |        |
|--|---------------|--------|
| LIST OF ABBREVIATIONS . . . . .  | ix            |        |
| INTRODUCTION TO THE TEXTS, WITH COMPLETE LISTS OF DUPLICATES . . . . . | 1             |        |
| INDEX OF TEXT AND CATALOGUE NUMBERS . . . . .                          | 8             |        |
| <b>AUTOGRAPHED TEXTS</b>   |               |        |
|  | <b>TEXTS</b>  |        |
|  | <b>PLATES</b> |        |
| Proverbs . . . . .   | 1-9           | 1-9    |
| Incantations . . . . .   | 10-16         | 10-13  |
| Lamentations . . . . .   | 17-33         | 14-34  |
| Lamentation over the City of Ur . . . . .                              | 17-24         | 14-27  |
| Another Lamentation over the City of Ur . . . . .                      | 25-26         | 28-29  |
| Lamentation over Sumer . . . . .                                       | 27            | 29     |
| Lamentation over Lagash . . . . .                                      | 28-29         | 30-31  |
| Lamentation over . . . . .   | 30            | 32     |
| Lamentation over Eridu . . . . .                                       | 31            | 33     |
| Lamentation over . . . . .   | 32-33         | 34     |
| Hymns . . . . .  | 34-60         | 35-66  |
| Hymns to Deities . . . . .   | 34-42         | 35-46  |
| Hymn to the É - k u r (?) . . . . .                                    | 43-44         | 46     |
| Hymns to Temples . . . . .   | 45-49         | 47-52  |
| Hymns to Shulgi . . . . .  | 50-60         | 53-66  |
| Liturgies . . . . .  | 61-83         | 67-89  |
| Ishbi-Irra Liturgies . . . . .   | 61-63         | 67-69  |
| Idin-Dagan Liturgy . . . . .   | 64            | 69     |
| Royal Liturgies . . . . .  | 65            | 70-72  |
| Ishme-Dagan Liturgies . . . . .  | 66-74         | 73-82  |
| Libit-Ishtar Liturgies . . . . .                                       | 75-79         | 83-87  |
| Liturgical Compositions of . . . . .                                   | 80-83         | 87-89  |
| Legendary(?) Texts . . . . .   | 84-97         | 90-96  |
| Historical(?) Texts . . . . .  | 98-103        | 97-98  |
| Unduplicated Fragments . . . . .                                       | 104-35        | 99-109 |



## LIST OF ABBREVIATIONS

- BBI BARTON, GEORGE A. Miscellaneous Babylonian inscriptions (New Haven, 1918).
- BE Babylonian Expedition of the University of Pennsylvania. Series A: Cuneiform texts, edited by H. V. HILPRECHT (1893-1914).
- BE XXX RADAU, HUGO. Sumerian hymns and prayers to the god Dumu-zi; or, Babylonian Lenten songs from the temple library of Nippur (München, 1913).
- BE XXXI LANGDON, STEPHEN H. Historical and religious texts from the temple library of Nippur (München, 1914).
- CSRT CHIERA, EDWARD. Sumerian religious texts (Upland, Pa., 1924).
- CT Cuneiform texts from Babylonian tablets, &c., in the British Museum (London, 1896—).
- HAV RADAU, HUGO. Miscellaneous Sumerian texts from the temple library of Nippur, *in* Hilprecht anniversary volume (Leipzig, 1909) pp. 374-457.
- K 41 *Text published in* Society of Biblical Archaeology. Proceedings XVII (1895) Pls. I-II.
- PBS Pennsylvania. University. University Museum. Publications of the Babylonian Section (Philadelphia, 1911—).
- PBS I 1 MYHRMAN, DAVID W. Babylonian hymns and prayers (Philadelphia, 1911).
- PBS I 2 LUTZ, HENRY F. Selected Sumerian and Babylonian texts (Philadelphia, 1919).
- PBS X 2 LANGDON, STEPHEN H. Sumerian liturgical texts (Philadelphia, 1917).
- PBS X 4 LANGDON, STEPHEN H. Sumerian liturgies and psalms (Philadelphia, 1919).
- PBS XII LANGDON, STEPHEN H. Sumerian grammatical texts (Philadelphia, 1917).
- PBS XIII LEGRAIN, LÉON. Historical fragments (Philadelphia, 1922).
- SBH REISNER, GEORGE A. Sumerisch-babylonische Hymnen nach Thontafeln griechischer Zeit (Berlin, 1896).
- SEM CHIERA, EDWARD. Cuneiform series. III. Sumerian epics and myths (Oriental Institute publications XV [Chicago, 1934]).
- TRS I GENOUILLAC, HENRI DE. Textes religieux sumériens du Louvre I (Paris. Musée national du Louvre. Textes cunéiformes XV [1930]).
- TRS II *Ibid.* II (Paris ... XVI [1930]).
- VS Vorderasiatische Schriftdenkmäler der Königlichen Museen zu Berlin (Leipzig, 1907—).
- VS X ZIMMERN, HEINRICH. Sumerische Kultlieder as altbabylonischer Zeit. Zweite Reihe (Leipzig, 1913).



## INTRODUCTION TO THE TEXTS WITH COMPLETE LISTS OF DUPLICATES

### TEXTS 1-9. PROVERBS

The sources for evaluating the Sumerian proverb literature which to date has consisted of several poorly preserved bilinguals and one unrecognized unilingual (PBS XIII 50) are considerably increased by the material here published. Duplicates of these texts have not appeared in any previous publication. With No. 3 obv. iii 15-17, however, PBS XIII 50 obv.(?) i 2-5 is to be compared; with No. 5 obv. 1-2 SEM 58 obv. ii 11-12 is to be compared. No. 9 probably belongs to the so-called "Edubba" literature (cf. SEM 59-71); because of the fragmentary condition of the former, however, a more definite statement is at present impossible. Of the nine proverb texts here published, only two are duplicates: 1 obv. ii 1-18 = 2 obv. i 1 ff.<sup>1</sup>

### TEXTS 10-16. INCANTATIONS

Text 10 is a fragment of a tablet which contained a group of incantations beginning with the rubric *é n - é - n u - r u*.

Text 11 is an incantation of the so-called "Marduk-Ea" type.

Text 12 is a fragment with but a few signs extant. As is indicated by line 5, which probably read in the original *é n - é ( - n u - r u )*, this tablet too (cf. No. 10) originally contained a collection of incantation texts beginning with the rubric *é n - é - n u - r u*.

Text 13 is very probably an incantation text.

Text 14 is probably an incantation text.

Text 15, a fragment, like the preceding partially duplicates PBS XII 51.

Text 16 is an incantation of the so-called "Marduk-Ea" type.

13 rev. 2-3 = TRS II 56 obv. 1-2

15 obv.(?) i 3 ff. = PBS XII 51 rev. 6 ff.

14 obv. 1 ff. = PBS XII 51 obv. 1 ff.

### TEXTS 17-24. LAMENTATION OVER THE CITY OF UR

With the help of these texts and of the recently published TRS II 40, a well-nigh complete restoration of this lamentation, divided into 11 sections and containing over 400 lines, is now possible. A detailed list of the duplications enabling this reconstruction follows:

|   |   |
|---|---|
| <p>17 obv. i 1 ff. = CSRT 45 obv. i 7 ff.<br/>           i 1 ff. = TRS II 40 obv. i 16 ff.<br/>           i 8 ff. = PBS XIII 20 obv. i 1 ff.<br/>           ii 1 ff. = TRS II 40 obv. i 66 ff.<br/>           ii 5 ff. = 21 obv. 1 ff.<br/>           ii 11 ff. = PBS XIII 20 obv. ii 1 ff.<br/>           iii 1 ff.<sup>2</sup> = 19 obv. iii 14 ff.<br/>           iii 1 ff. = PBS X 4 No. 11 obv. iii 28 ff.<br/>           iii 1 ff. = PBS XIII 20 rev. iii 20 ff.<br/>           iii 1 ff. = TRS II 40 obv. ii 122 ff.</p> | <p>iv 15 ff. = PBS X 4 No. 11 rev. iii 1 ff.<br/>           iv 33 ff. = 19 rev. viii 1 ff.<br/>           v 1 ff. = BBI 6 rev. iii 49 ff.<br/>           v 1 ff. = TRS II 40 rev. ii 361 ff.<br/>           vi 1 ff. = TRS II 40 rev. ii 406 ff.</p>              |
| <p>rev. iv 1 ff. = BBI 6 obv. ii 33 ff.<br/>           iv 1 ff. = TRS II 40 rev. i 324 ff.<br/>           iv 8 ff. = 22 rev. iii 1 ff.</p>  | <p>18 obv. i 3 ff. = PBS X 4 No. 11 obv. iii 1 ff.<br/>           ii 1 ff. = PBS X 4 No. 11 obv. iv 6-11<br/>           ii 5 ff. = 22 obv. i 1 ff.</p>  |
|   | <p>19 obv. iii 1-13 = 21 rev. 4 ff.<br/>           iii 1 ff. = PBS X 4 No. 11 obv. iii 14-38<br/>           iii 1 ff. = PBS XIII 20 rev. iii 6-30<br/>           iii 1 ff. = TRS II 40 obv. ii 108 ff.<br/>           iv 1 ff. = PBS X 4 No. 11 obv. iv 22-39</p> |

<sup>1</sup> Numbers not preceded by abbreviations are those of texts published in this volume.

<sup>2</sup> It is not quite certain whether the fragments marked A, B, and C on Pl. 16 belong to this tablet or not.

## SUMERIAN TEXTS OF VARIED CONTENTS

|         |   |         |  |
|---------|---|---------|--|
| 19 obv. | iv 1 ff. =PBS XIII 20 rev. iv 12 ff.    |         | ii 1 ff. =PBS X 4 No. 11 obv. v 8 ff.    |
|         | iv 1 ff. =TRS II 40 obv. ii 168 ff.     |         | ii 1 ff. =TRS II 40 obv. iii 204 ff.     |
|         | v 1 ff. =PBS X 4 No. 11 obv. v 24-32    | rev.    | i 1 ff. =24 obv. 1 ff.                   |
|         | v 1 ff. =TRS II 40 obv. ii 221 ff.      |         | i 1 ff. =TRS II 40 obv. iii 254 ff.      |
| rev.    | vi 1 ff. =23 rev. iv 8 ff.              |         | ii 1 ff. =24 rev. 13 ff.                 |
|         | vi 1 ff. =BBI 6 obv. i 1-13             |         | ii 1 ff. =TRS II 40 rev. i 295 ff.       |
|         | vi 1 ff. =PBS X 4 No. 11 rev. i 38-50   |         | iii 1 ff. =17 rev. iv 8 ff.              |
|         | vi 1 ff. =TRS II 40 rev. i 275 ff.      |         | iii 1 ff. =TRS II 40 rev. i 331 ff.      |
|         | vii 1 ff. =BBI 6 obv. ii 17-31          |         | iii 5 ff. =PBS X 4 No. 11 rev. iii 1 ff. |
|         | vii 1 ff. =PBS X 4 No. 11 rev. ii 39-55 | 23 obv. | ii 1 ff. =TRS II 40 obv. iii 194 ff.     |
|         | vii 1 ff. =TRS II 40 rev. i 312 ff.     |         | ii 7 ff. =PBS X 4 No. 11 obv. v 1-9      |
|         | viii 1 ff. =17 rev. iv 33 ff.           |         | ii 12 ff. =22 obv. ii 1 ff.              |
|         | viii 1 ff. =BBI 6 rev. iii 24-47        |         | iii 1 ff. =PBS X 4 No. 11 obv. v 43-53   |
|         | viii 1 ff. =TRS II 40 rev. ii 349 ff.   |         | iii 1 ff. =TRS II 40 obv. iii 238 ff.    |
| 20 obv. | i 1 ff. =PBS X 4 No. 11 obv. v 20 ff.   | rev.    | iv 1 ff. =24 obv. 16-21                  |
|         | i 1 ff. =PBS XIII 20 rev. iv 10 ff.     |         | iv 1 ff. =BBI 6 obv. i 15-24             |
|         | i 1 ff. =TRS II 40 obv. ii 166 ff.      |         | iv 1 ff. =PBS X 4 No. 11 rev. i 29-45    |
|         | ii 1 ff. =PBS X 4 No. 11 obv. v 11 ff.  |         | iv 1 ff. =TRS II 40 rev. i 269 ff.       |
|         | ii 1 ff. =TRS II 40 obv. iii 211 ff.    |         | iv 8 ff. =19 rev. vi 1 ff.               |
| 21 obv. | 1 ff. =17 obv. ii 5 ff.                 |         | v 1 ff. =BBI 6 obv. ii 8-14              |
|         | 1 ff. =TRS II 40 obv. i 71-84           |         | v 1 ff. =PBS X 4 No. 11 rev. ii 26-34    |
| rev.    | 1 ff. =PBS X 4 No. 11 obv. iii 11-25    |         | v 1 ff. =TRS II 40 rev. i 304 ff.        |
|         | 1 ff. =PBS XIII 20 rev. iii 5-19        | 24 obv. | 1 ff. =22 rev. i 1 ff.                   |
|         | 1 ff. =TRS II 40 obv. ii 105-22         |         | 1 ff. =TRS II 40 obv. iii 254 ff.        |
|         | 4 ff. =19 obv. iii 1-13                 |         | 2 ff. =PBS X 4 No. 11 rev. i 1 ff.       |
| 22 obv. | i 1 ff. =18 obv. ii 5 ff.               |         | 8 ff. =BBI 6 obv. i 1-14                 |
|         | i 1 ff. =PBS X 4 No. 11 obv. iv 9-13    |         | 16-21=23 rev. iv 1 ff.                   |
|         | i 1 ff. =TRS II 40 obv. ii 156 ff.      | rev.    | 1 ff. =TRS II 40 rev. i 283 ff.          |
|         | i 3 ff. =PBS XIII 20 rev. iv 1 ff.      |         | 13 ff. =22 rev. ii 1 ff.                 |
|         | ii 1 ff. =23 obv. ii 12 ff.             |         |  |

## TEXTS 25-26. ANOTHER LAMENTATION OVER THE CITY OF UR

The extant text of the obverse of No. 25 tells of Sin's plaint to Enlil concerning the desolate state of his city as well as the latter's reply. The extant text of the reverse duplicates the first part of a long text (PBS X 2 No. 19) which is too poorly preserved to permit any conclusions with regard to its contents. The duplications are:

|                                       |                                 |
|---------------------------------------|---------------------------------|
| 25 obv. 1 ff. =26 rev.(?) 1 ff.       | 26 rev.(?) 1 ff. =25 obv. 1 ff. |
| rev. 25-31 =PBS X 2 No. 19 obv. 1 ff. |                                 |

## TEXT 27. LAMENTATION OVER SUMER

This text is a fragment of a lamentation describing the desolation which descended upon Sumer with the defeat of Ibi-Sin, the last of the kings of the 3d dynasty of Ur. It duplicates BE XXXI 3 as follows and then continues from where BE XXXI 3 stops:

|                                    |                                    |
|------------------------------------|------------------------------------|
| 27 obv. 1 ff. =BE XXXI 3 obv. 1-13 | rev. 1-3 =BE XXXI 3 rev. 20 to end |
|------------------------------------|------------------------------------|

## TEXTS 28-29. LAMENTATION OVER LAGASH

These two texts partially duplicate and help to restore PBS X 4 No. 6. The latter text, however, is itself so poorly preserved that it is impossible to state with certainty the desolating event that led to the destruction of Lagash and its state of ruin lamented in the composition. The duplications are:

|   |                                      |
|---|--------------------------------------|
| 28 obv. and rev. =PBS X 4 No. 6 obv. 23 ff. | 29 rev. iii 2 ff. =28 obv. 4 ff.     |
| obv. 4 ff. =29 rev. iii 2 ff.               | iii 2 ff. =PBS X 4 No. 6 obv. 26 ff. |

## INTRODUCTION TO THE TEXTS

3

## TEXT 30. LAMENTATION OVER . . . .

This text contains the lamentation by a deity (probably Ninni) over the destruction and desolation of her city and temple. It is written in the Eme-SAL dialect and partially duplicates the bilingual K 41. PBS X 2 No. 15, a text which had previously been published (BE XXX 12), is another duplicate, written in the Eme-KU dialect. The duplications are:

30 obv. ii 4 ff. = PBS X 2 No. 15 obv. i 10 ff.

ii 7 ff. = K 41 obv. i 3 ff.

This lamentation has many points of resemblance with SBH No. 31 also.

## TEXT 31. LAMENTATION OVER ERIDU

In the extant contents of this fragment the description of Eridu's desolation is continually interrupted by exclamatory complaints directed by the speaker to Enki in which the reason for the latter's cruelty to his city is demanded. There are no duplicates.

## TEXTS 32-33. LAMENTATIONS OVER . . . .

Because of their fragmentary nature and because no duplicates have as yet been located, a more exact statement of the contents of these texts is at present impossible.

## TEXTS 34-42. HYMNS TO DEITIES

Most of these texts are still unduplicated. In the following detailed description, unless duplications are specifically noted, the reader is to assume that none has as yet been located.

Text 34 is described as (sìr)-gíd-da-<sup>a</sup>nin-urta-kam, "a long song of Ninurta."

The extant contents of 35 rev. (the obverse is very fragmentary) show it to be a hymn to Ninurta; the expected classification, however, is wanting.

Text 36 is described as nar-balag-<sup>a</sup>ba-ú-kam. Its unduplicated text, of which only the upper portion of the obverse and the lower portion of the reverse are preserved, furnishes an example of an interesting orthographic phenomenon. Each group of three or four lines is introduced by the phrase nin-mu, "my lady," and then repeated with the name <sup>a</sup>ba-ú substituted for nin-mu. In the repeated groups, however, the scribe writes only the first half of each line, expecting the reader to complete each line with the aid of the unabbreviated group of lines which had preceded.

Text 37 is described as (sì)r-gíd-da-<sup>a</sup>siba-kam.

The name of the deity to whom No. 38 is addressed is not found in the extant text. The reverse duplicates CSRT 41 obv. 2 ff. The beginning of line 5 of 38 rev. is therefore to be read <sup>a</sup>nin-ka-si. A well preserved hymn to this deity, duplicating VS X 156, has recently been published (TRS I 20).

No. 39 is a poorly preserved text of a long hymn to a deity whose name is not preserved in the extant text. Line 9 of column v of the reverse was accidentally omitted by Dr. Chiera, whose notes state that the entire column was to be recopied. Death intervened.

Perhaps Nergal is the deity addressed in the hymn of which No. 40 is but a fragment (cf. obv. line 11).

Text 41, a fragment, belongs possibly to a hymn to Shamash.

Text 42 is probably a fragment of a hymn to Ninni.

## SUMERIAN TEXTS OF VARIED CONTENTS

## TEXTS 43-44. HYMN TO THE É - k u r(?)

These two fragments duplicate in part PBS I 2 No. 114 and BBI 10, parts of a composition which extols the é - k u r of Enlil at Nippur; it may, however, be only an extract from a longer text. The detailed duplications are:

|  |   |
|--|---|
| 43 obv. 1 ff. = PBS I 2 No. 114 obv. 17—rev. 5 | 44 obv. and rev. = PBS I 2 No. 114 rev. 1 ff. |
| 6 ff. = 44 obv. 1 ff.                          | obv. 1 ff. = 43 obv. 6 ff.                    |
| 10 = BBI obv. 1                                | obv. 5 ff. = BBI 10 obv. 1-10                 |

## TEXTS 45-49. HYMNS TO TEMPLES

This material adds considerably to the rather fragmentary texts thus far published containing brief hymns to the more important temples situated in the various cities of Sumer. The duplications are:

|  |  |
|--|--|
| 45 rev. iv 13 ff. = BE XXXI 18 obv. ii 1 ff. | 48 obv. ii 1 ff. = 46 obv. ii 5 ff.  |
| 46 obv. ii 5 ff. = 48 obv. ii 1 ff.          | 49 obv.(?) 1 ff. = PBS XII 16 rev. i 4 ff. (where numerous variants are to be found) |

## TEXTS 50-60. HYMNS TO SHULGI

Numerous Shulgi hymns have appeared to date; compare the group listed in CSRT page 24. To this list are to be added CSRT 22, CT 36 Pls. 26-27, and the more recently published material TRS I 13, 14, 31, 32, and TRS II 44 and 50 (the latter not recognized as a Shulgi hymn in the introductory remarks to that publication; cf. TRS II 50). Our Nos. 50-60 are duplicated in part by the material just listed, though a large part of it still remains unique.

Texts 54-55 are poorly preserved fragments of Shulgi hymns; compare obv. 4 of the former as well as obv.(?) 6 of the latter.

Text 57 is a fragment of a text which probably contained a Shulgi hymn; with its last line the last line of the Shulgi hymn in CT 36 Pls. 26-27 is to be compared.

Text 58 is probably a fragment of a Shulgi hymn; compare rev. 1, 6, and 8.

Text 60 is probably a hymn to Shulgi; compare rev. 18.

The duplications are:

|   |   |
|---|---|
| 50 obv. 1 ff. = 51 obv. 13—rev. 46      | 53 rev. 1 ff. = TRS I 14 rev. vi 5 ff.    |
| rev. 16-18 = 59 rev. 21-26              | 56 obv. 1 ff. = PBS I 1 No. 7 rev. 63 ff. |
| rev. 16-18 = CSRT 14 obv. 18-20         | 1 ff. = TRS II 44 obv. ii 57 ff.          |
| 51 obv. 13—rev. 46 = 50 obv. 1 ff.      | 59 rev. 21-26 = 50 rev. 16-18             |
| rev. 41-46 = 59 rev. 21-26              | 21-26 = 51 rev. 41-46                     |
| 41-46 = CSRT 14 obv. 18-20              | 21-26 = CSRT 14 obv. 18-20                |
| 52 rev. i 9 ff. = CSRT 22 obv. and rev. |   |
| i 15 ff. = TRS II 50 obv. 1-14          |   |
| ii 1-8 = TRS II 50 obv. 27-34           |   |
| ii 9-35 = TRS II 50 rev. 35-60          |   |

## TEXTS 61-63. ISHBI-IRRA LITURGIES

This material, consisting of liturgical texts composed for the founder of the Isin dynasty, is still unduplicated; a more detailed description follows.

Text 61 consists of a brief hymn to the goddess Nin-insina and ends with a prayer addressed to her that she may rejoice with Ishbi-Irra.

Text 62 is a fragment of a hymn extolling the deeds of Ishbi-Irra. It was divided into sections marked by the notation k i - š u b - g ú .

Text 63 is a fragment of a hymn extolling the deeds of Ishbi-Irra, similar in character to the



## INTRODUCTION TO THE TEXTS

5

preceding. Because of its fragmentary nature, it is impossible to state with certainty whether or not it too was divided into sections.

## TEXT 64. IDIN-DAGAN LITURGY

This fragment duplicates in part CSRT 1. Thus 64 rev. i 1 ff.=CSRT 1 rev. v 8-18, while 50 rev. ii=CSRT rev. vi 10-15. The latter text is an excellently preserved composition consisting primarily of a hymn to Ninni. It is of special importance in that it furnishes one of the earliest sources for our knowledge of the rites and mysteries performed during the celebration of the Babylonian New Year festival. A detailed list of the variants which our fragment provides to CSRT 1 is to be found in that volume (p. 11).

## TEXT 65. ROYAL LITURGIES

This text contains the rather fragmentary remains of a large tablet the contents of which consisted of liturgical compositions, primarily hymnal in character, dedicated to several kings. At least three of these are identified by the extant material: Gimil-Sin, the fourth king of the 3d dynasty of Ur; and Gimil-ilishu and Libit-Ishtar, the second and fifth kings of the Isin dynasty. However, the order followed in the tablet is Libit-Ishtar, Gimil-Sin, and Gimil-ilishu. CSRT 13 furnishes another instance of a tablet containing liturgical material composed for kings belonging to different dynasties; Shulgi, the second king of the 3d dynasty of Ur, and Ishme-Dagan, the fourth king of Isin, are the personages involved in that text.

## TEXTS 66-74. ISHME-DAGAN LITURGIES

Nos. 66-68 partially duplicate and help to restore a liturgical composition which, as text 66 shows, had contained at least ten sections marked by the notation *k i - š u b - g ú*. The construction of this liturgy is significant. It begins with a lament describing the desolation of Nippur and its inhabitants because its lord Enlil had turned from it. A note of comfort and consolation is introduced in the fifth section and is further developed in the following section, which tells of Enlil's intrusting the restoration of the city to Ishme-Dagan, when the god had at last turned a merciful ear to its supplications. Because of the poor preservation of the remaining sections the nature of their contents, which seem to treat of various important cities in Sumer, is quite uncertain. The duplications are:

66 obv. i 1 ff.=PBS X 4 No. 1 obv. ii 4-26                      67 obv. 1 ff.=66 rev. iii 1 ff.  
           ii 1 ff.=PBS X 4 No. 1 rev. iii 1-3 and 34-36      68 obv. 1 ff.=PBS X 4 No. 1 rev. i 24-31  
           rev. iii 1 ff.=67 obv. 1 ff.

The fragmentary condition of texts 69-71 does not permit their definite placing with any of the numerous Ishme-Dagan liturgical compositions already published. The nature of their extant contents points to a resemblance with such texts as PBS X 4 No. 2, PBS X 2 No. 9, and PBS X 2 No. 14. The first two of the texts last mentioned can now be partially restored with the aid of a recently published duplicate (TRS I 9) which not only includes all the material contained in PBS X 4 No. 2 and PBS X 2 No. 9, but continues with two additional columns of well preserved hymnal material in praise of Ishme-Dagan. Line 17 of No. 69 and line 6 of No. 70 indicate with a fair degree of certainty that these are Ishme-Dagan compositions. Far less certain is the classification of No. 71; its inclusion among the Ishme-Dagan liturgies rests on the following three equations:

71 obv. 8=72 obv.(?) 11                                      9=TRS I 9 rev. v 3  
           rev. 9=PBS X 2 No. 9 rev. i 2

No. 72, a fragmentary text, duplicates in part PBS X 2 No. 14, which is a liturgical composition commencing with a hymn addressed to the goddess Bau and continuing with a description of the good fate decreed by Enlil to Ishme-Dagan, no doubt upon the intercession of the latter. The duplications are as follows:

72 obv.(?) 1 ff.=PBS X 2 No. 14 rev. 12 ff.

11=71 obv. 8

The reverse(?) of No. 72, however, does not correspond with any portion of PBS X 2 No. 14.

No. 73 is a fairly well preserved unduplicated text containing a hymnal composition to the god Nergal (written <sup>a</sup>n è - i r í - g a l), interspersed with prayers for the well-being of Ishme-Dagan. CSRT 12 is a similar composition addressed to the god Nergal but concerning itself with the king Gimil-ilishu; it differs too in its structure.

The extant contents of the fragment 74 indicate it to be a prayer by Ishme-Dagan for his well-being, interspersed with self-laudatory statements concerning his pious acts and his favored position in the heart of Enlil.

#### TEXTS 75-79. LIBIT-ISHTAR LITURGIES

The interpretation of No. 75 is made difficult by its poor state of preservation. The earlier portion of the extant contents seems to describe a conclave of the gods in which is included a conversation between Ninurta and Enlil. In the last portion of the preserved material, Libit-Ishtar, the fifth ruler of the Isin dynasty, is addressed in characteristic hymnal style.

Nos. 76-77, two fragments, duplicate in part a well preserved self-laudatory hymn of Libit-Ishtar (TRS II 48), dated in the reign of Samsu-iluna. In the same publication are to be found three additional texts (TRS II 65, 67, 91) partially duplicating this same hymn. Our duplications are:

76 obv. 1 ff.=TRS II 48 obv. ii 37-44

4 ff.=77 rev. 1 ff.

6 ff.=TRS II 91 obv. 1 ff.

77 rev. 1 ff.=76 obv. 4 ff.

1 ff.=TRS II 48 obv. ii 40 ff.

3 ff.=TRS II 91 obv. 1 ff.

No. 78, a fragment, partially duplicates a well preserved six-column hymn addressed to Libit-Ishtar (TRS II 87), dated in the reign of Samsu-iluna. No. 78, which in its original and complete state covered only the first and part of the second column of that hymn, provides several interesting variants in the relatively small portion still remaining. Another duplicate of this composition is to be found in PBS XIII 49. The duplications are:

78 obv. 1 ff.=PBS XIII 49 obv. i 1 ff.

1 ff.=TRS II 87 obv. i 1-16

rev. 1 ff.=TRS II 87 obv. ii 12-15

No. 79, a fragment of a Libit-Ishtar liturgical composition, is as yet unduplicated.

#### TEXTS 80-83. LITURGICAL COMPOSITIONS OF . . . .

These four liturgical compositions cannot be more definitely placed because the name of the king or god to whom they are addressed is not preserved in the extant material. Nos. 80 and 82, which seem to be self-laudatory hymns, and No. 83, a liturgy composed in the Eme-sal dialect, are as yet unduplicated. No. 81, which is probably a fragment of a hymn, is duplicated as follows:

81 obv. ii 1 ff.=HAV 21 obv. 4 ff.

ii 9 ff.=PBS XII 38 obv. 1 ff.

## INTRODUCTION TO THE TEXTS

7

## TEXTS 84-97. LEGENDARY(?) TEXTS

The limited material furnished by these fragmentary texts points to a legendary or epic content. With the exception of No. 94 no duplicates have as yet been located. The duplications of No. 94 are (cf. CSRT p. 12):

94 obv. and rev. = PBS XIII 43:13 ff.

rev. 19 ff. = CSRT 2 obv. 1 ff.

## TEXTS 98-103. HISTORICAL(?) TEXTS

The fragmentary material furnished by these poorly preserved texts points to a content of historical nature. Duplicates have thus far been located for Nos. 100 and 101 only:

100 obv. 1 ff. = TRS II 64 rev. 33-39

101 obv.(?) 1 ff. = TRS II 66 rev. 29-36

5 ff. = TRS II 66 rev. 1-5

TRS II 64 and 66 are, however, themselves duplicates; the reverse of No. 66 contains the reverse of No. 64 from line 35 to the end and then continues with additional material. The preserved contents of the composition as restored by TRS II 64 and 66 as well as by our Nos. 100 and 101 deal primarily with the splendor of the city of Agade during the reigns of Sargon and Naram-Sin.

## TEXTS 104-35. UNDUPLICATED FRAGMENTS

Nothing definite can be stated with regard to these poorly preserved fragments, for the extant contents of which no duplicating material has as yet been located.

## INDEX OF TEXT AND CATALOGUE NUMBERS

| Text No. | Cat. No. | Text No. | Cat. No. | Text No. | Cat. No. | Cat. No. | Text No. | Cat. No. | Text No. | Cat. No. | Text No. |
|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|
| 1        | 13394    | 47       | 13954    | 93       | 8734     | 2156     | 3        | 8032     | 120      | 13394    | 1        |
| 2        | 8321     | 48       | 6986     | 94       | 13946    | 2156a    | 4        | 8034     | 115      | 13395    | 66       |
| 3        | 2156     | 49       | 7948     | 95       | 13300    | 2203     | 126      | 8079     | 23       | 13397    | 107      |
| 4        | 2156a    | 50       | 8549     | 96       | 7149     | 2215     | 58       | 8137     | 111      | 13627    | 77       |
| 5        | 14010    | 51       | 13906    | 97       | 8010     | 2224     | 104      | 8314     | 123      | 13661    | 113      |
| 6        | 13861    | 52       | 7076     | 98       | 6987     | 2278     | 67       | 8316     | 54       | 13861    | 6        |
| 7        | 7927     | 53       | 14071    | 99       | 14058    | 2279     | 31       | 8321     | 2        | 13869    | 43       |
| 8        | 8739     | 54       | 8316     | 100      | 8408     | 3829     | 13       | 8324     | 27       | 13879    | 119      |
| 9        | 10213    | 55       | 14034    | 101      | 6813     | 3878     | 22       | 8408     | 100      | 13881    | 130      |
| 10       | 13256    | 56       | 14001    | 102      | 6896     | 3956     | 112      | 8447     | 39       | 13900    | 45       |
| 11       | 6927     | 57       | 7055     | 103      | 10086    | 3969     | 109      | 8473     | 116      | 13906    | 51       |
| 12       | 14154    | 58       | 2215     | 104      | 2224     | 4593     | 25       | 8508     | 121      | 13911    | 24       |
| 13       | 3829     | 59       | 14086    | 105      | 13953    | 6775     | 117      | 8548     | 37       | 13936    | 35       |
| 14       | 10225    | 60       | 14111    | 106      | 13978    | 6813     | 101      | 8549     | 50       | 13938    | 34       |
| 15       | 14113    | 61       | 12604    | 107      | 13397    | 6889     | 19       | 8734     | 93       | 13941    | 38       |
| 16       | 10756    | 62       | 14022a   | 108      | 7782     | 6896     | 102      | 8739     | 8        | 13946    | 94       |
| 17       | 14110    | 63       | 14022b   | 109      | 3969     | 6897     | 83       | 8770     | 80       | 13951    | 46       |
| 18       | 6993     | 64       | 7909     | 110      | 8007     | 6898     | 134      | 8818     | 68       | 13953    | 105      |
| 19       | 6889     | 65       | 13381    | 111      | 8137     | 6900     | 70       | 8884     | 133      | 13954    | 47       |
| 20       | 6905     | 66       | 13395    | 112      | 3956     | 6902     | 69       | 10086    | 103      | 13978    | 106      |
| 21       | 7975     | 67       | 2278     | 113      | 13661    | 6905     | 20       | 10213    | 9        | 14001    | 56       |
| 22       | 3878     | 68       | 8818     | 114      | 7138     | 6927     | 11       | 10220    | 91       | 14010    | 5        |
| 23       | 8079     | 69       | 6902     | 115      | 8034     | 6984     | 36       | 10225    | 14       | 14022a   | 62       |
| 24       | 13911    | 70       | 6900     | 116      | 8473     | 6986     | 48       | 10226    | 44       | 14022b   | 63       |
| 25       | 4593     | 71       | 13298    | 117      | 6775     | 6987     | 98       | 10227    | 33       | 14028    | 74       |
| 26       | 12671    | 72       | 14076    | 118      | 7816     | 6993     | 18       | 10228    | 42       | 14034    | 55       |
| 27       | 8324     | 73       | 15209    | 119      | 13879    | 7055     | 57       | 10229    | 90       | 14054    | 79       |
| 28       | 13112    | 74       | 14028    | 120      | 8032     | 7076     | 52       | 10305    | 84       | 14058    | 99       |
| 29       | 10342    | 75       | 14062    | 121      | 8508     | 7138     | 114      | 10342    | 29       | 14062    | 75       |
| 30       | 11349    | 76       | 7945     | 122      | 7990     | 7149     | 96       | 10351    | 92       | 14071    | 53       |
| 31       | 2279     | 77       | 13627    | 123      | 8314     | 7285     | 85       | 10756    | 16       | 14076    | 72       |
| 32       | 11178    | 78       | 14134    | 124      | 12672    | 7399     | 132      | 11178    | 32       | 14077    | 41       |
| 33       | 10227    | 79       | 14054    | 125      | 14137    | 7782     | 108      | 11346    | 89       | 14086    | 59       |
| 34       | 13938    | 80       | 8770     | 126      | 2203     | 7816     | 118      | 11347    | 82       | 14094    | 88       |
| 35       | 13936    | 81       | 19795    | 127      | 12787    | 7820     | 128      | 11349    | 30       | 14109    | 87       |
| 36       | 6984     | 82       | 11347    | 128      | 7820     | 7909     | 64       | 11785    | 86       | 14110    | 17       |
| 37       | 8548     | 83       | 6897     | 129      | 7982     | 7927     | 7        | 12604    | 61       | 14111    | 60       |
| 38       | 13941    | 84       | 10305    | 130      | 13881    | 7945     | 76       | 12671    | 26       | 14113    | 15       |
| 39       | 8447     | 85       | 7285     | 131      | 8022     | 7948     | 49       | 12672    | 124      | 14134    | 78       |
| 40       | 7972     | 86       | 11785    | 132      | 7399     | 7972     | 40       | 12787    | 127      | 14137    | 125      |
| 41       | 14077    | 87       | 14109    | 133      | 8884     | 7975     | 21       | 13110    | 135      | 14154    | 12       |
| 42       | 10228    | 88       | 14094    | 134      | 6898     | 7982     | 129      | 13112    | 28       | 15209    | 73       |
| 43       | 13869    | 89       | 11346    | 135      | 13110    | 7990     | 122      | 13256    | 10       | 19795    | 81       |
| 44       | 10226    | 90       | 10229    |          |          | 8007     | 110      | 13298    | 71       |          |          |
| 45       | 13900    | 91       | 10220    |          |          | 8010     | 97       | 13300    | 95       |          |          |
| 46       | 13951    | 92       | 10351    |          |          | 8022     | 131      | 13381    | 65       |          |          |

1

OBVERSE

COL. I

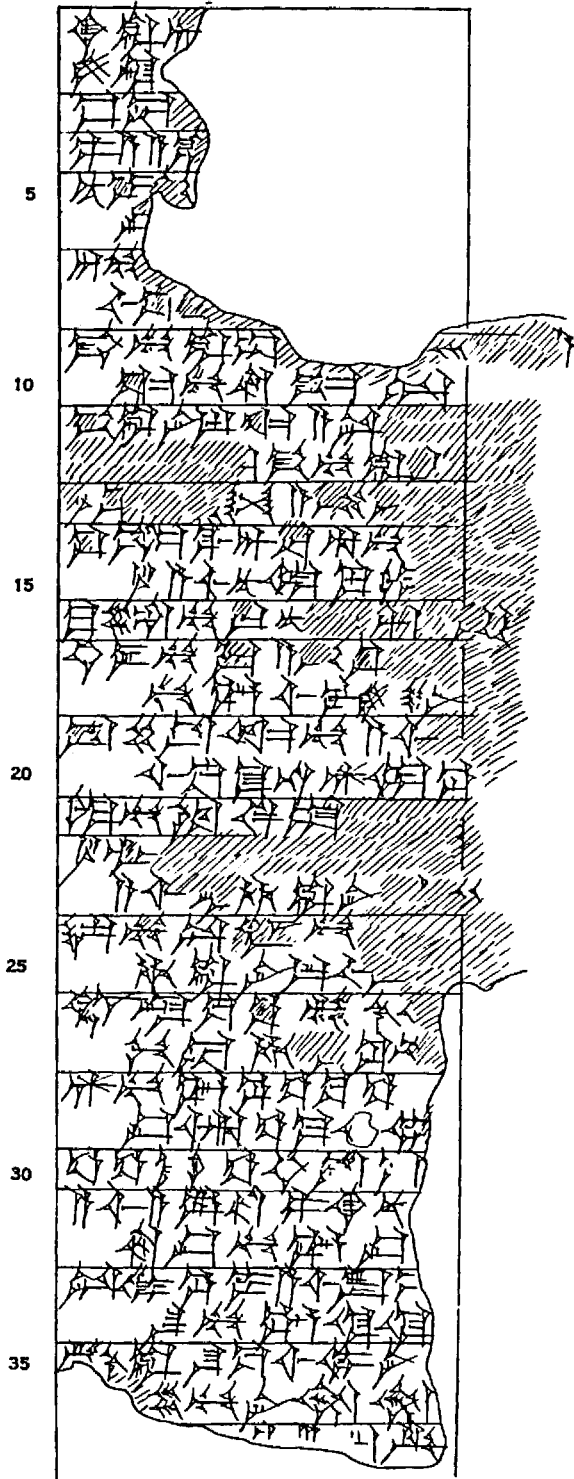
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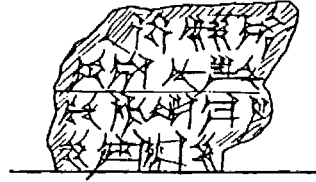
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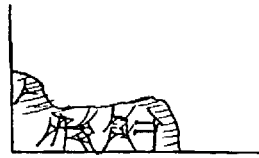
OBVERSE  
COL. III



REVERSE  
COL. I



REVERSE  
COL. II



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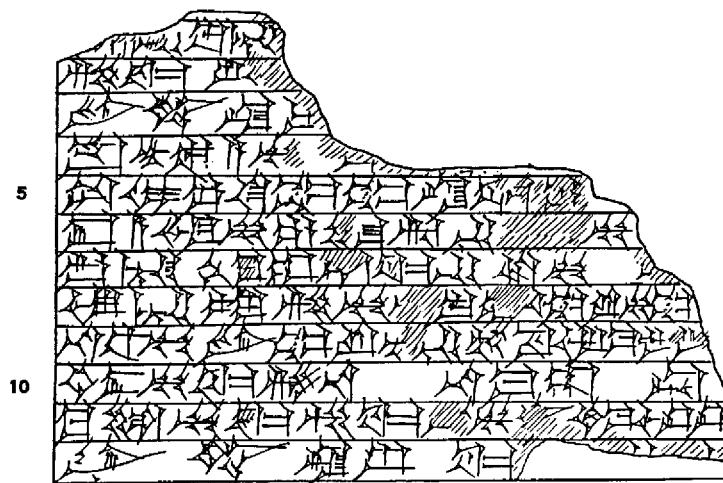




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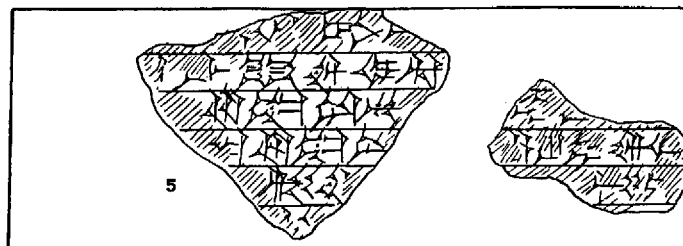
OBVERSE

COL. I



REVERSE

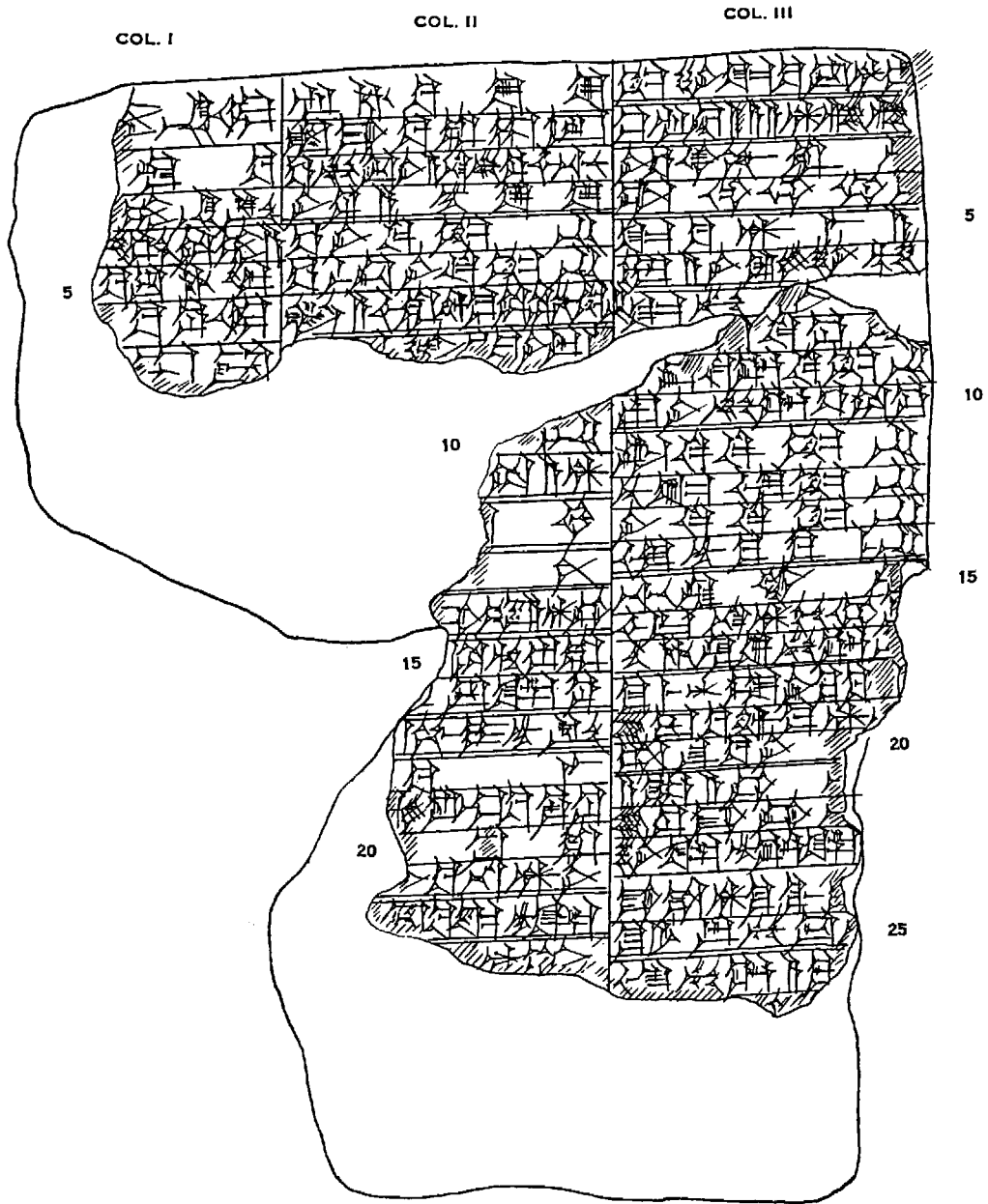
COL. IV



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3  
OBVERSE



REVERSE FOLLOWING PLATE

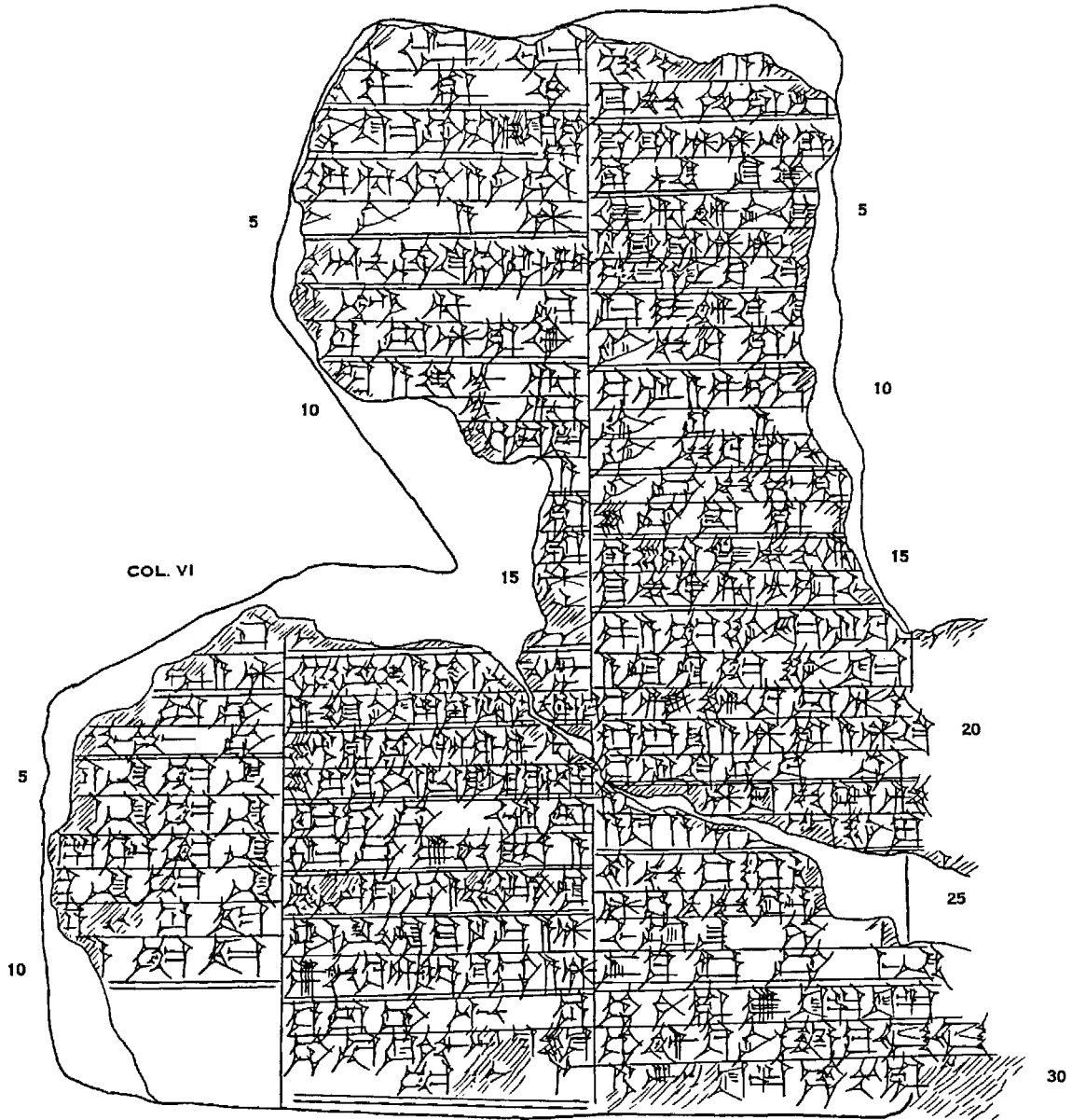


3

REVERSE

COL. V

COL. IV

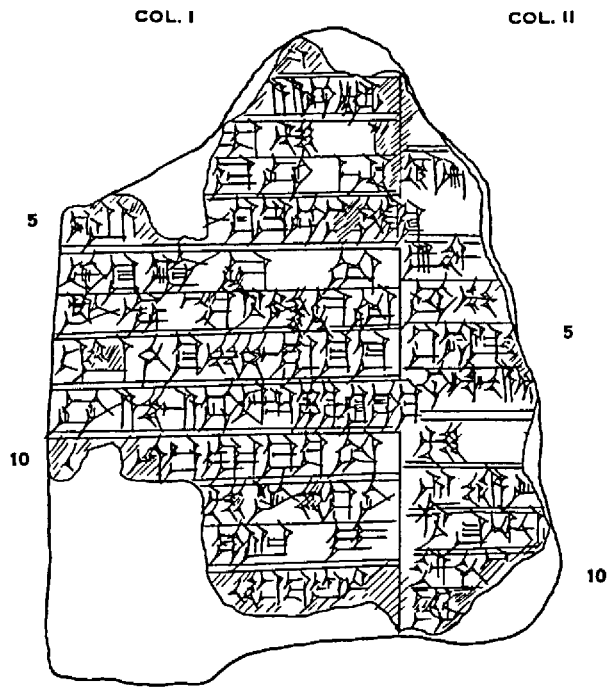


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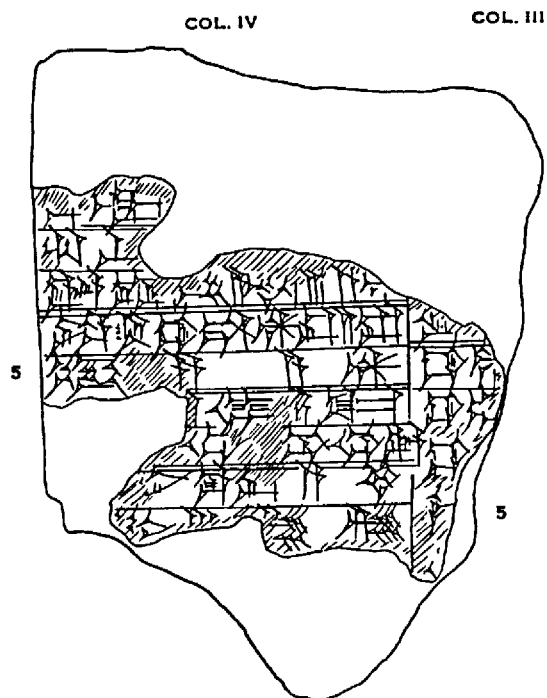


4

OBVERSE



REVERSE

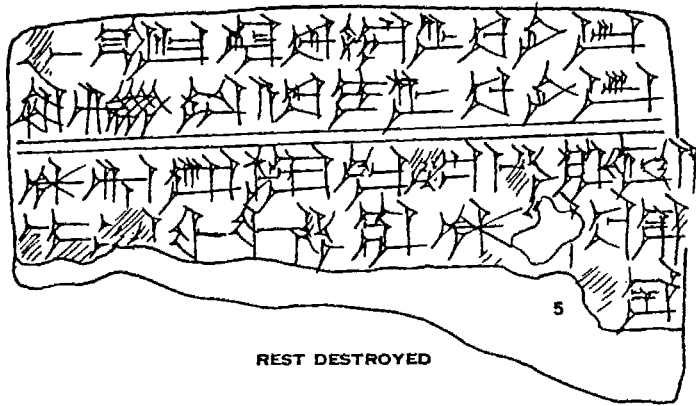






5

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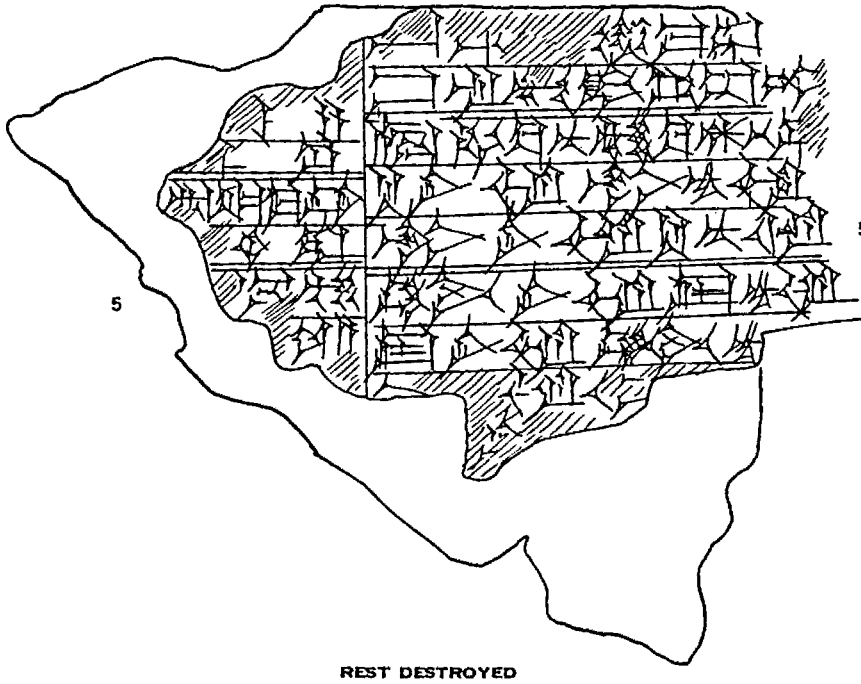


6

OBVERSE

COL. I

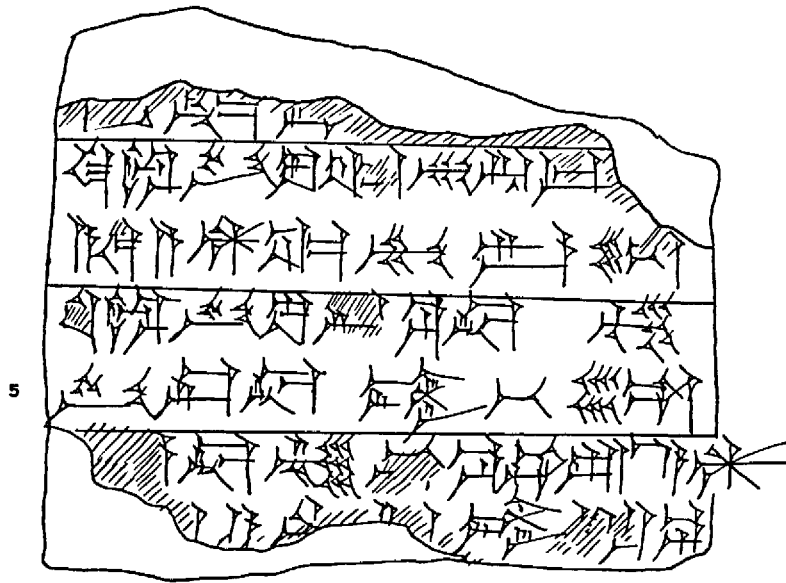
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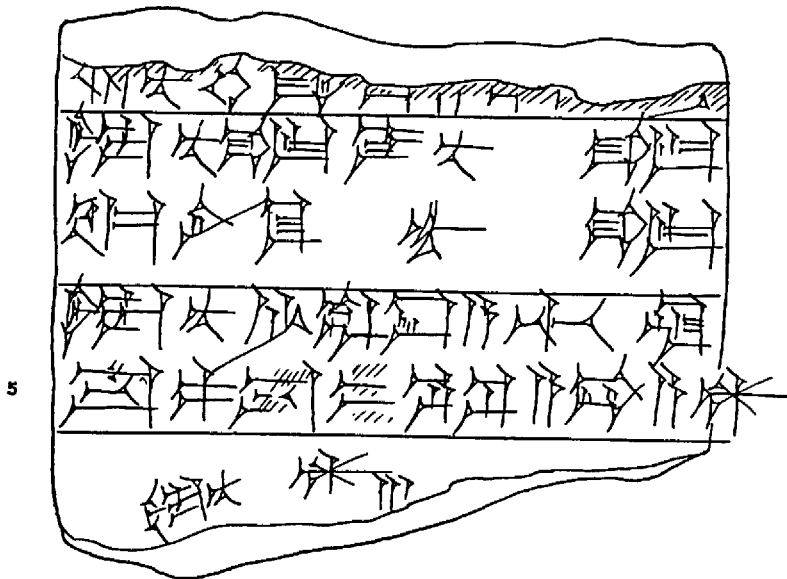


7

OBVERSE



REVERSE

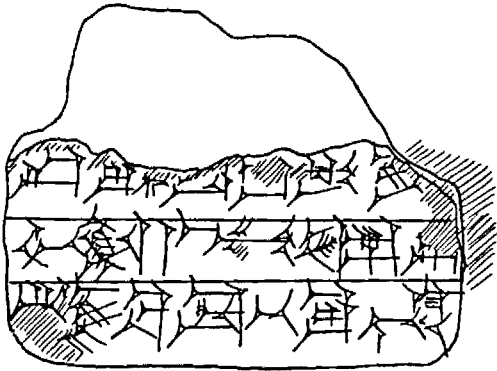




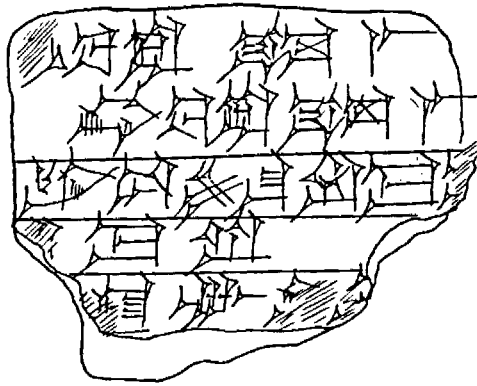
8

OBVERSE

REVERSE



5



9

OBVERSE

COL. I

COL. II



5

10

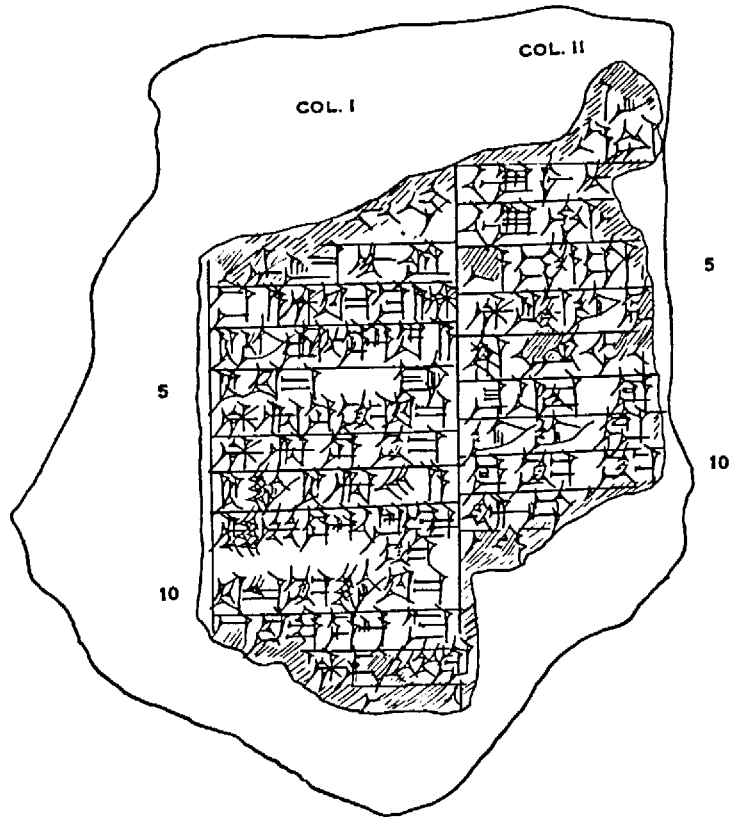
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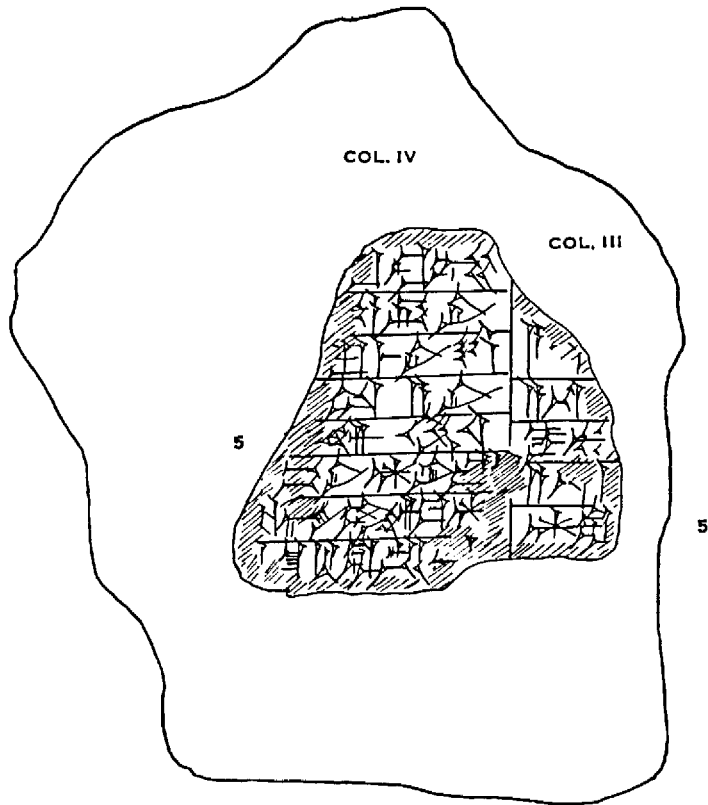


10

OBVERSE



REVERSE

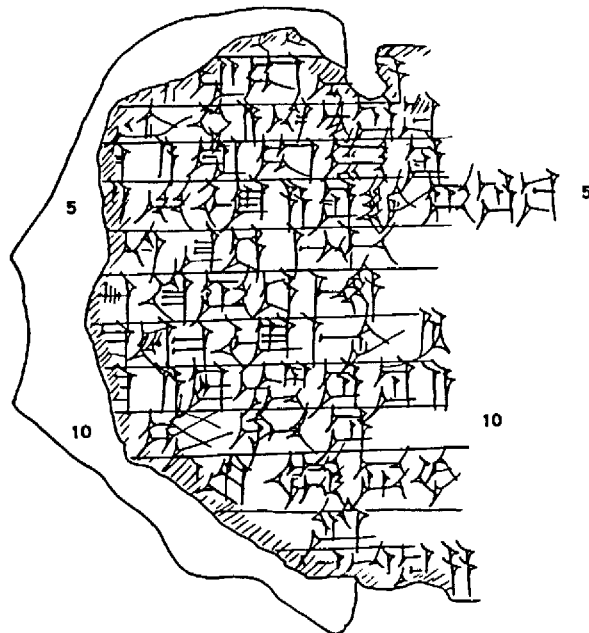






11

OBVERSE

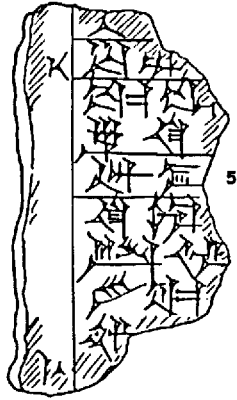


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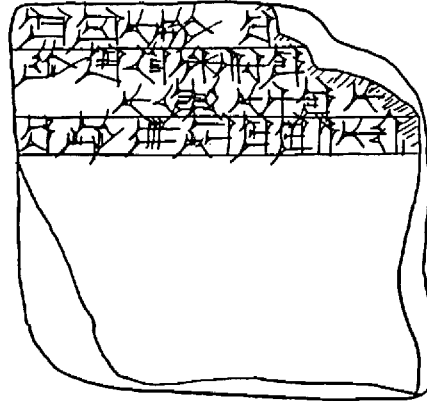


12  
REVERSE?



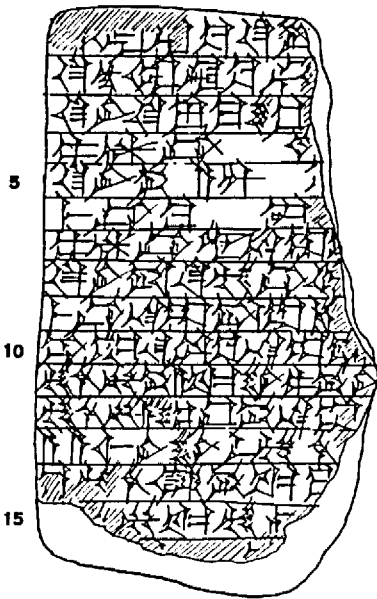
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13  
REVERSE



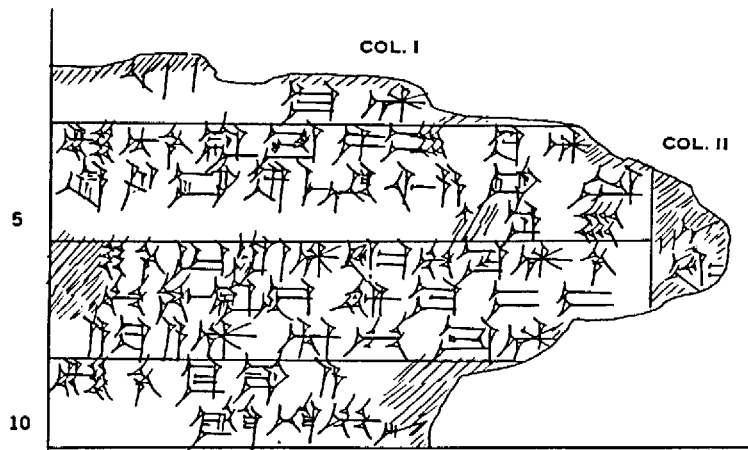
OBVERSE DESTROYED

14  
OBVERSE  
COL. I



REVERSE NOT INSCRIBED

15  
OBVERSE?



REVERSE FOLLOWING PLATE



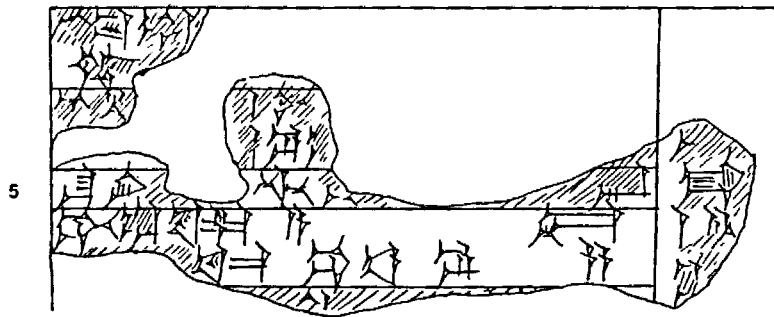


15

REVERSE?

COL. IV

COL. III

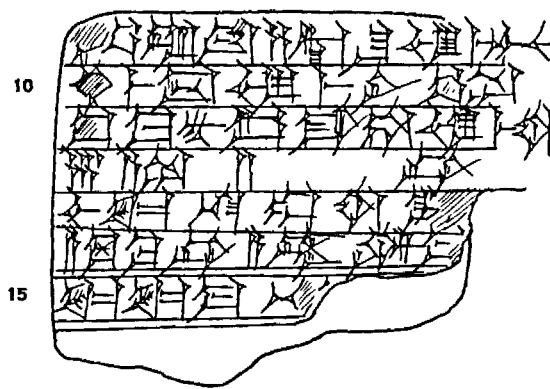
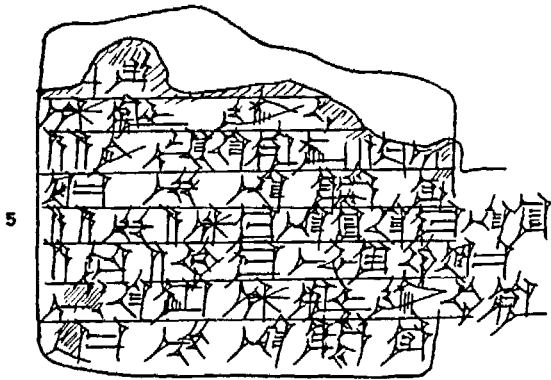


OBVERSE PRECEDING PLATE

16

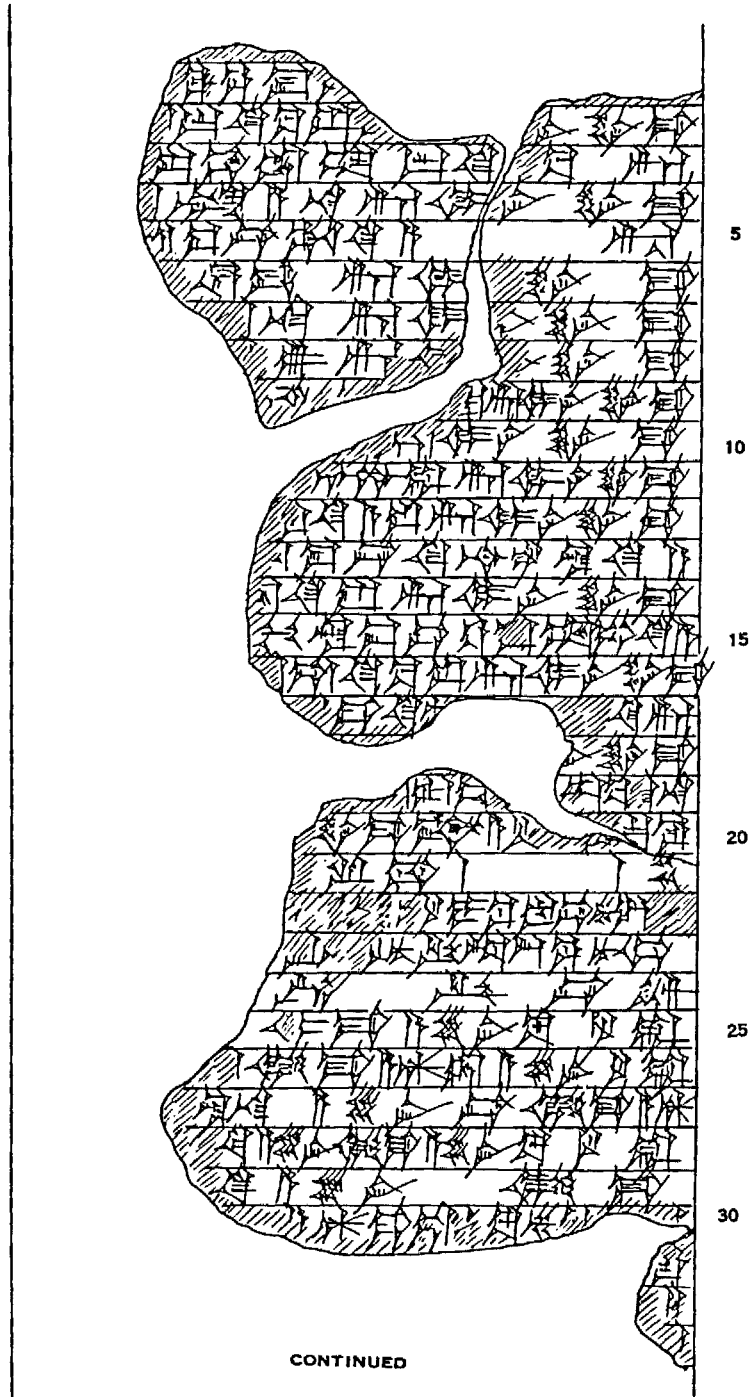
OBVERSE

REVERSE





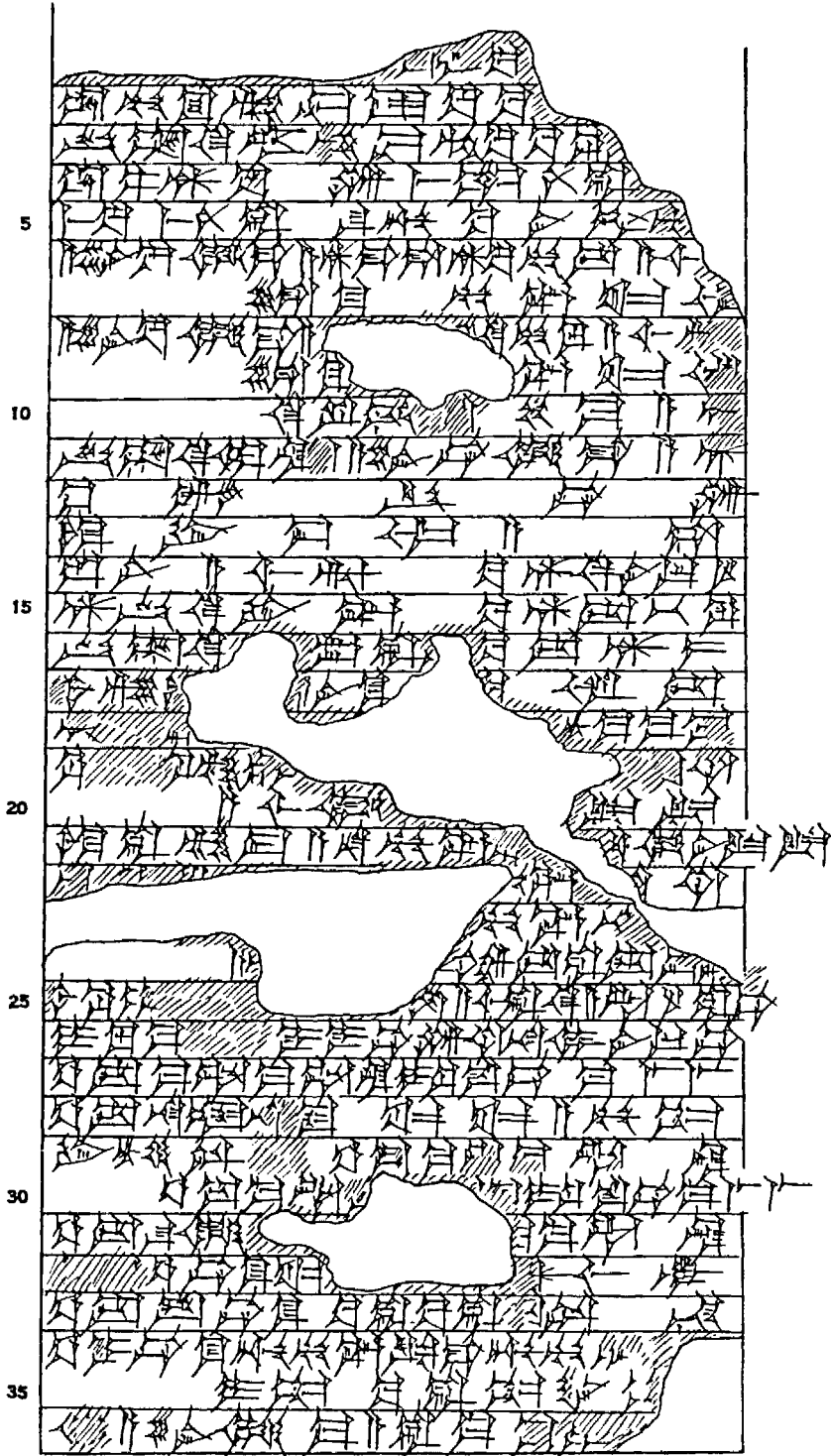
17  
OBVERSE  
COL. I





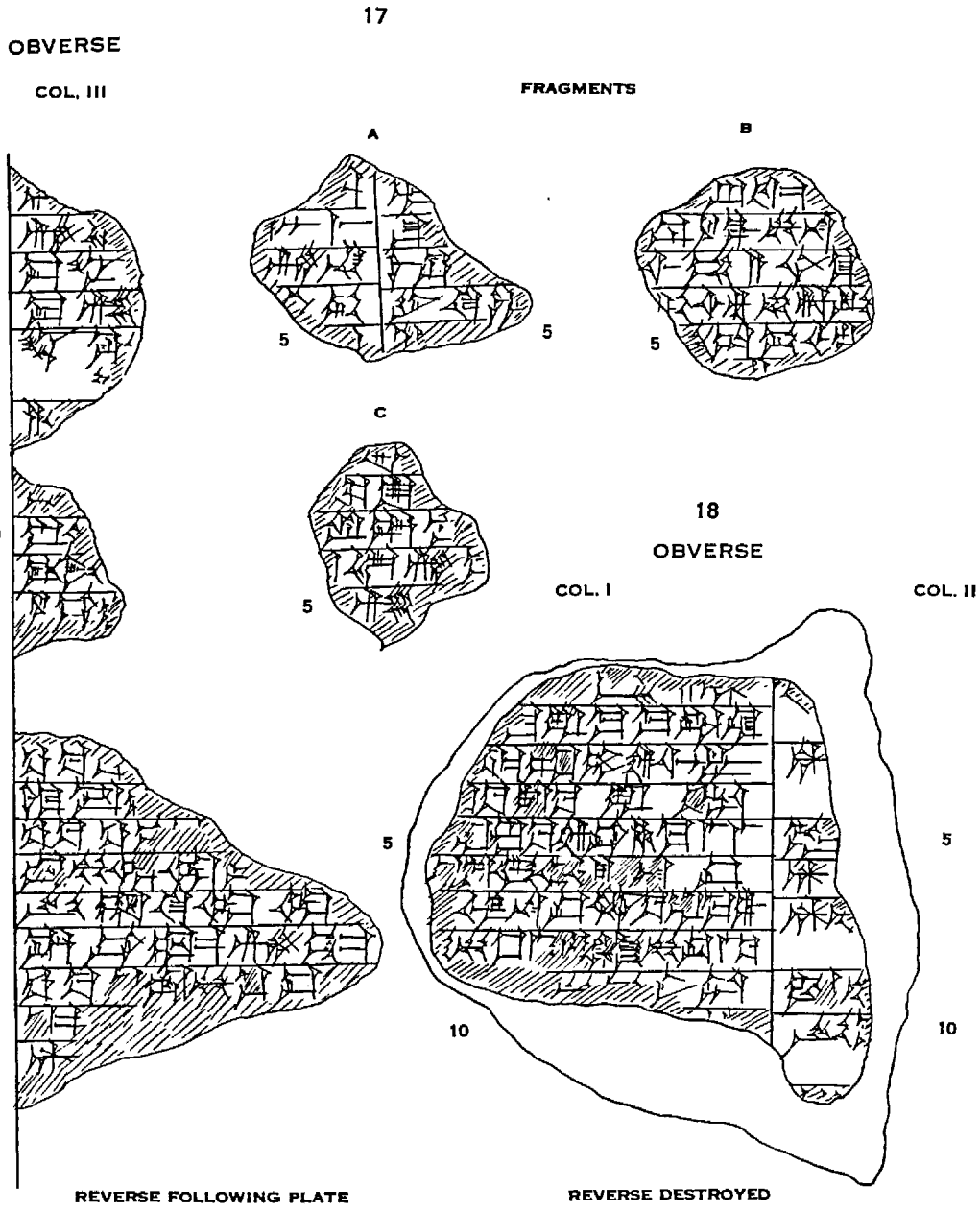


17  
OBVERSE  
COL. II



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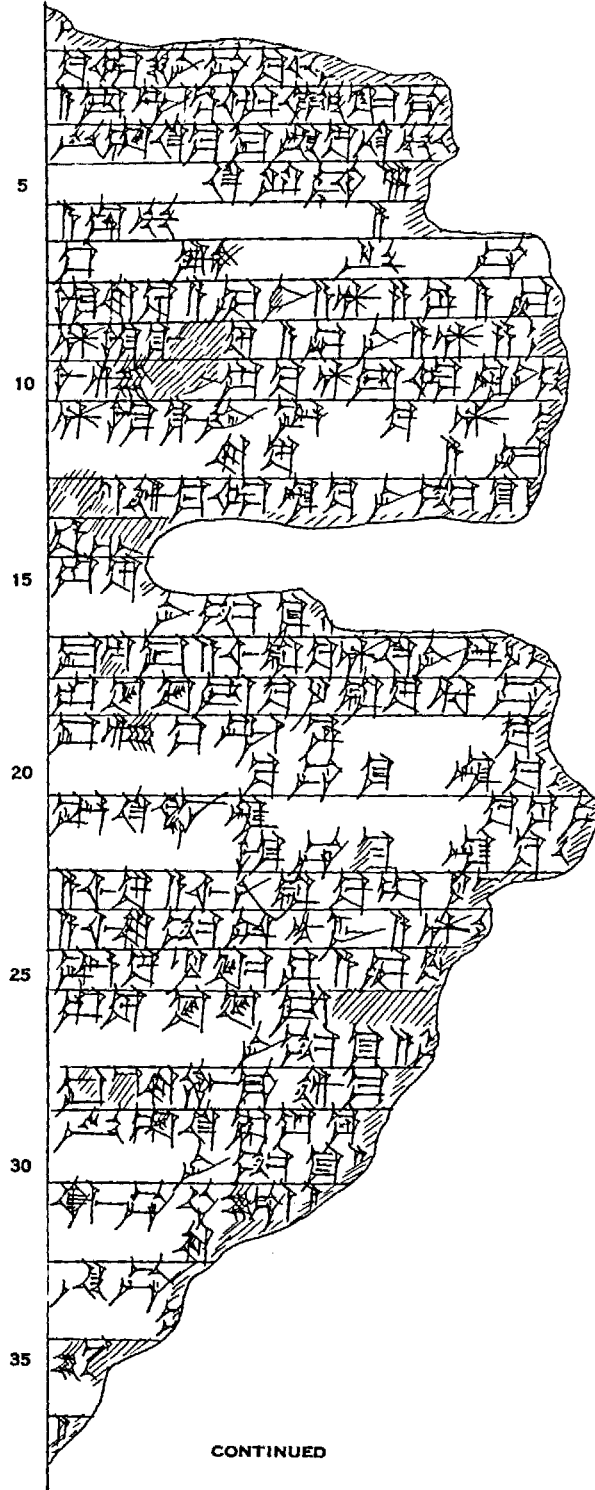






REVERSE

COL. IV





REVERSE

COL. V

5  
 10  
 15  
 20  
 25  
 30  
 35

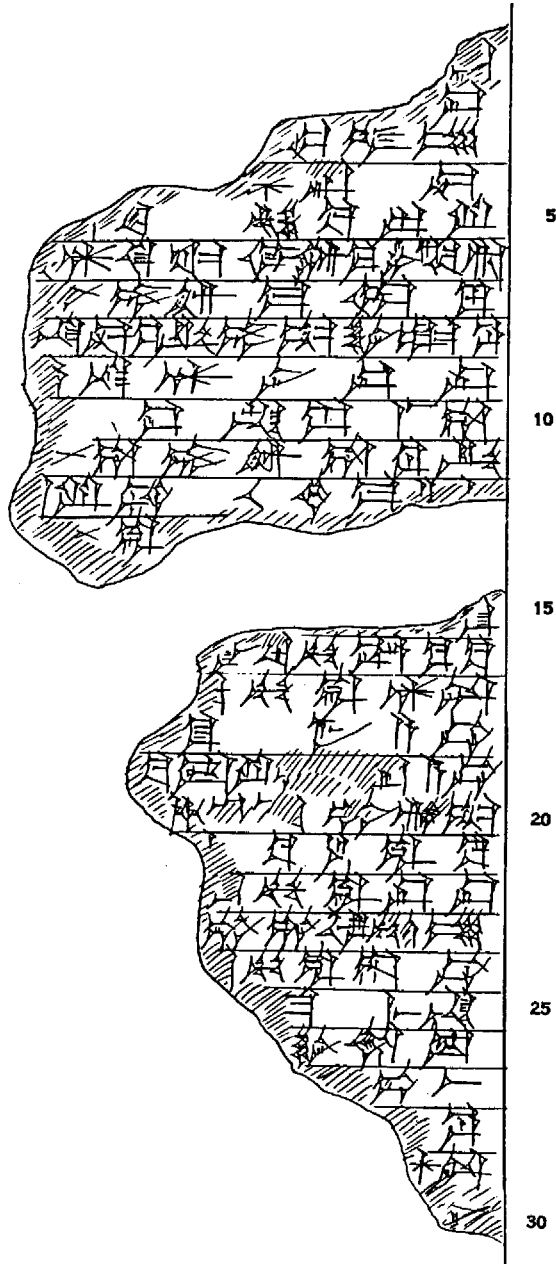
〇 SIC!

CONTINUED





17  
REVERSE  
COL. VI



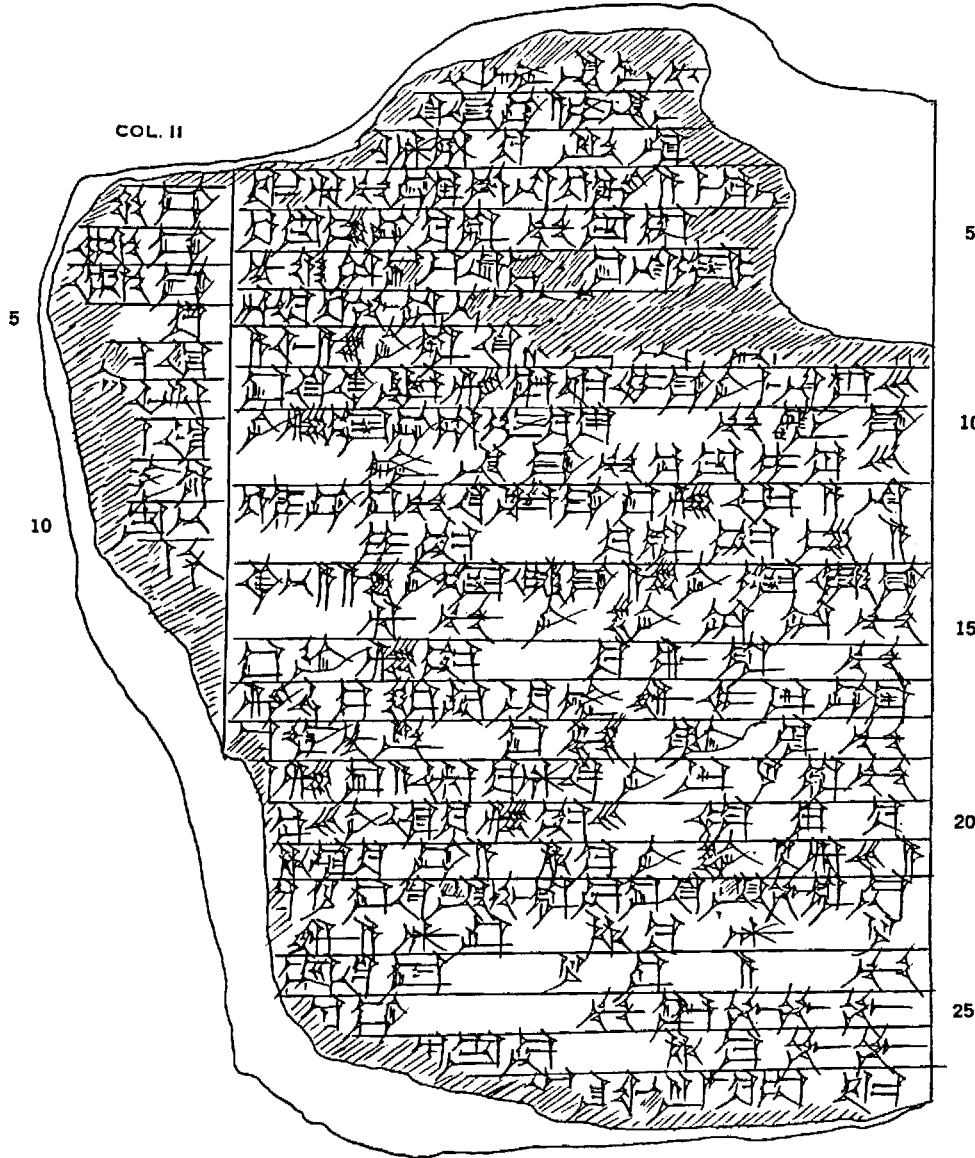


19

OBVERSE

COL. III

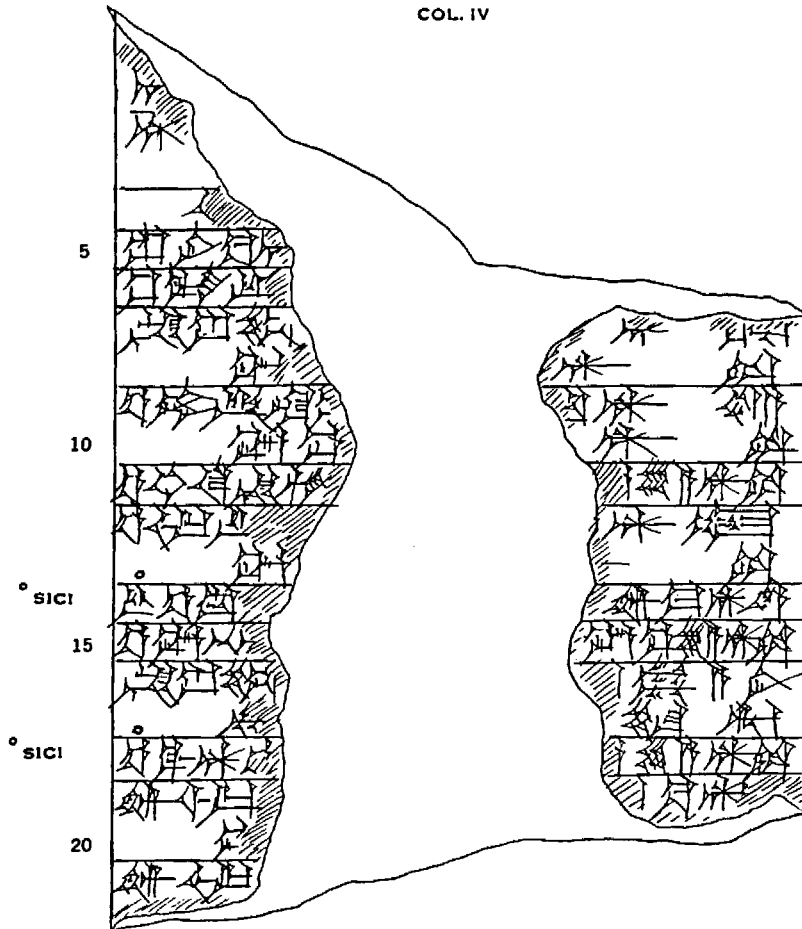
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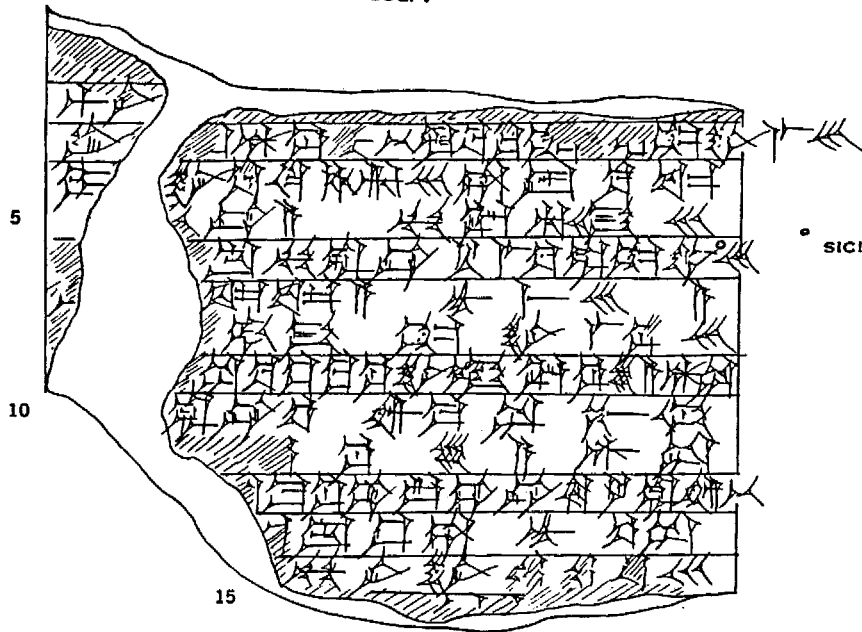
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COL. IV



COL. V

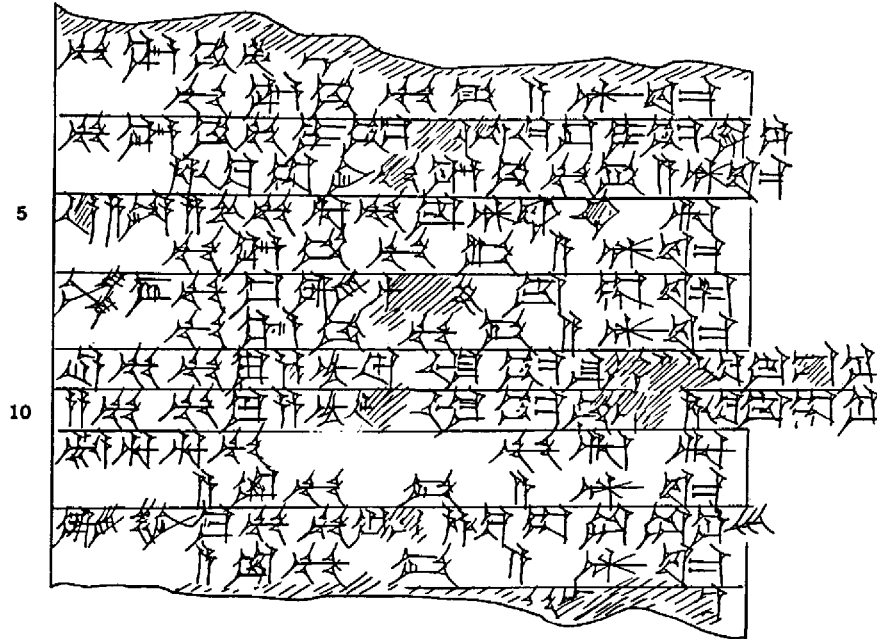


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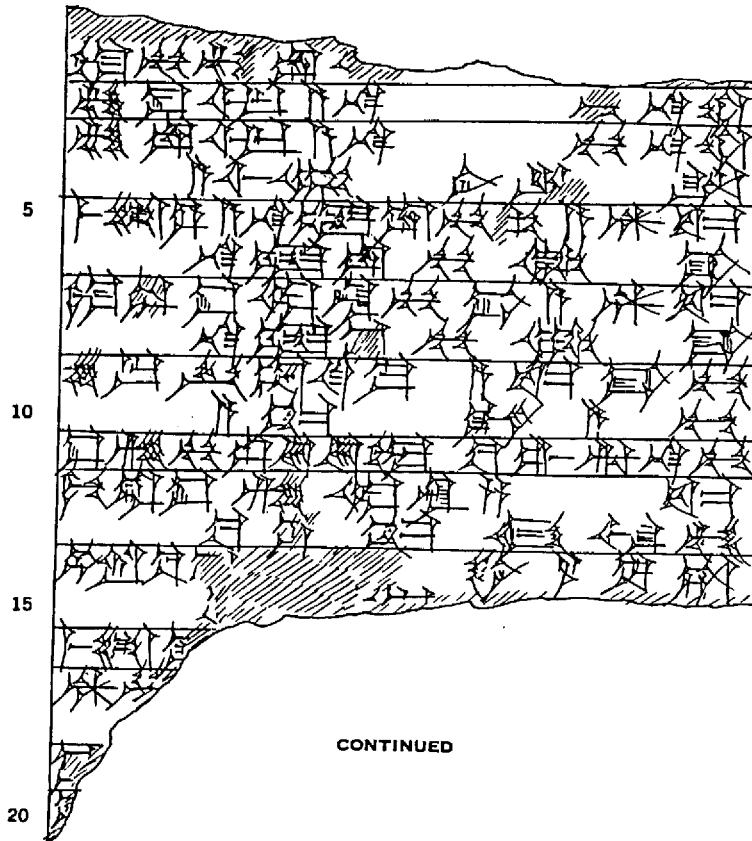


REVERSE

COL. VI



COL. VII



CONTINUED



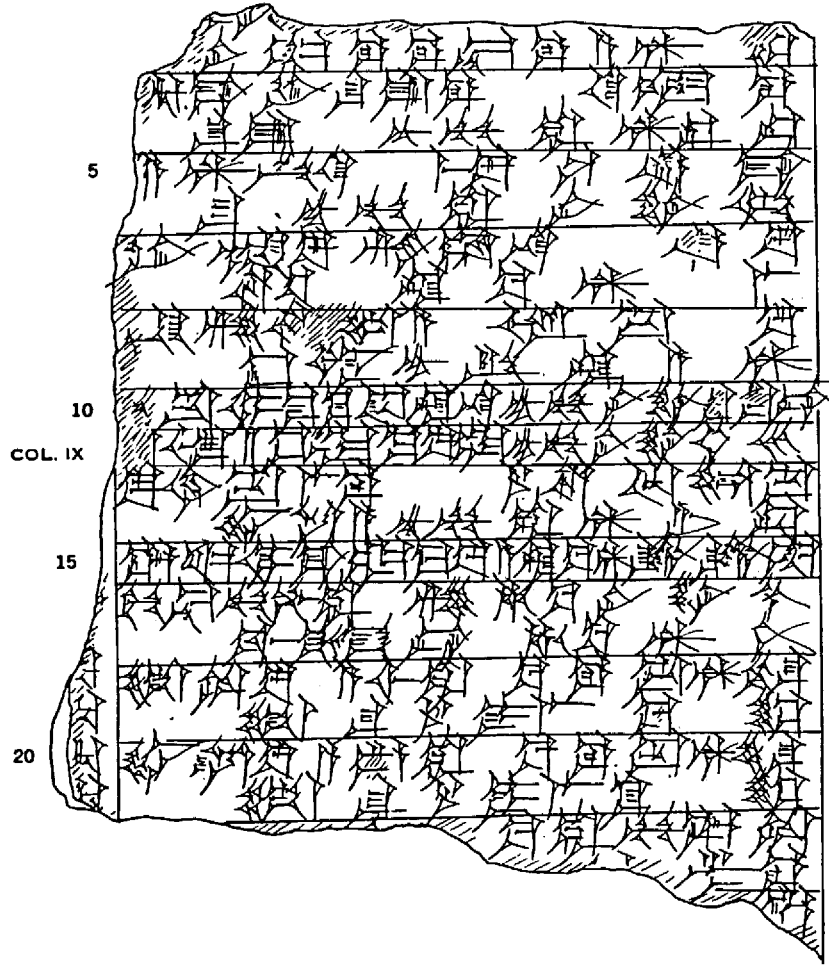


19

23

REVERSE

COL. VIII

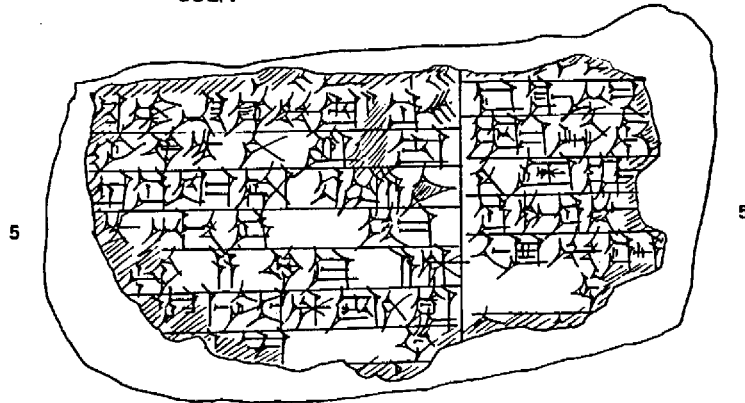


20

OBVERSE

COL. I

COL. II

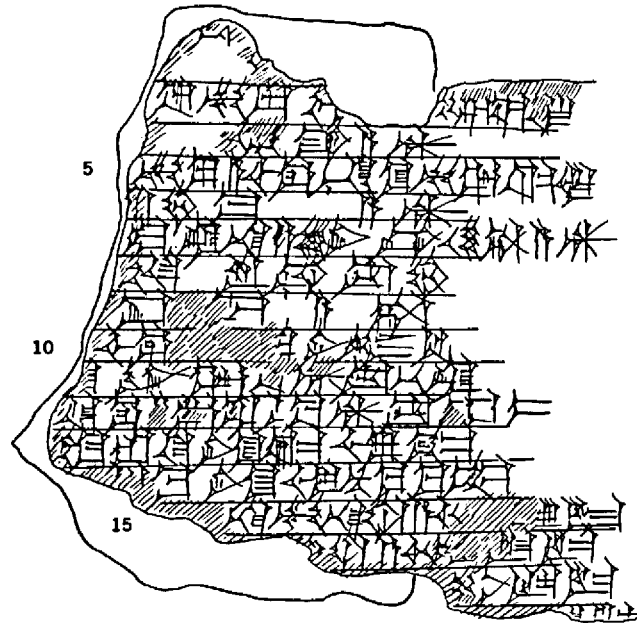


REVERSE DESTROYED



21

OBVERSE



REVERSE



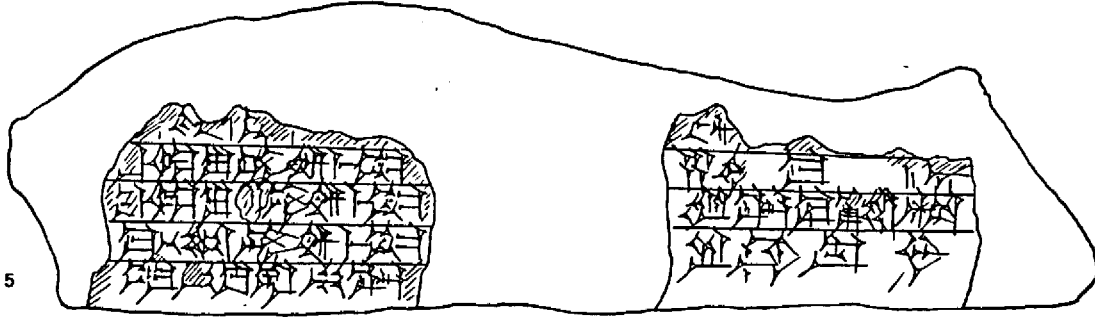


22

OBVERSE

COL. I

COL. II



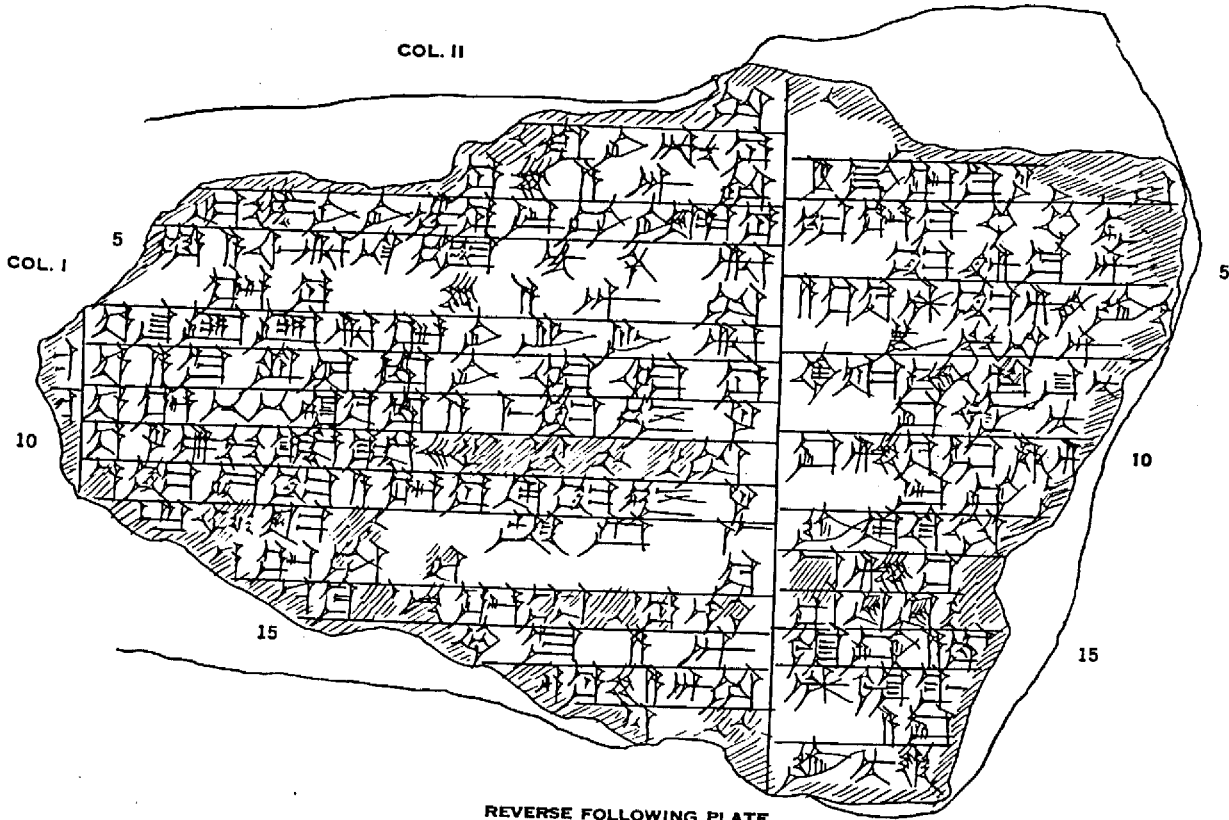
REVERSE FOLLOWING PLATE

23

OBVERSE

COL. III

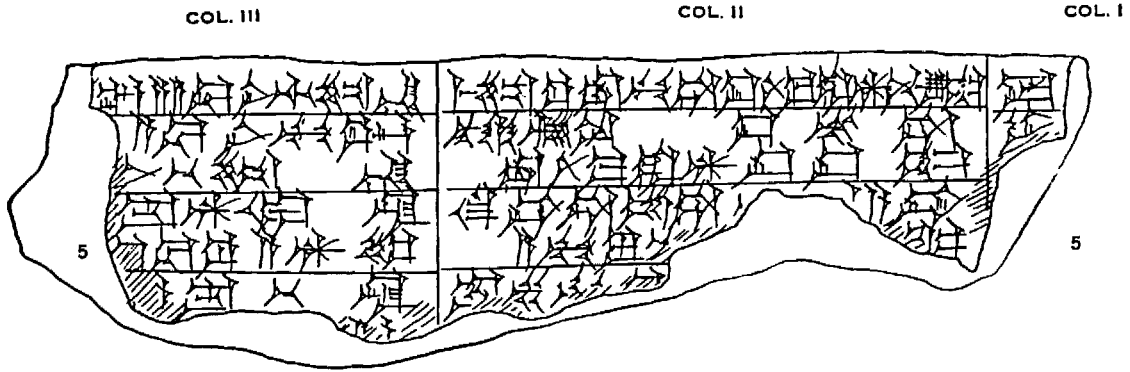
COL. II



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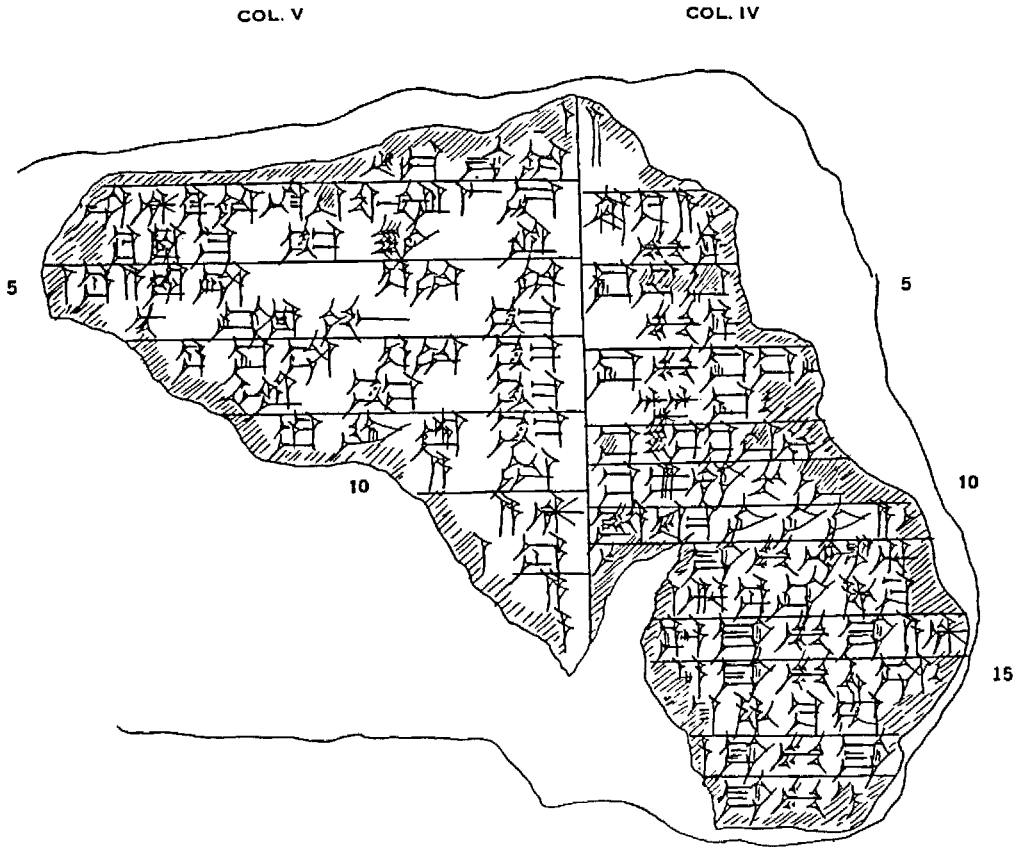


22  
REVERSE



OBVERSE PRECEDING PLATE

23  
REVERSE



OBVERSE PRECEDING PLATE

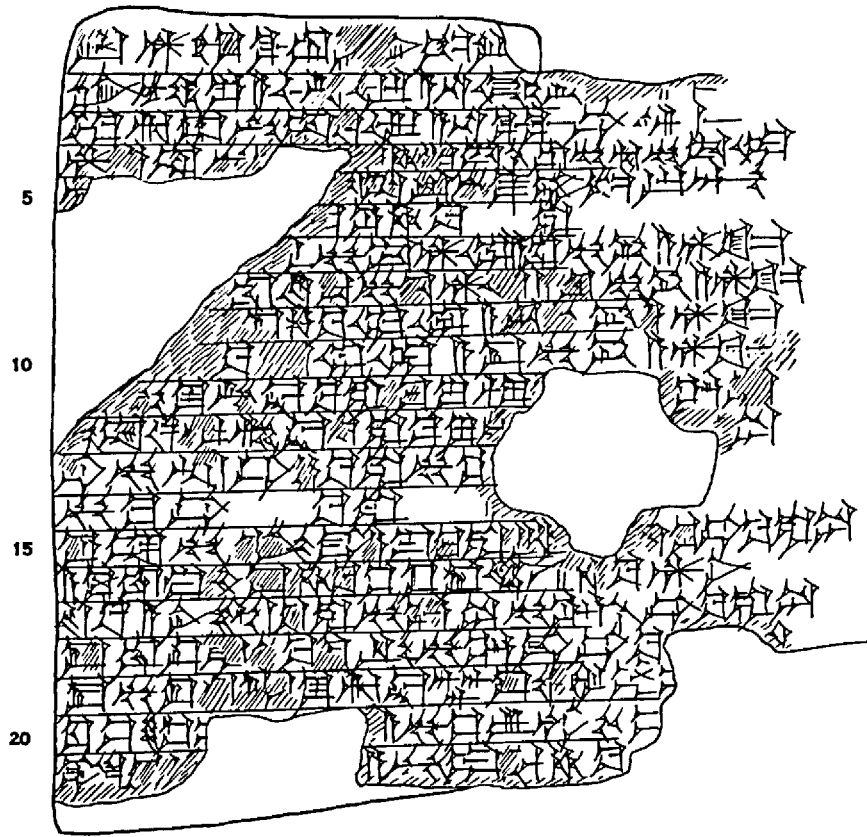




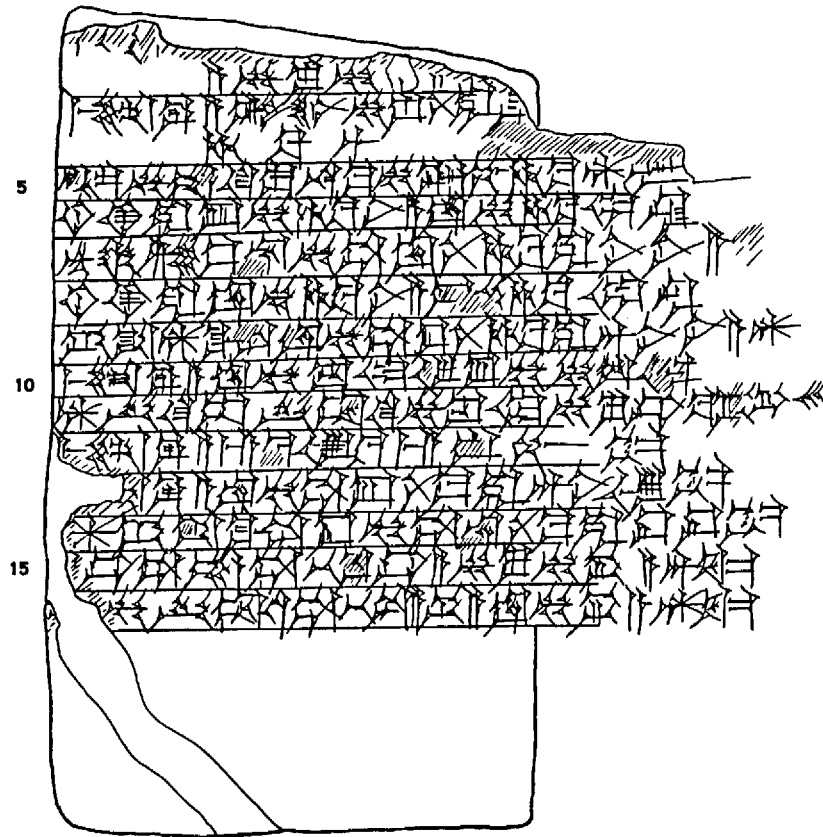
24

OBVERSE

27



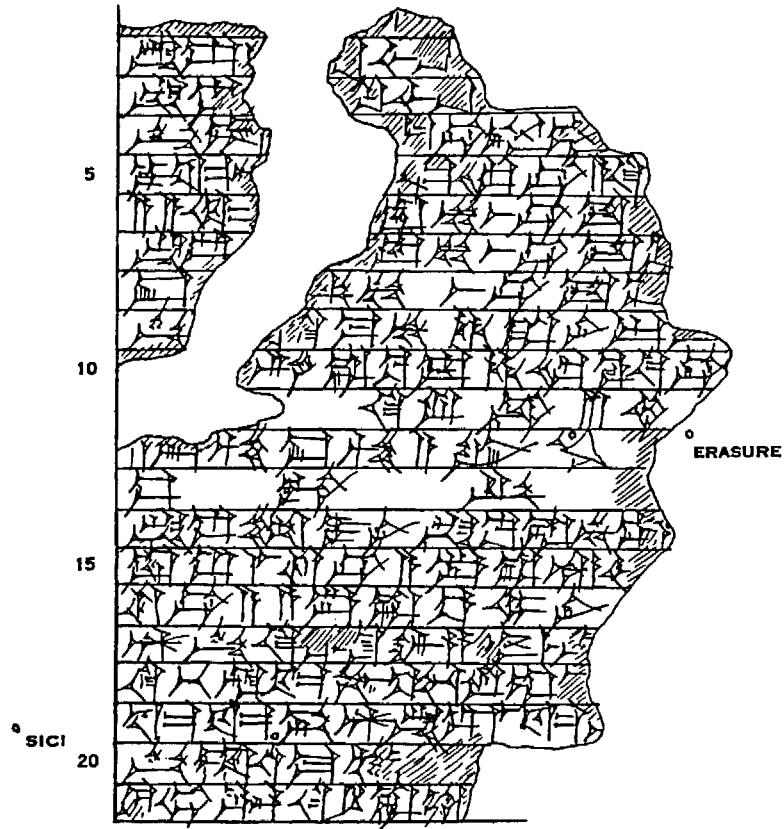
REVERSE





25

OBVERSE

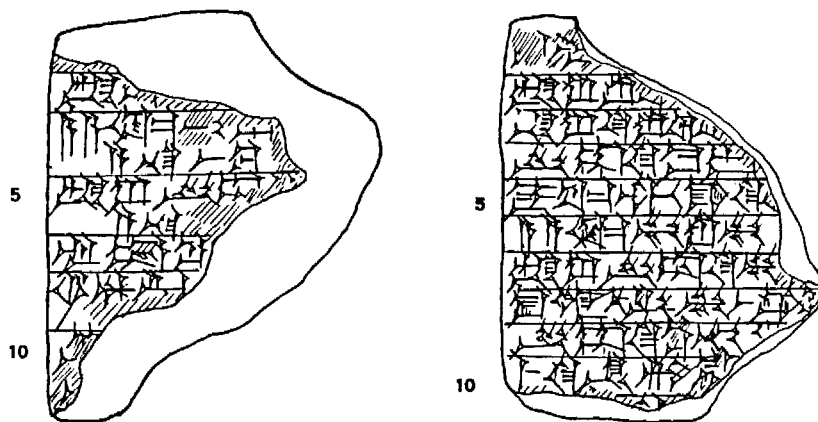


REVERSE FOLLOWING PLATE

26

OBVERSE?

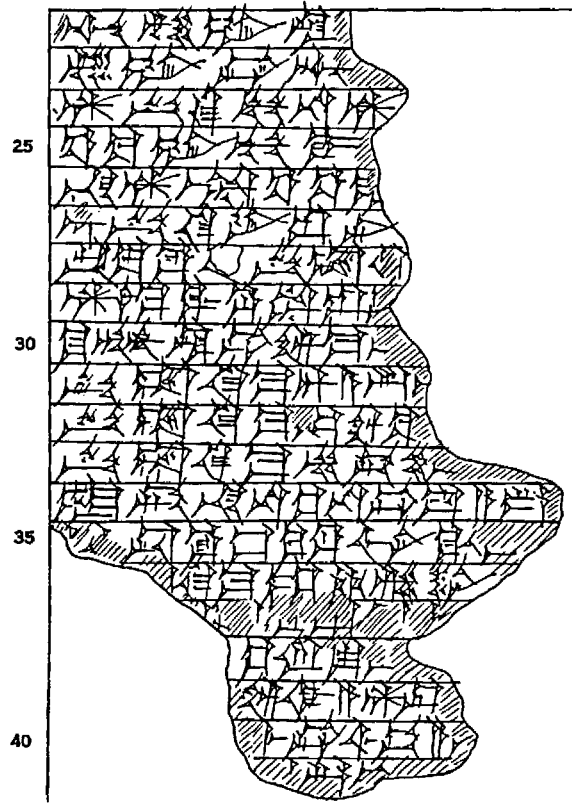
REVERSE?





25

REVERSE

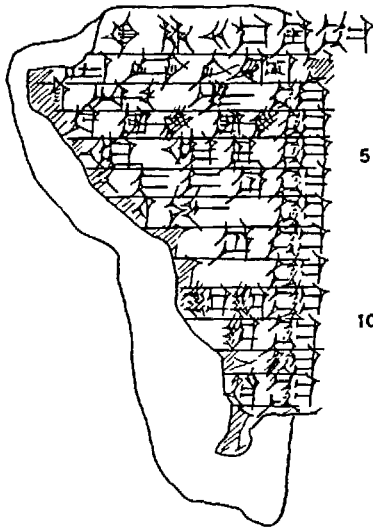


OBVERSE PRECEDING PLATE

27

OBVERSE

REVERSE

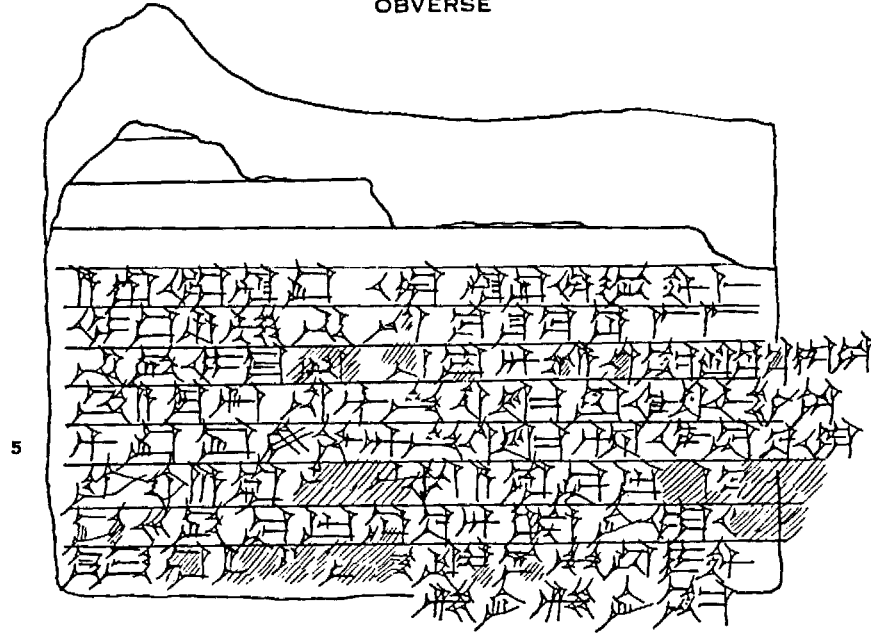


ERASURE?



28

OBVERSE



REVERSE





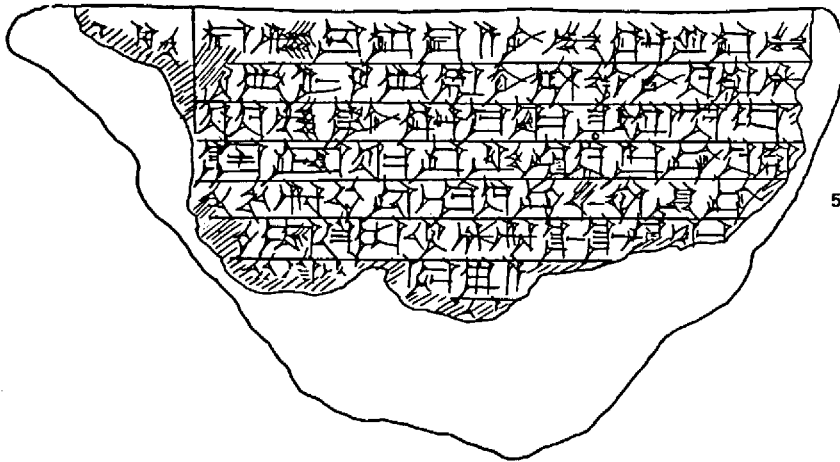


29

OBVERSE

COL. I

COL. II

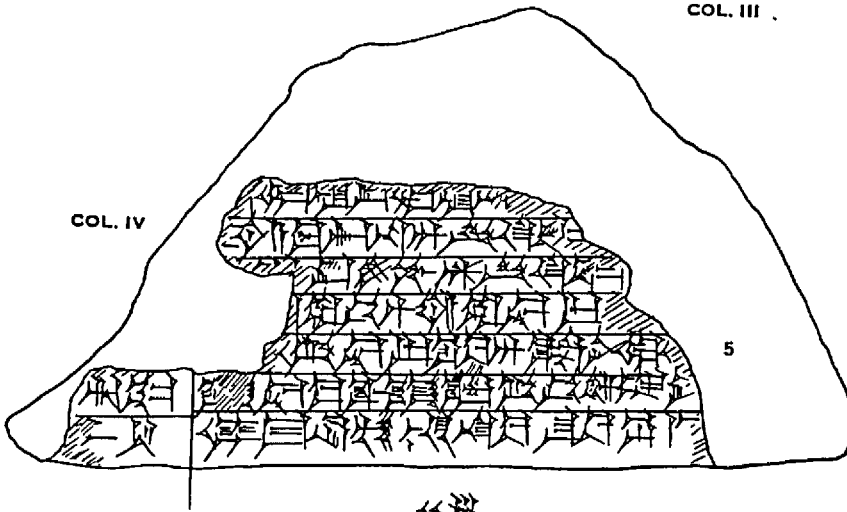


WRITTEN OVER ERASURE

REVERSE

COL. III

COL. IV



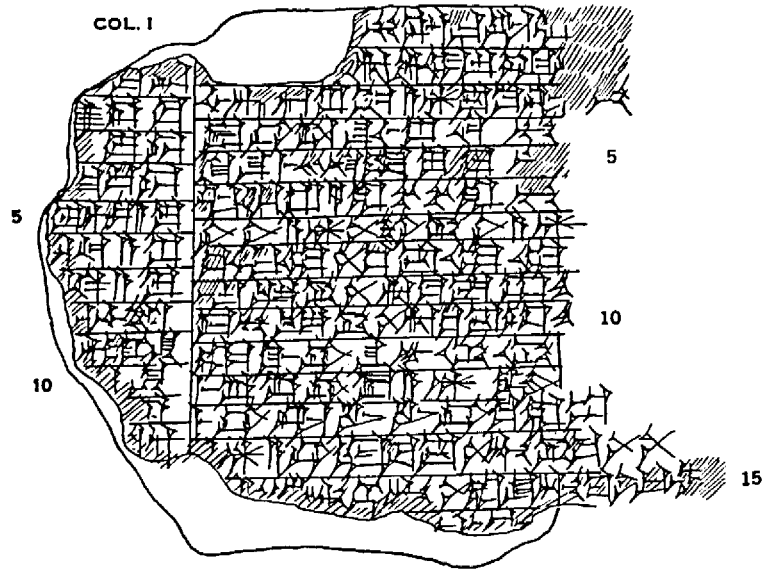
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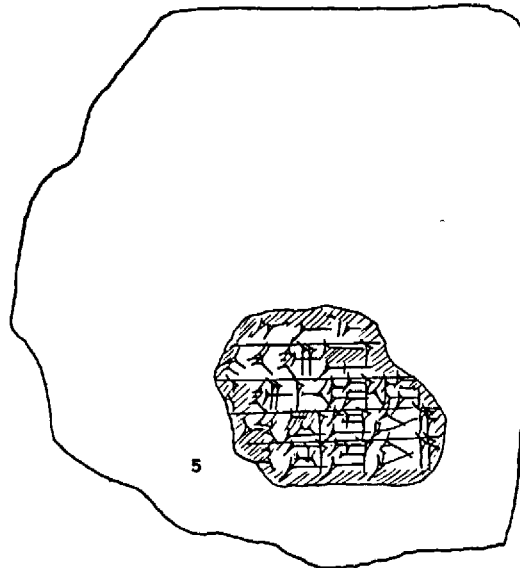
OBVERSE

COL. II



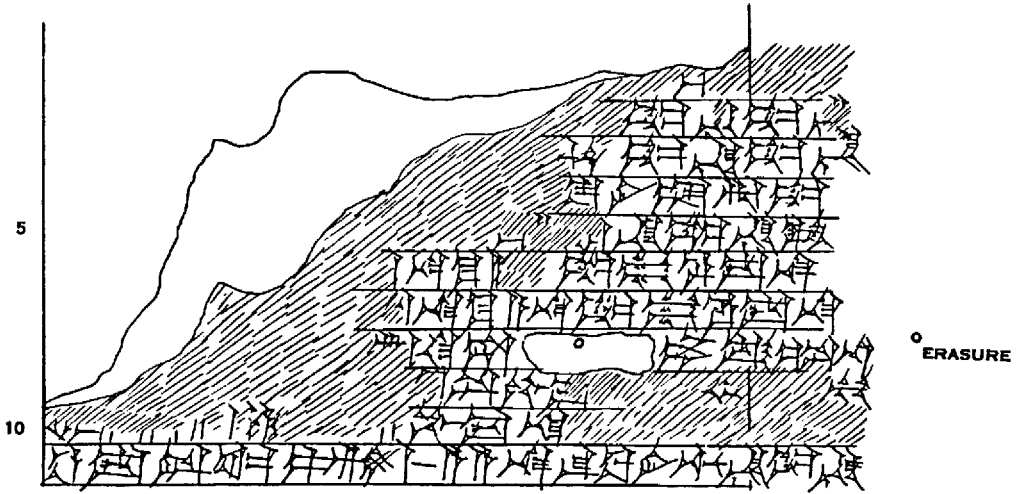
REVERSE

COL. III

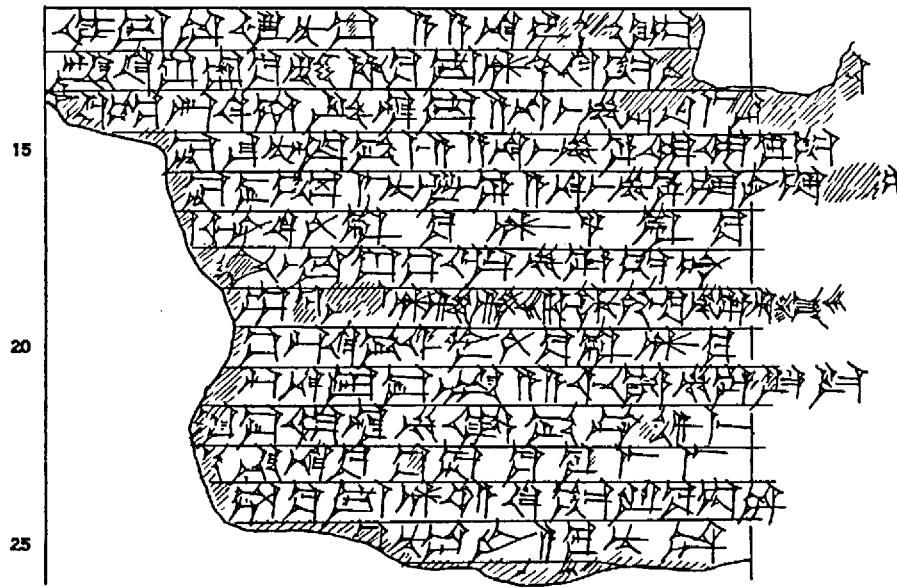




31  
OBVERSE



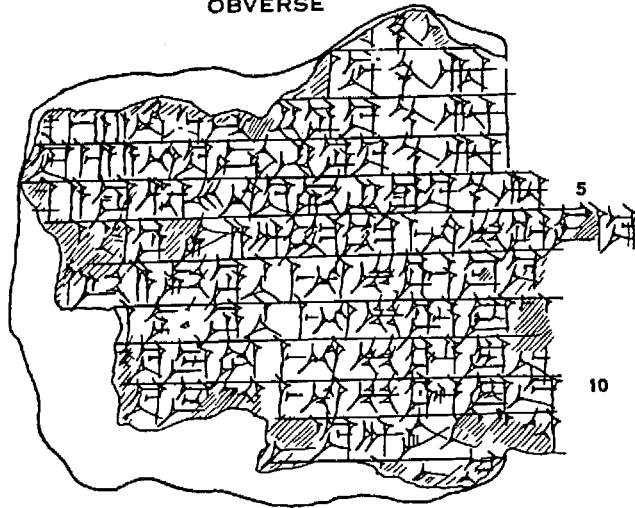
REVERSE



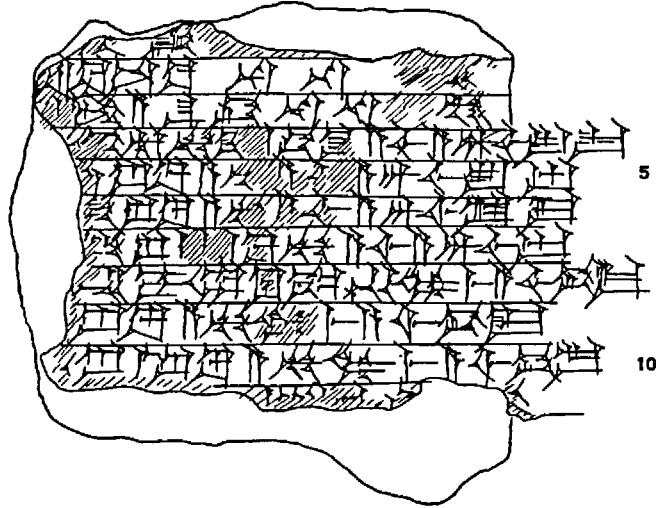


32

OBVERSE

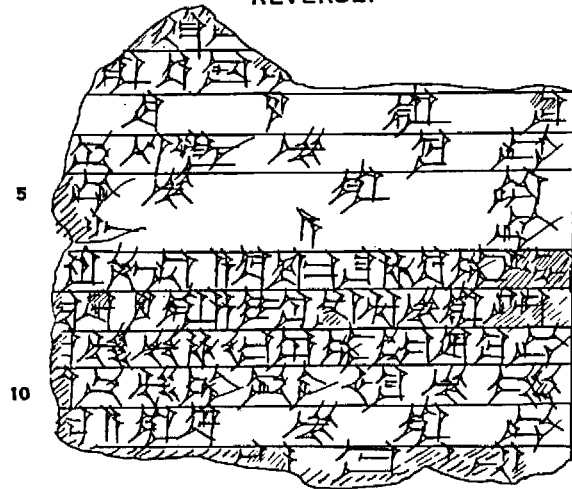


REVERSE



33

REVERSE?

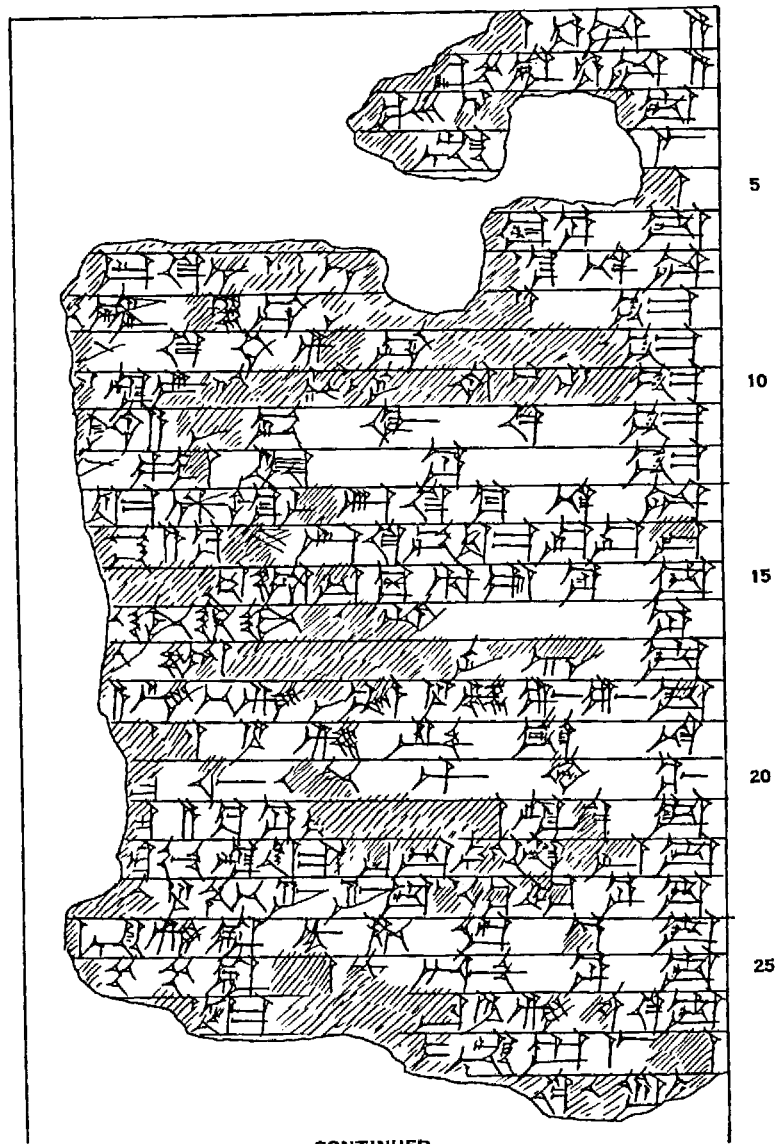


REST DESTROYED





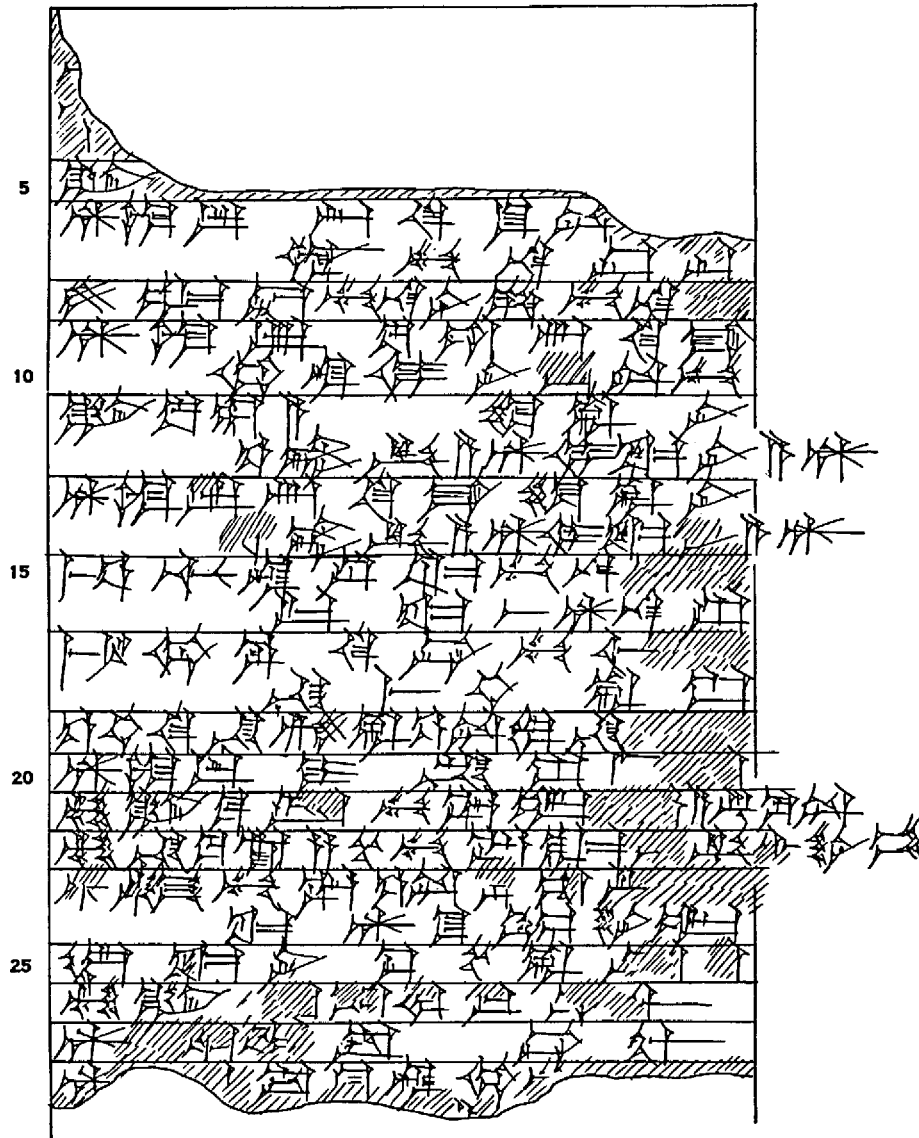
34  
OBVERSE  
COL. I



CONTINUED



34  
OBVERSE  
COL. II



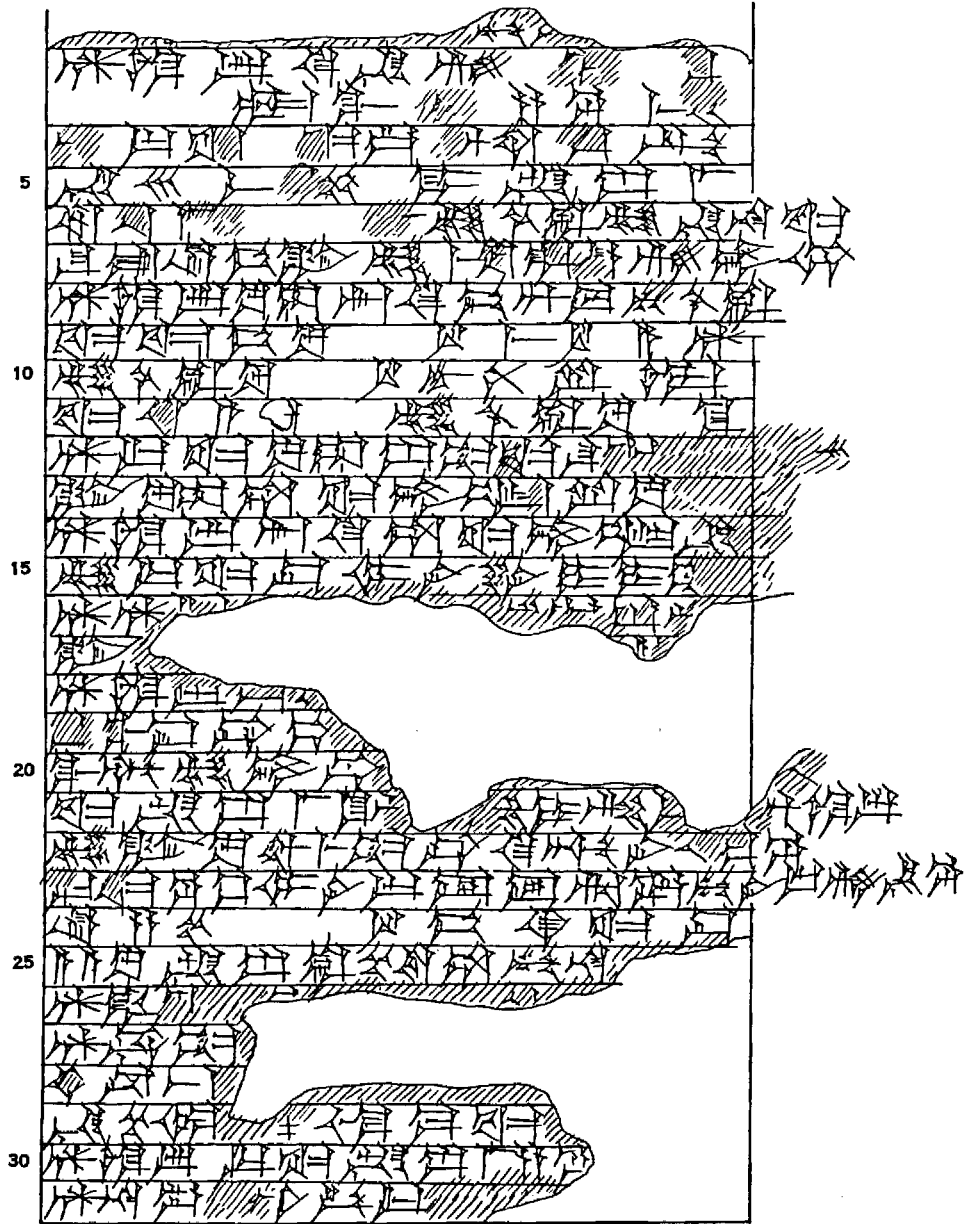
CONTINUED



34

REVERSE

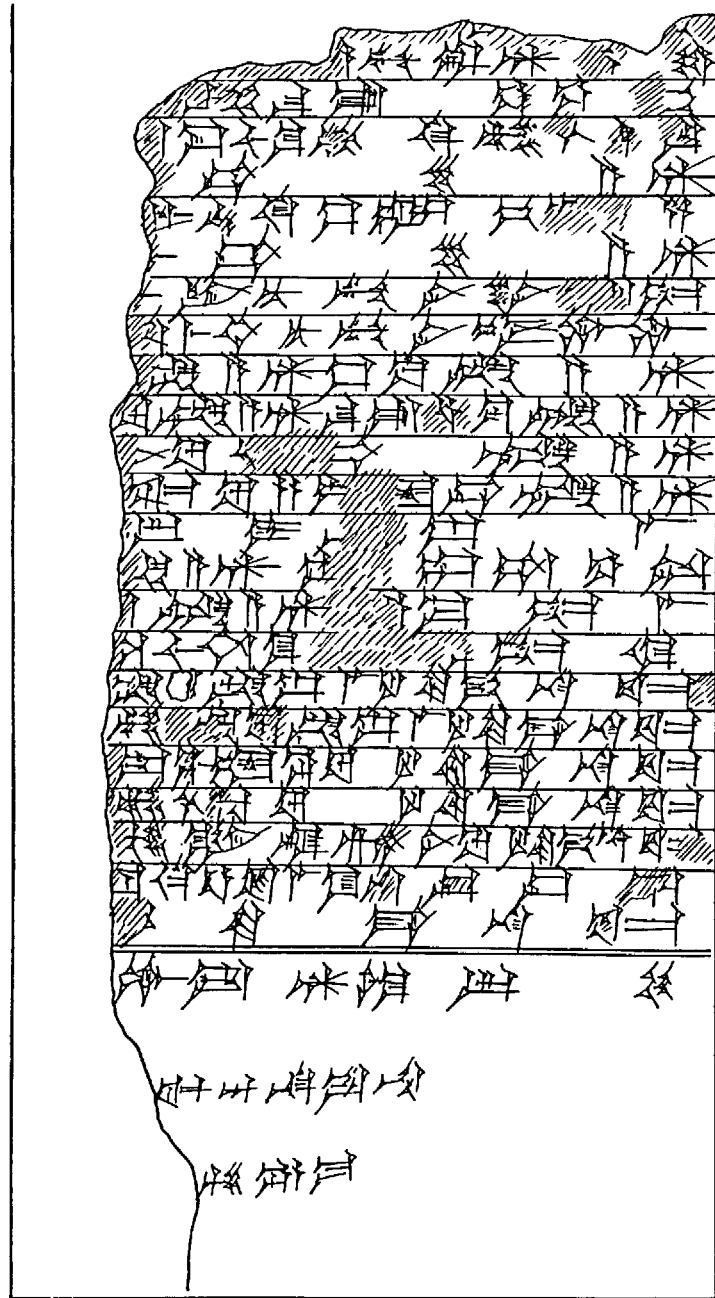
COL. III



CONTINUED



34  
REVERSE  
COL. IV

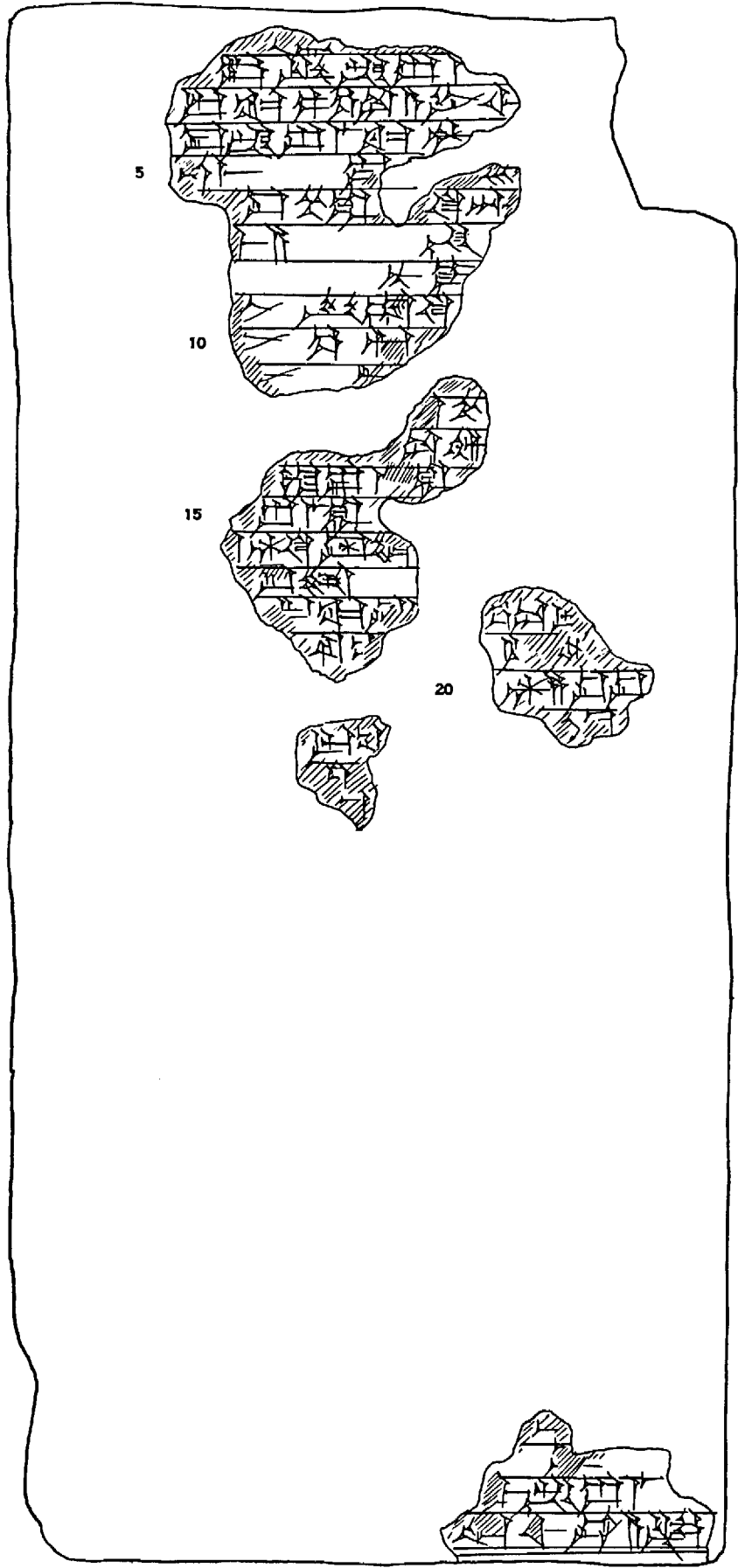


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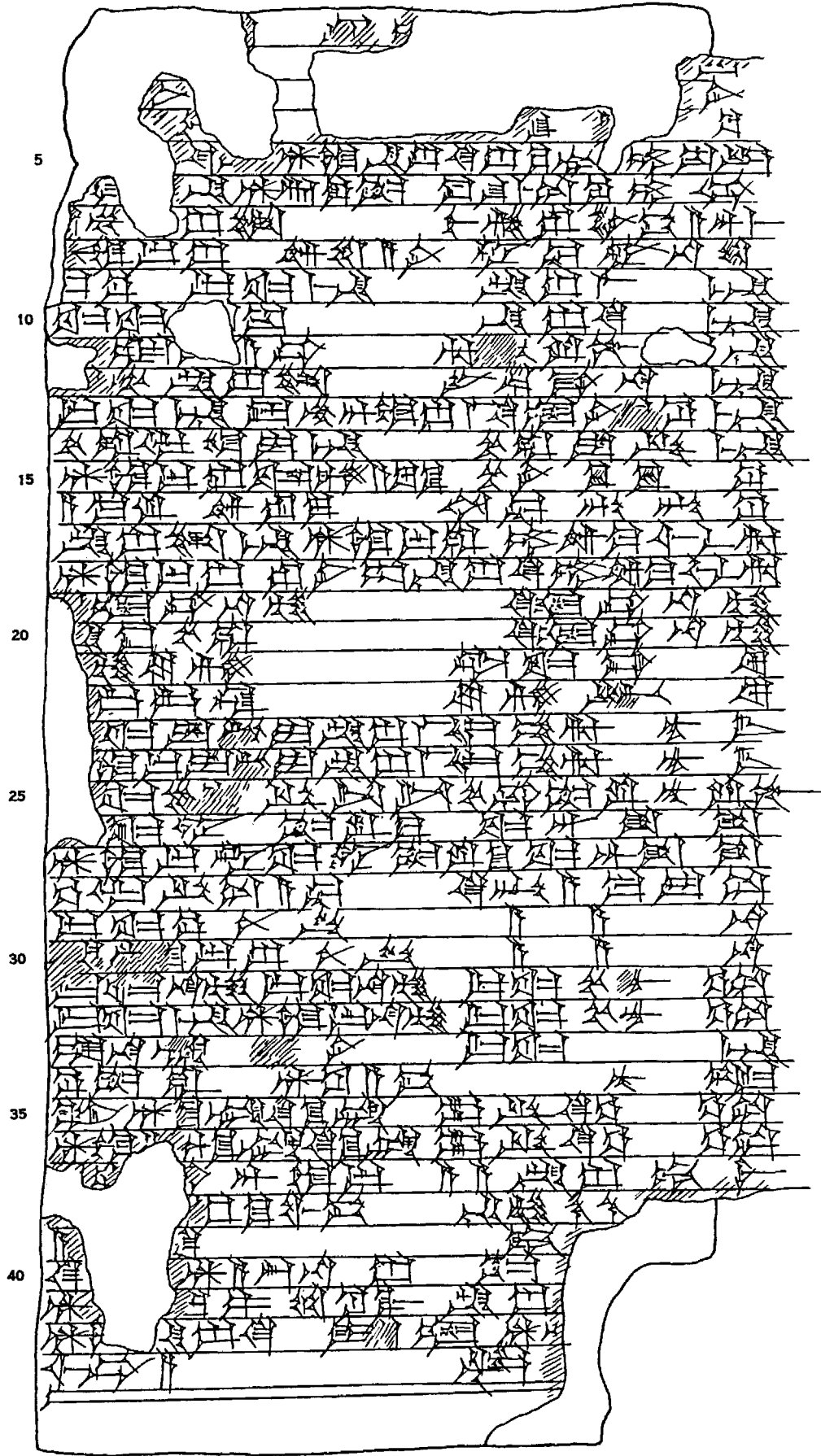






REVERSE FOLLOWING PLATE

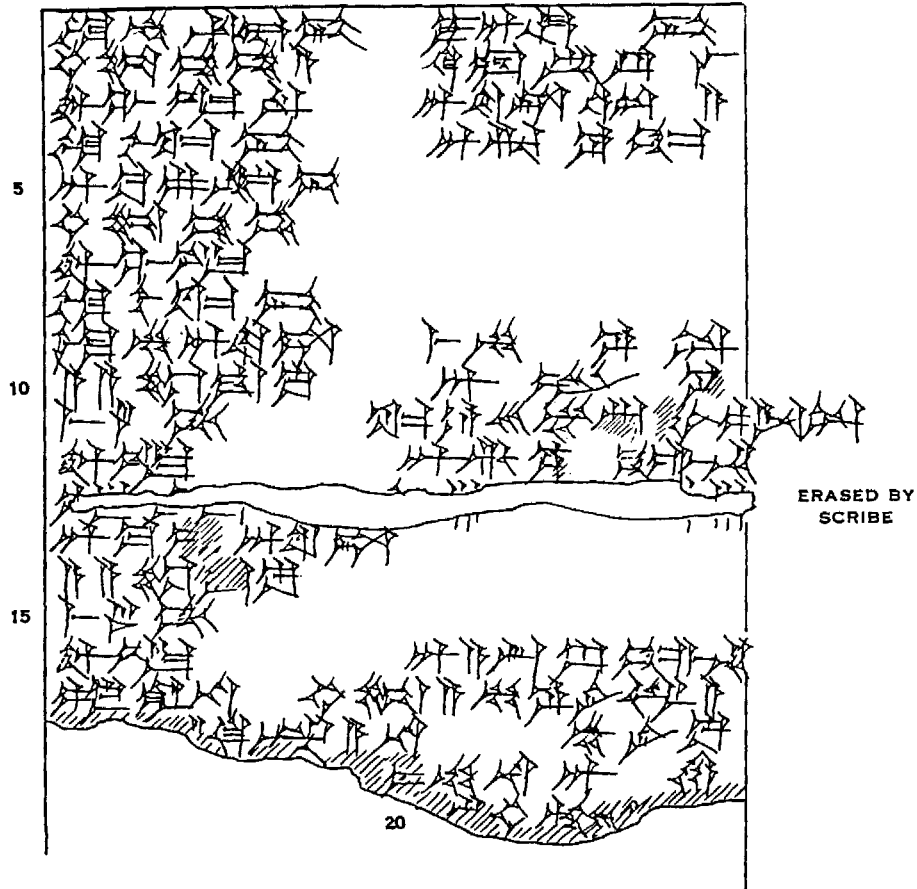




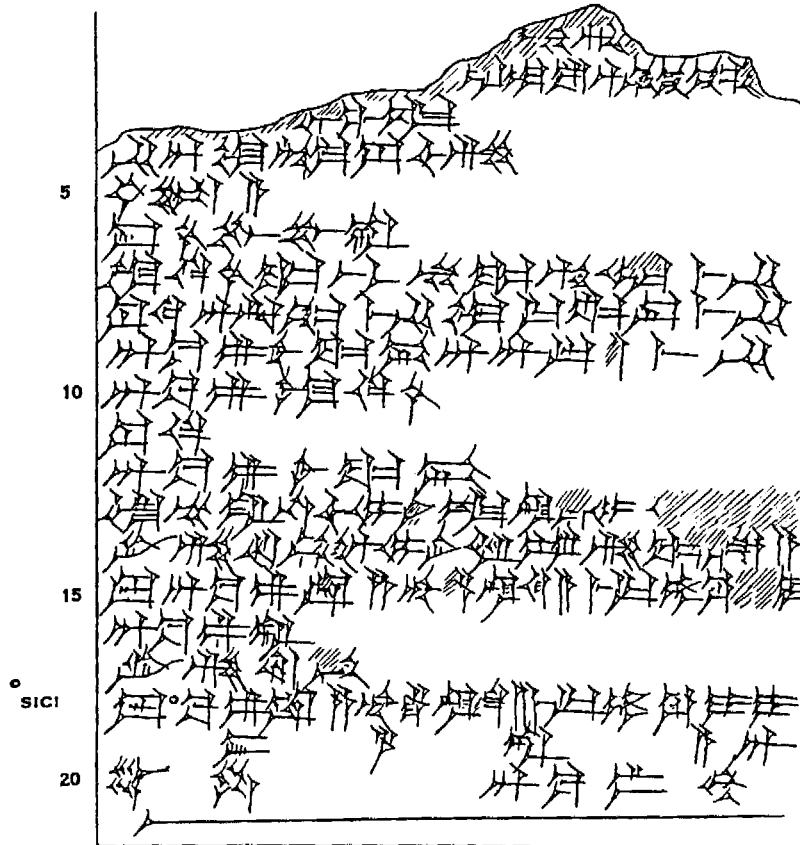
OBVERSE PRECEDING PLATE



OBVERSE



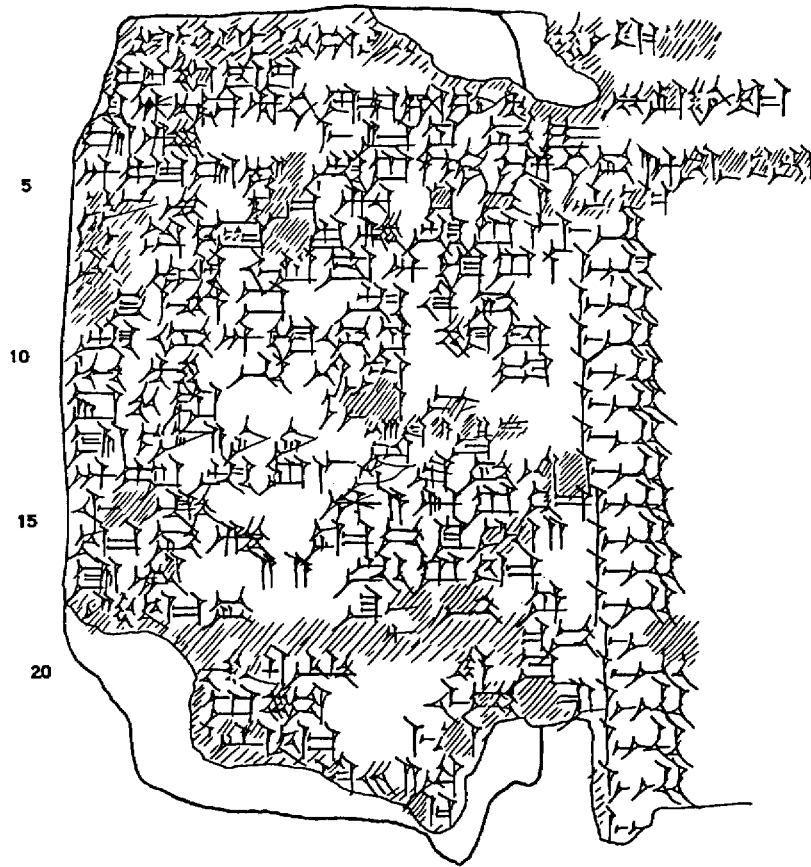
REVERSE



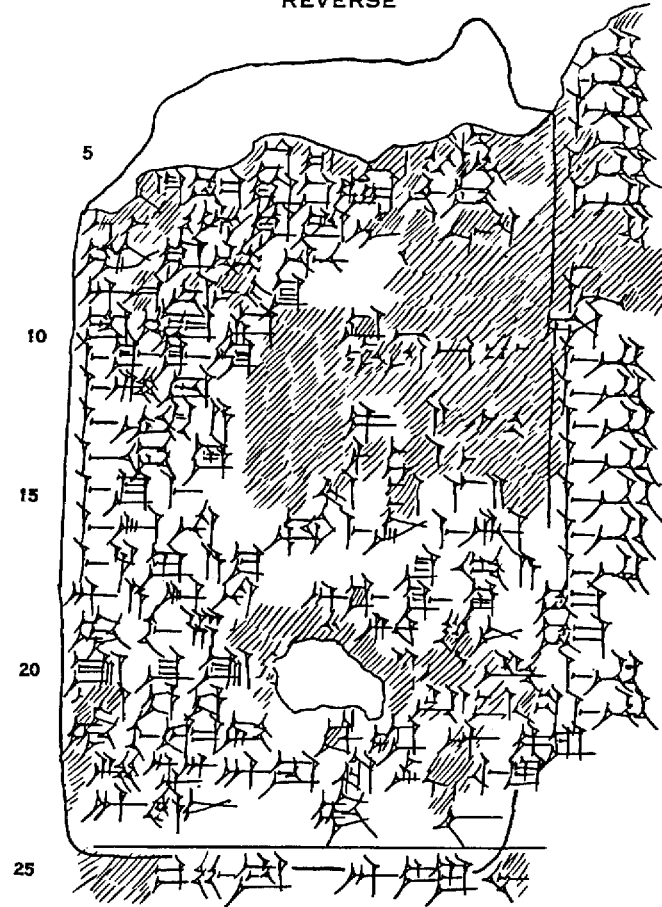


37

OBVERSE



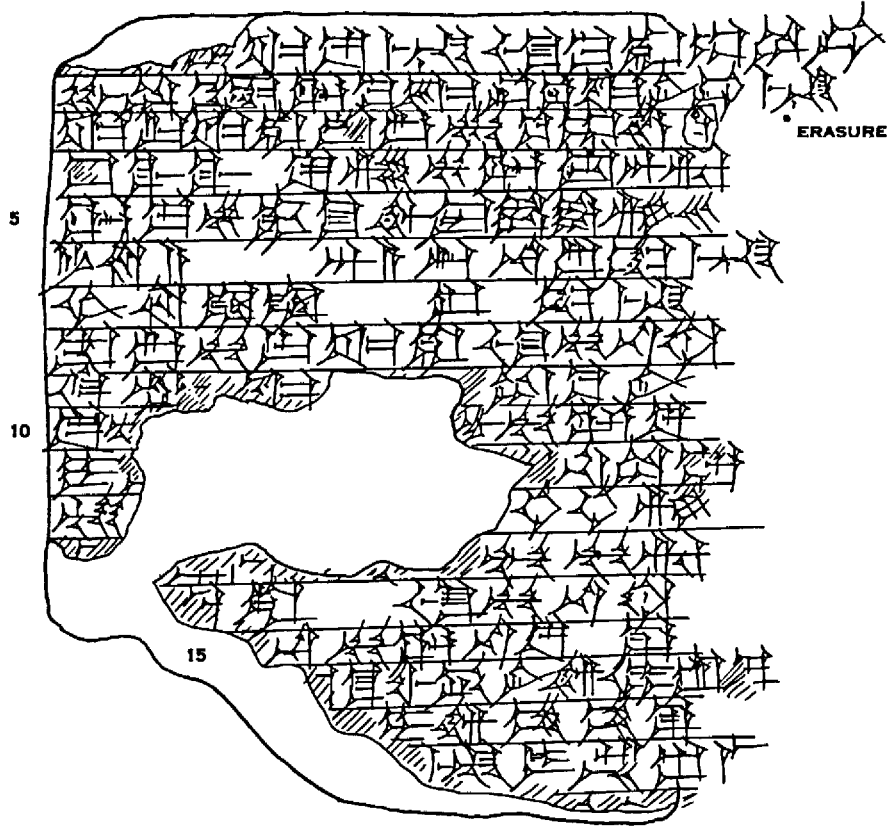
REVERSE







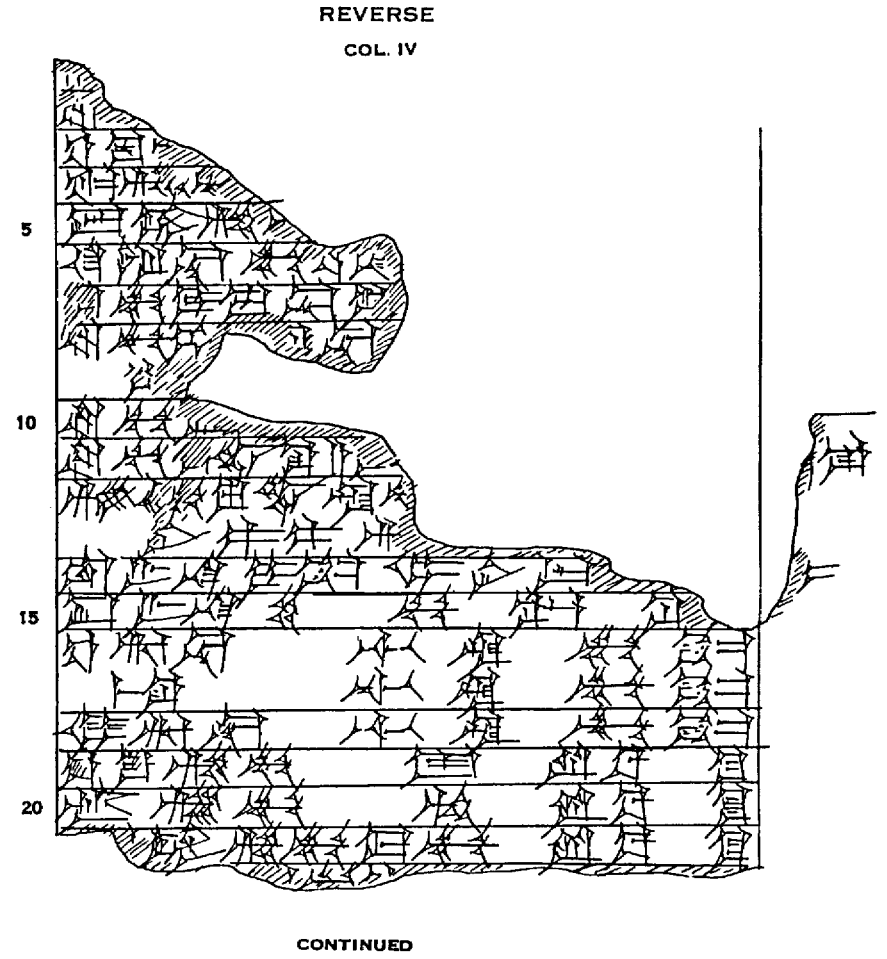
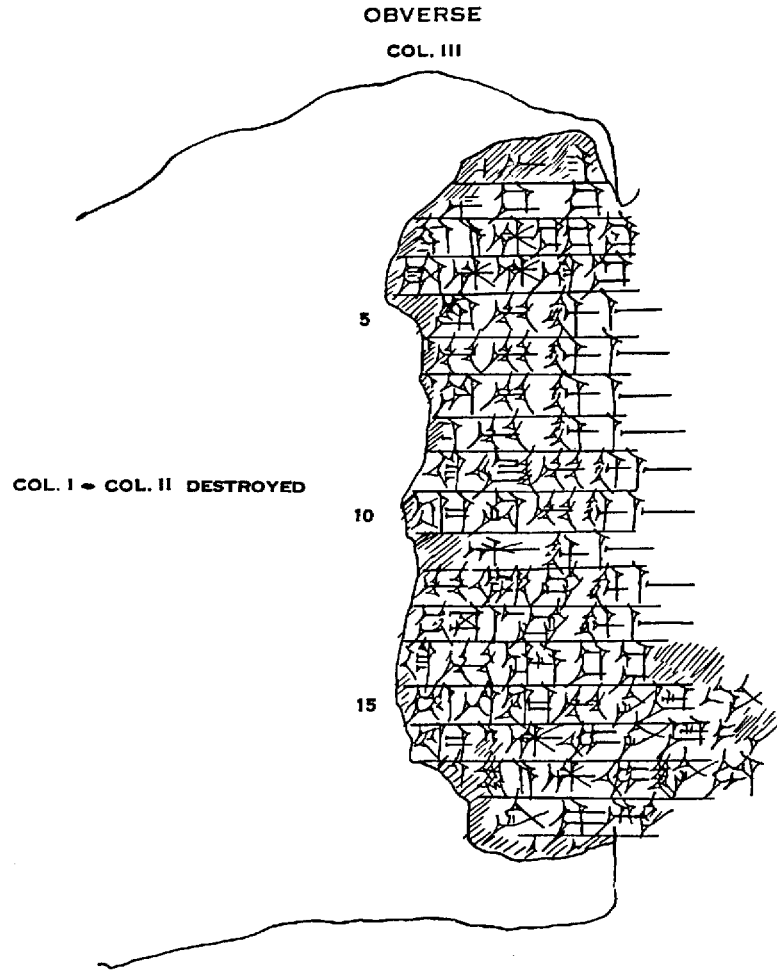
OBVERSE



REVERSE





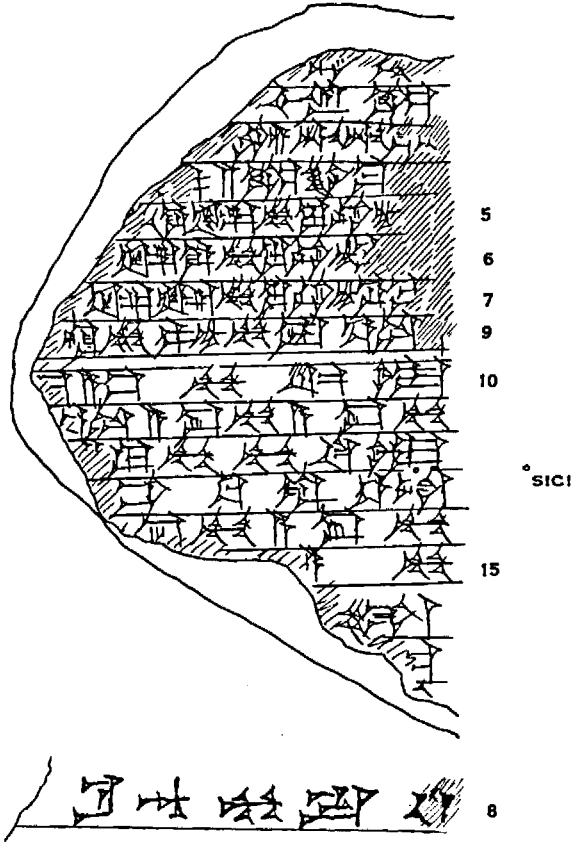




39

REVERSE

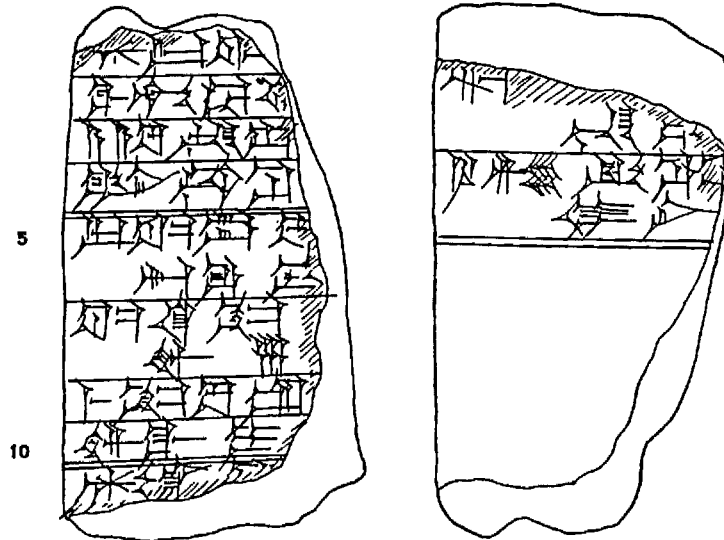
COL. V



40

OBVERSE

REVERSE

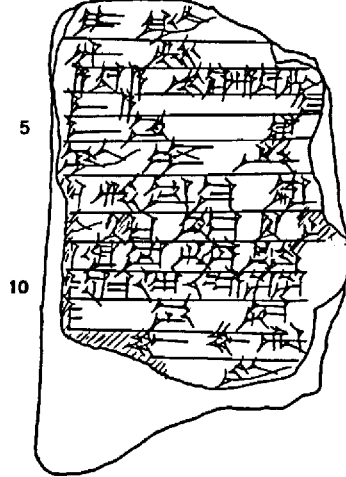
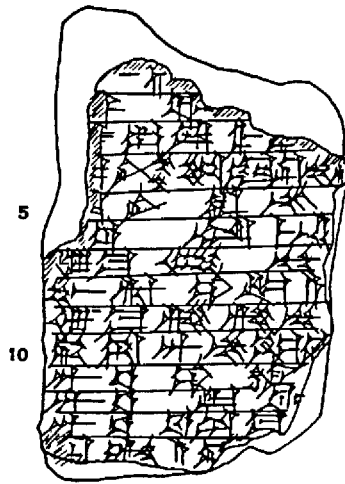




OBVERSE?

41

REVERSE?

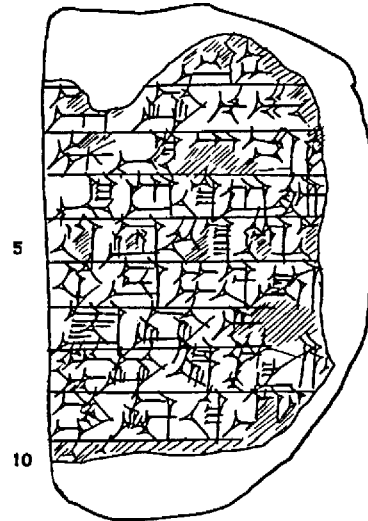


42

OBVERSE

43

OBVERSE



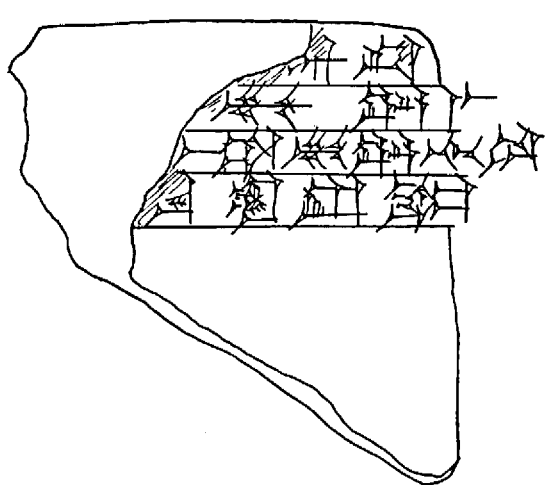
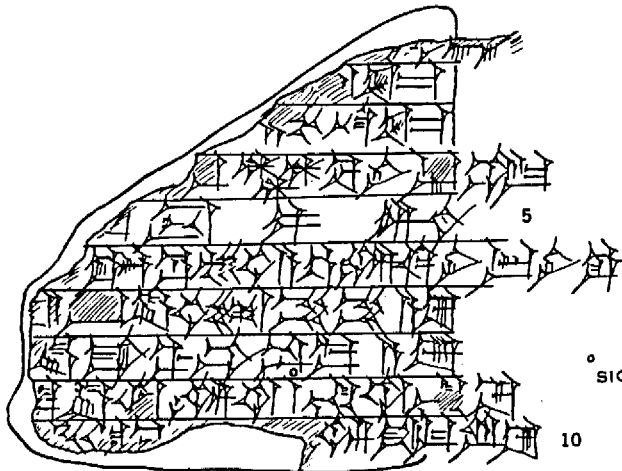
REVERSE NOT INSCRIBED

REVERSE NOT INSCRIBED

OBVERSE

44

REVERSE



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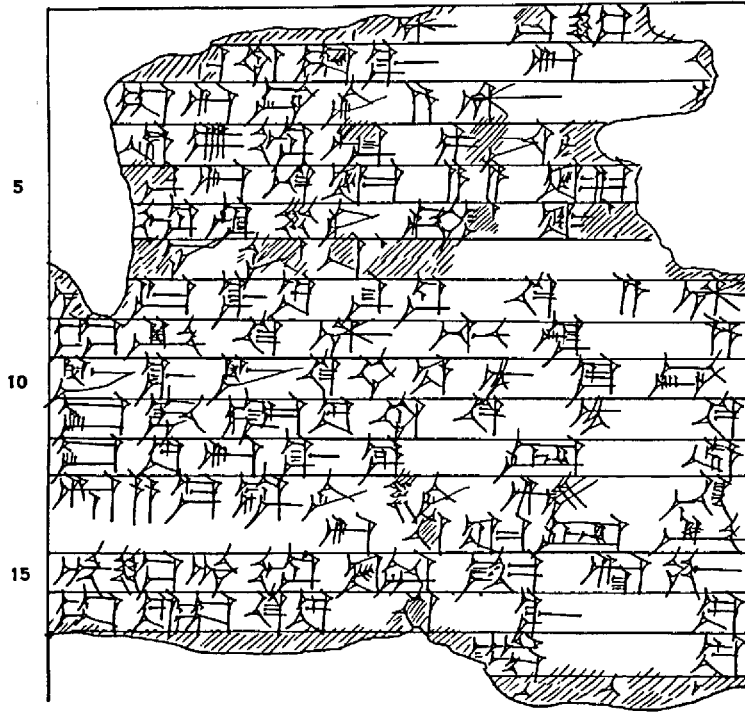




45

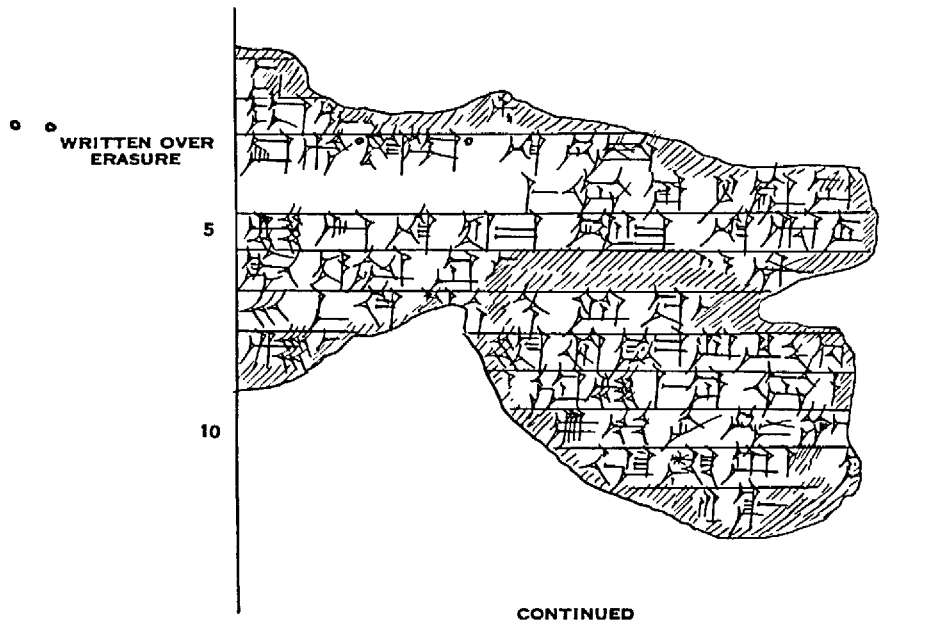
OBVERSE

COL. I



OBVERSE

COL. II

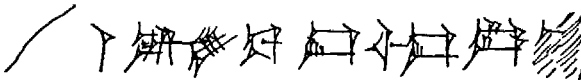


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45  
REVERSE  
COL. III

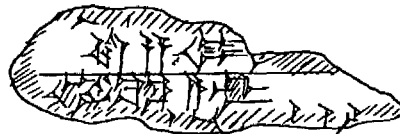
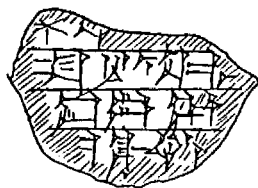


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A

FRAGMENTS

B



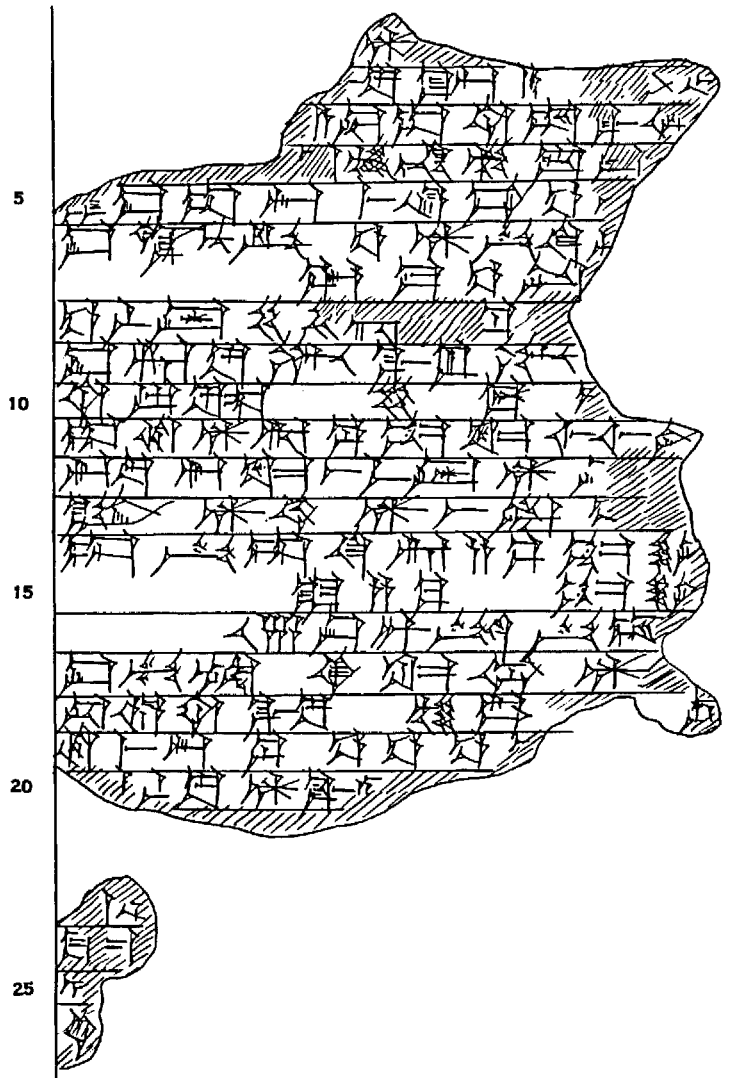
CONTINUED



45

REVERSE

COL. IV





46

OBVERSE

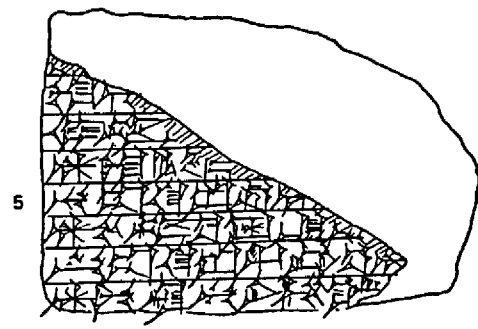
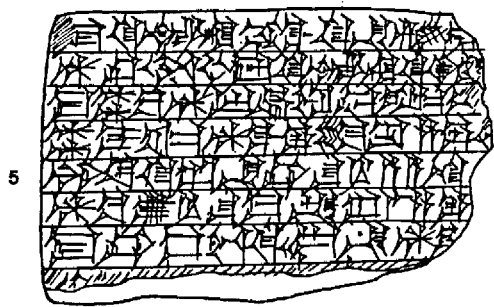
COL. II



47

OBVERSE

REVERSE



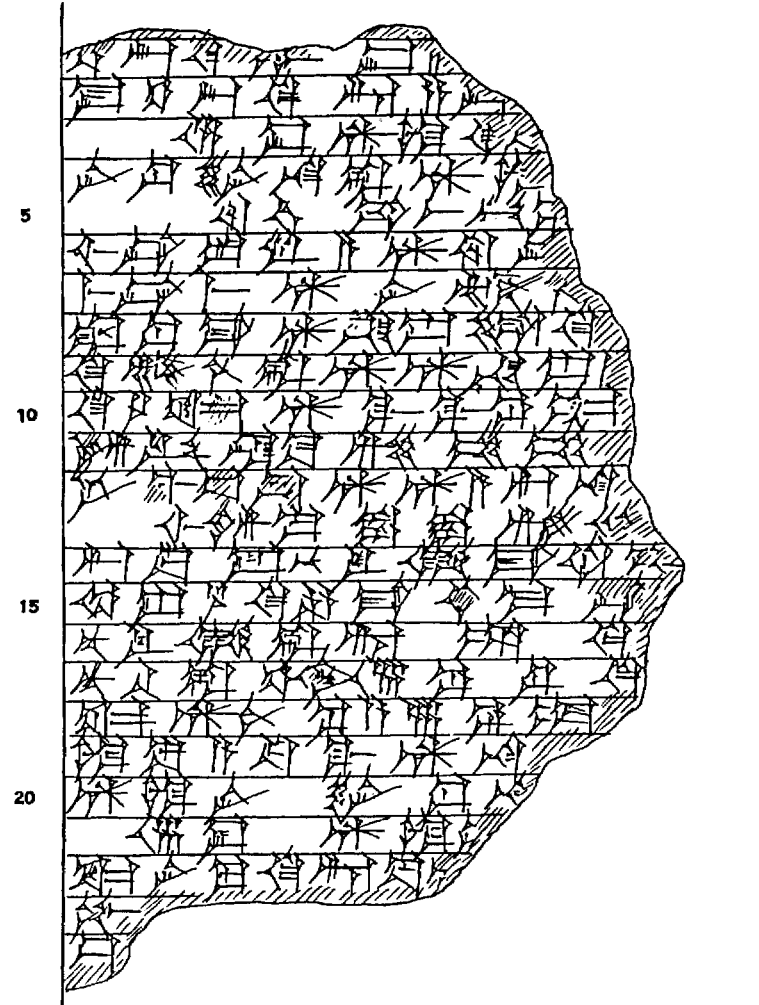




OBVERSE  
COL. I



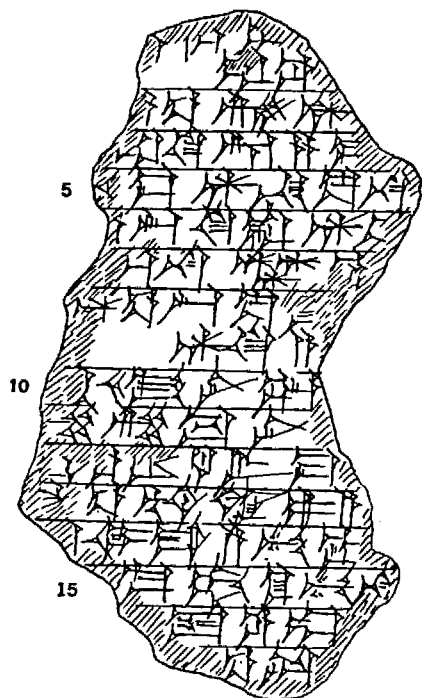
OBVERSE  
COL. II



REVERSE FOLLOWING PLATE

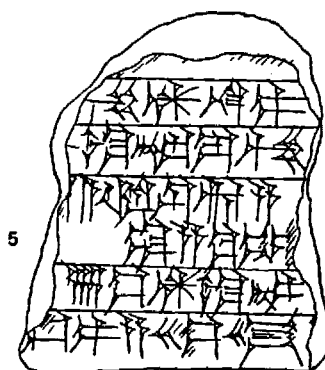


48  
REVERSE  
COL. III

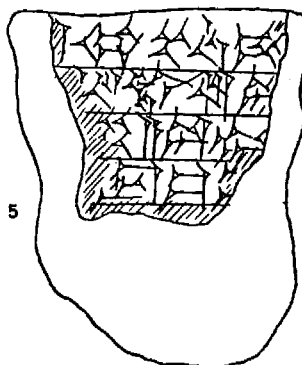


OBVERSE PRECEDING PLATE

49  
OBVERSE?



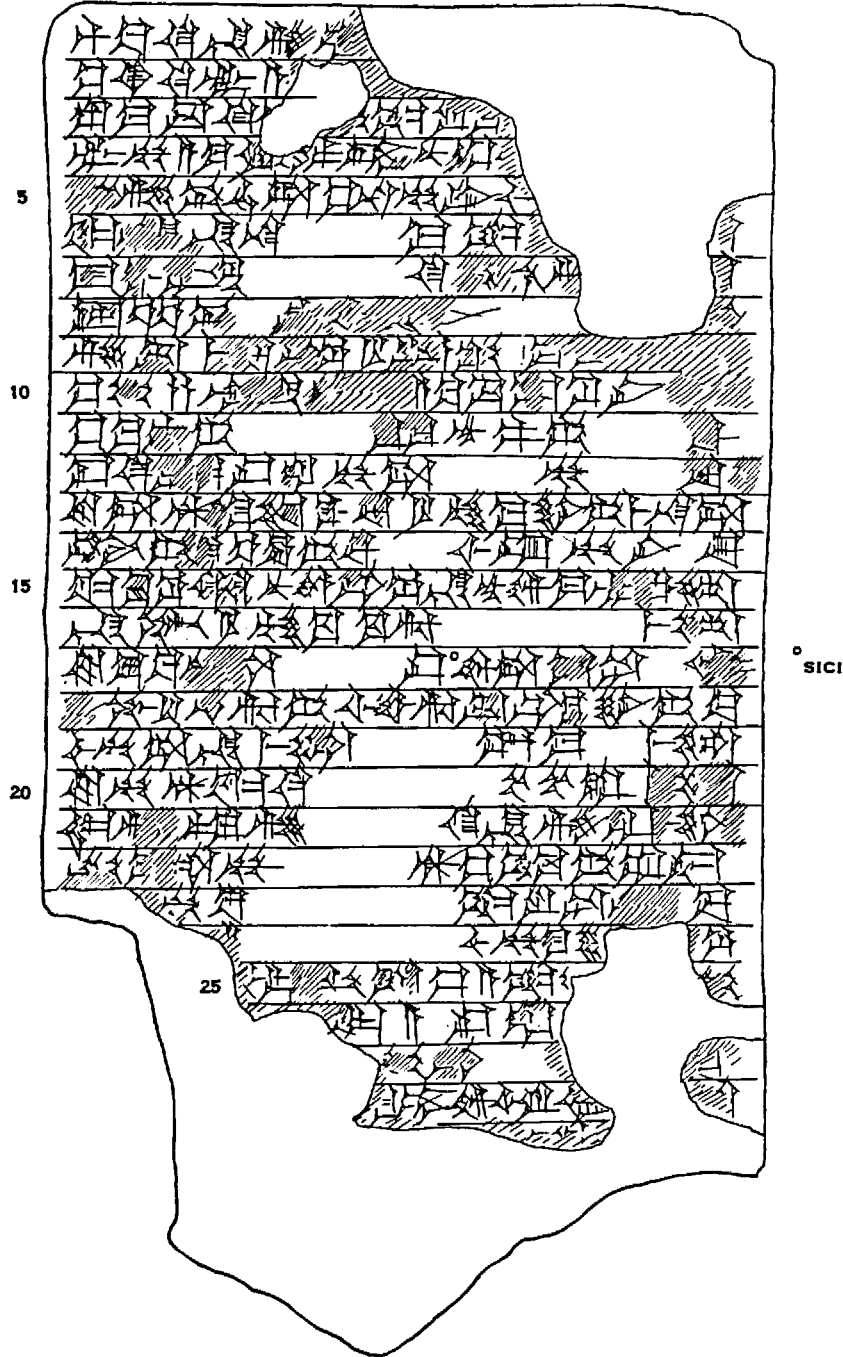
REVERSE?





50

OBVERSE

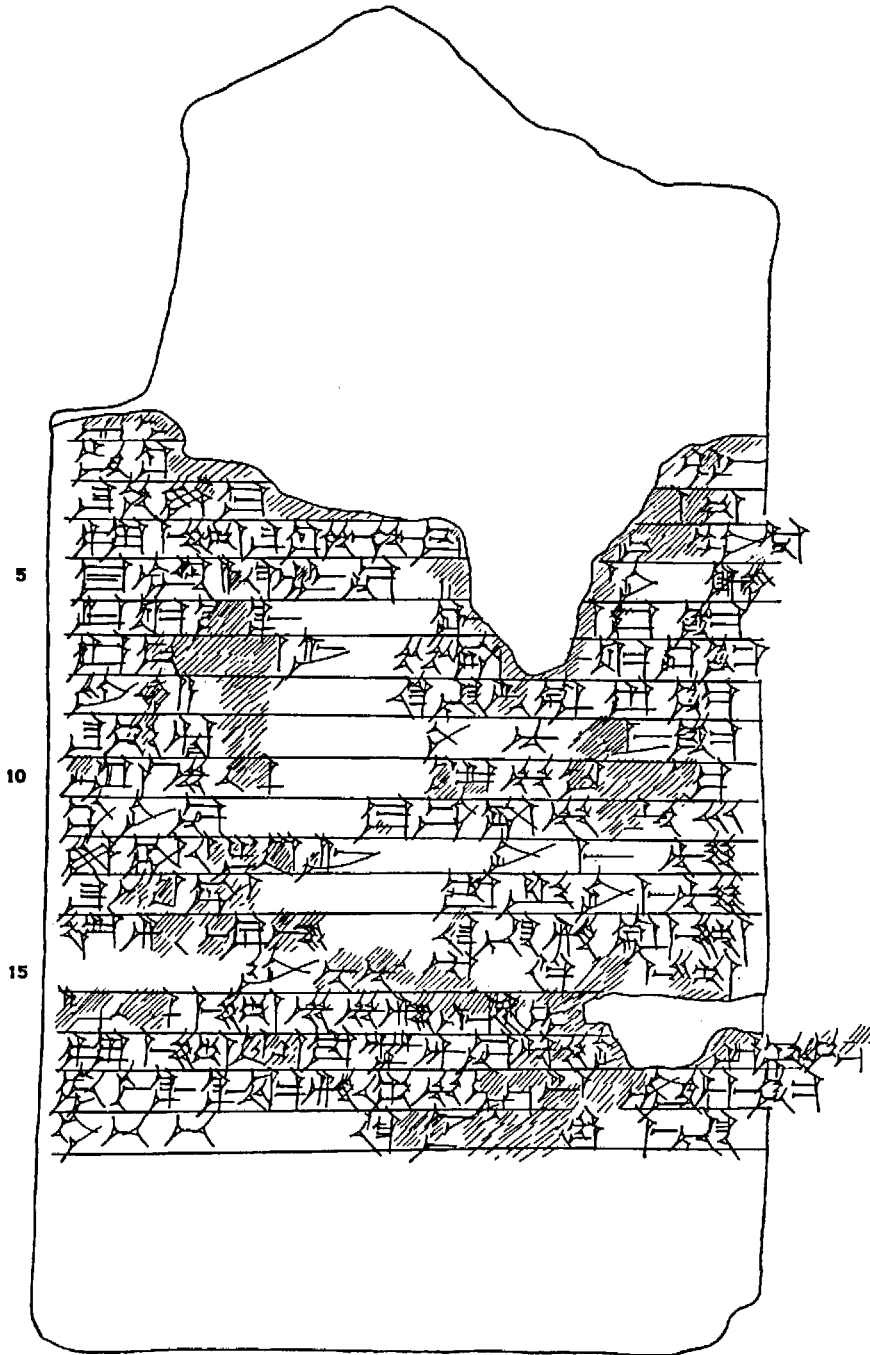


REVERSE FOLLOWING PLATE



50

REVERSE



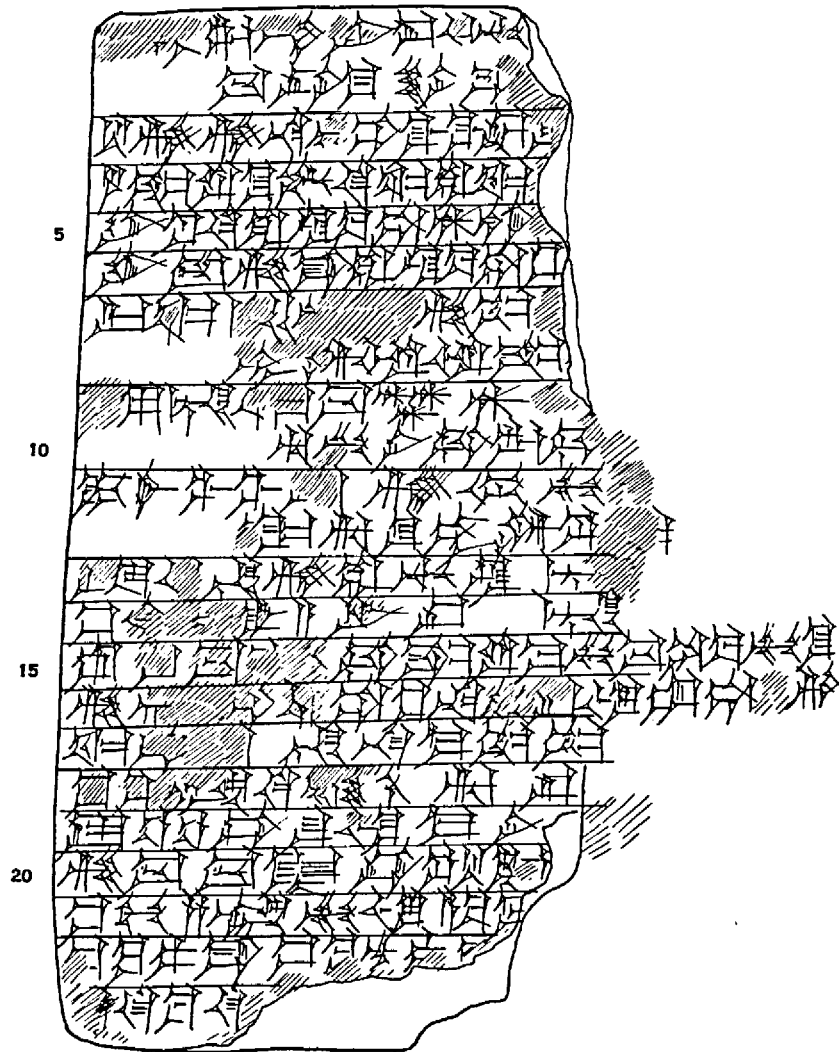
OBVERSE PRECEDING PLATE





51

OBVERSE

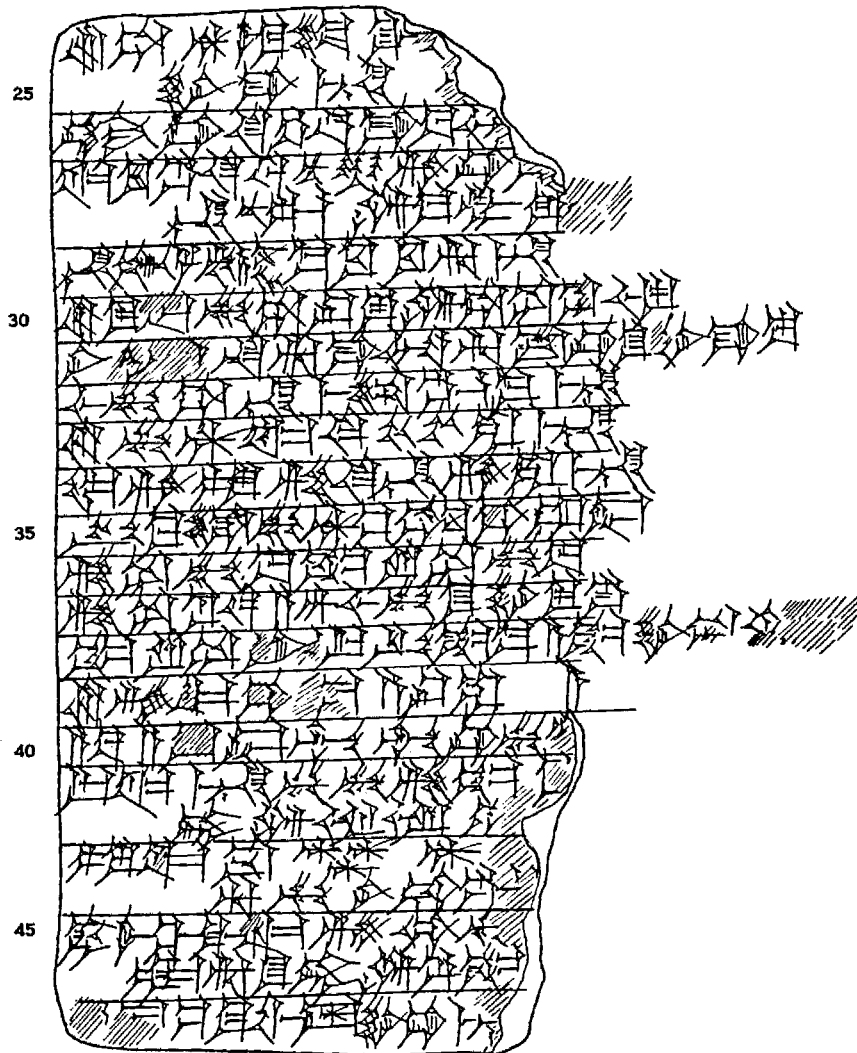


REVERSE FOLLOWING PLATE



51

REVERSE

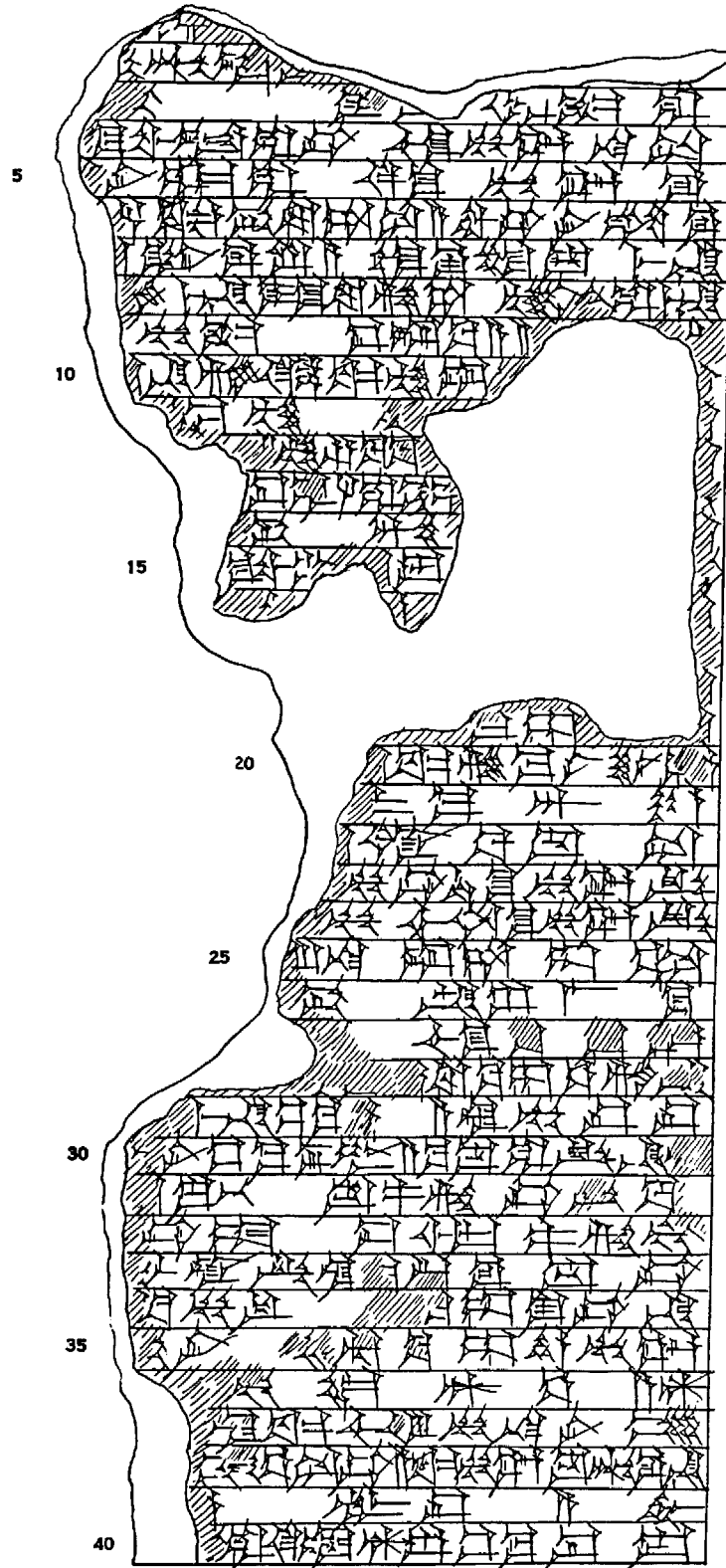


OBVERSE PRECEDING PLATE



OBVERSE

COL. I

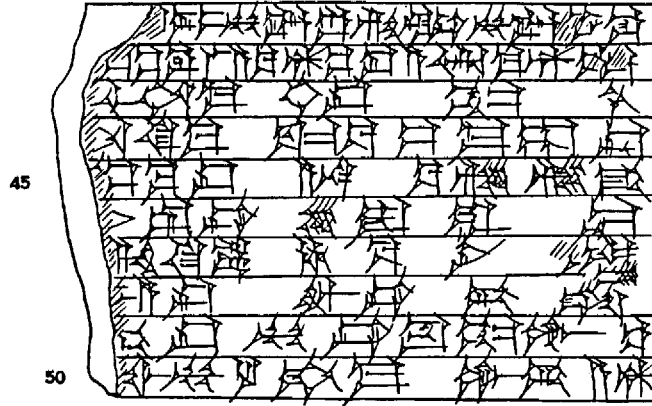


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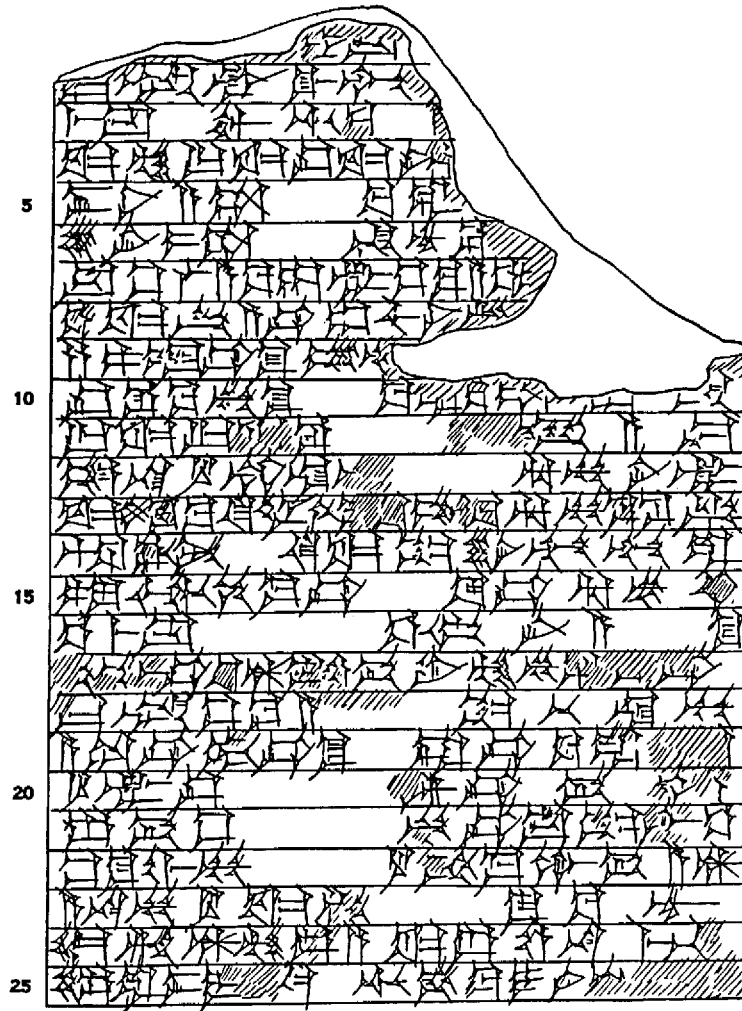


OBVERSE

COL. I



COL. II



CONTINUED

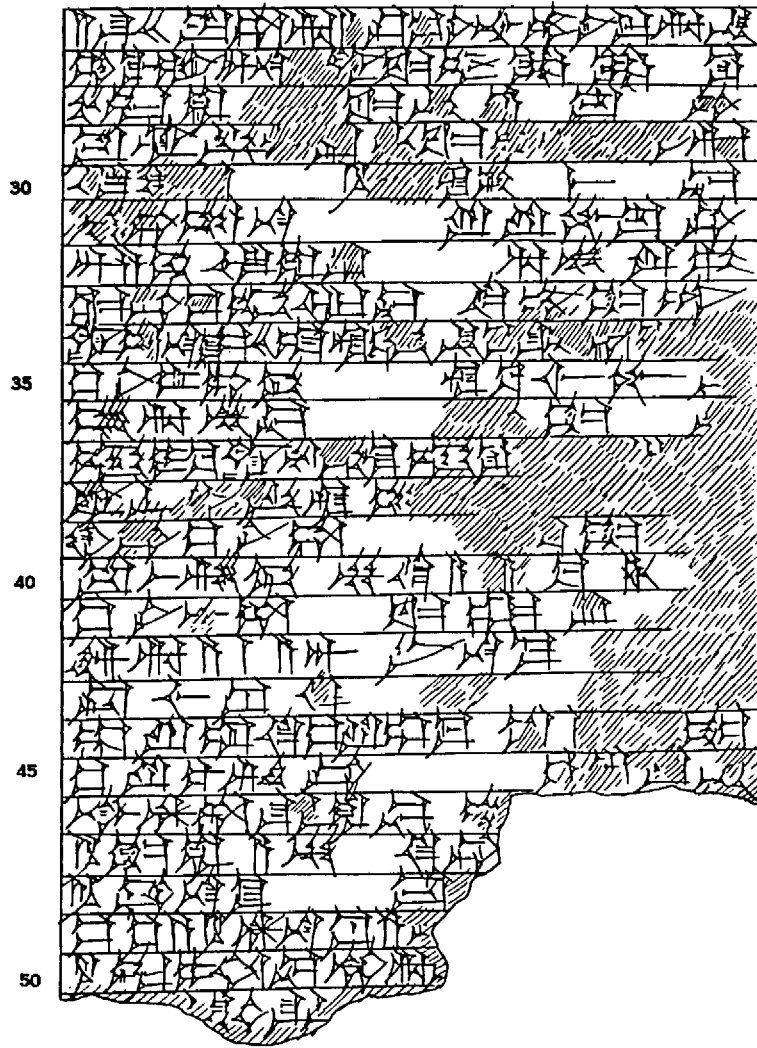




52

OBVERSE

COL. II

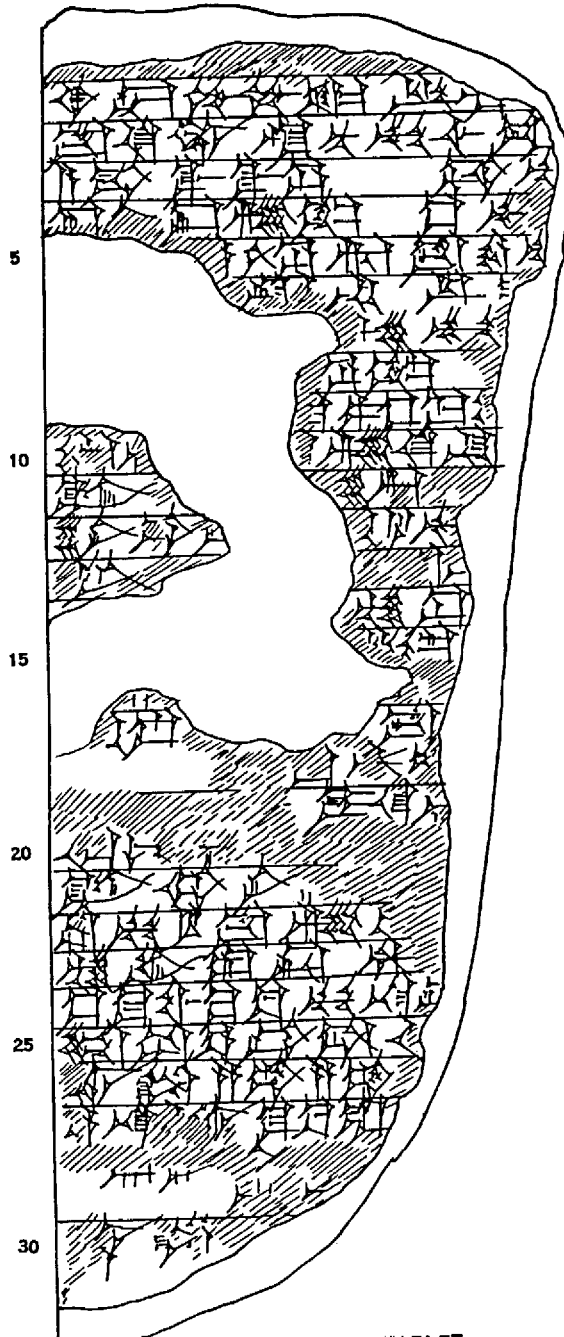
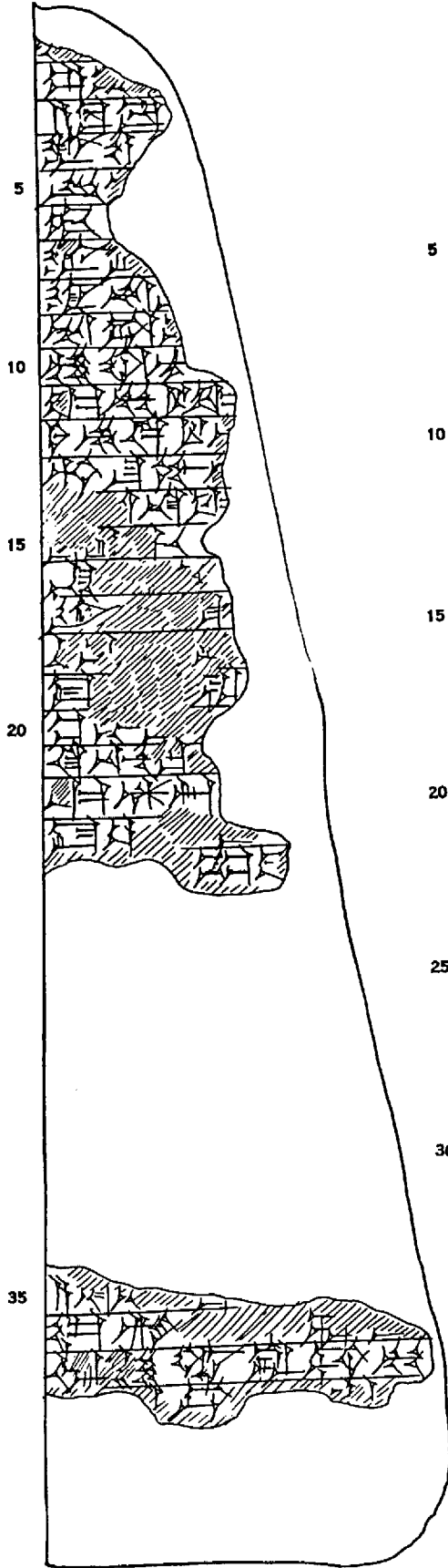


CONTINUED



OBVERSE  
COL. III

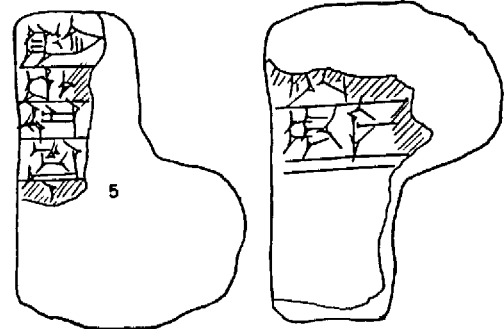
REVERSE  
COL. I



FRAGMENTS OF SAME TABLET

OBVERSE

REVERSE

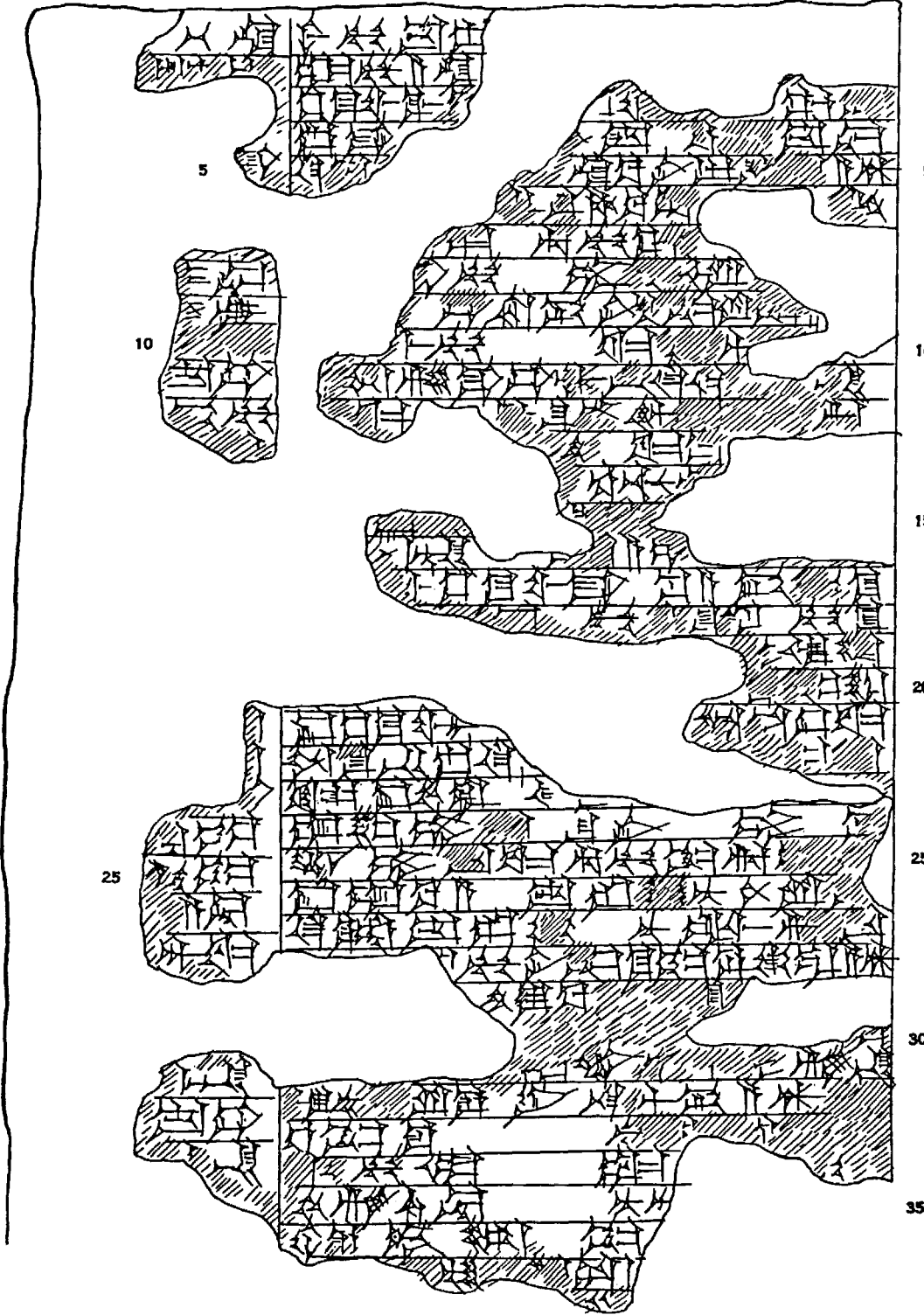


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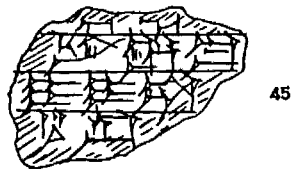


COL. III

COL. II



5 LINES DESTROYED

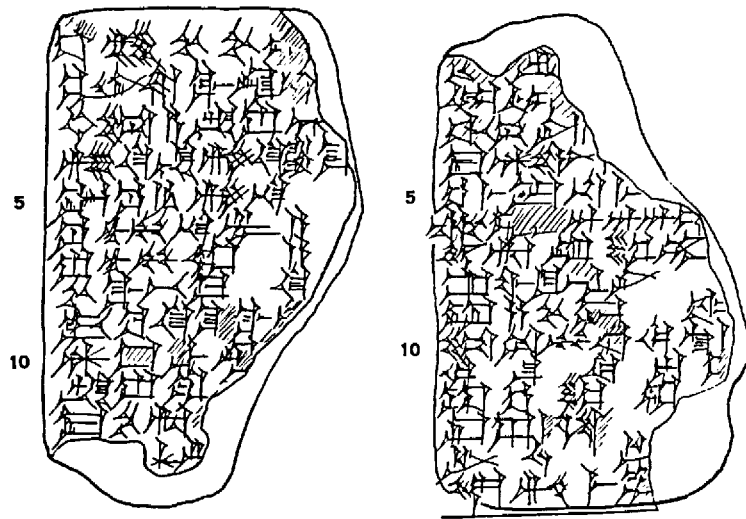




53

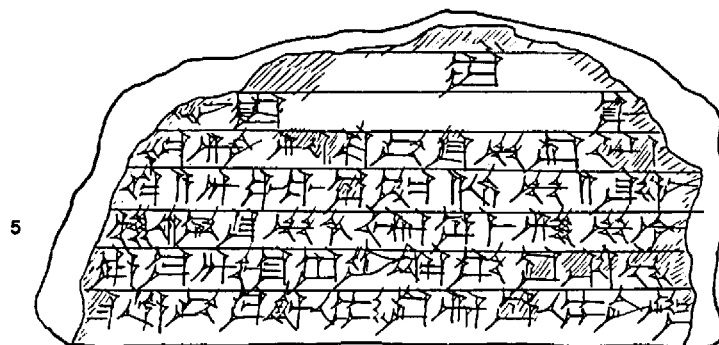
OBVERSE

REVERSE



54

OBVERSE



REVERSE



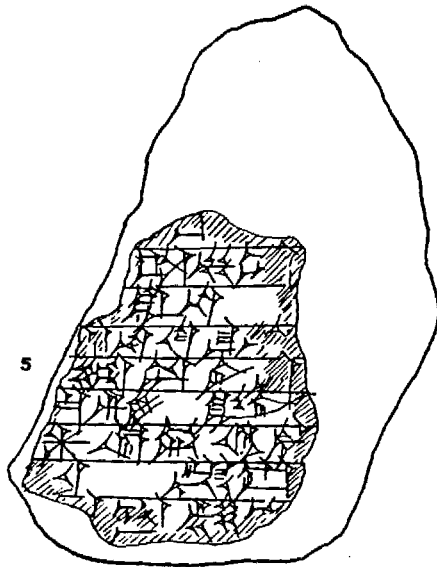
REST DESTROYED





55

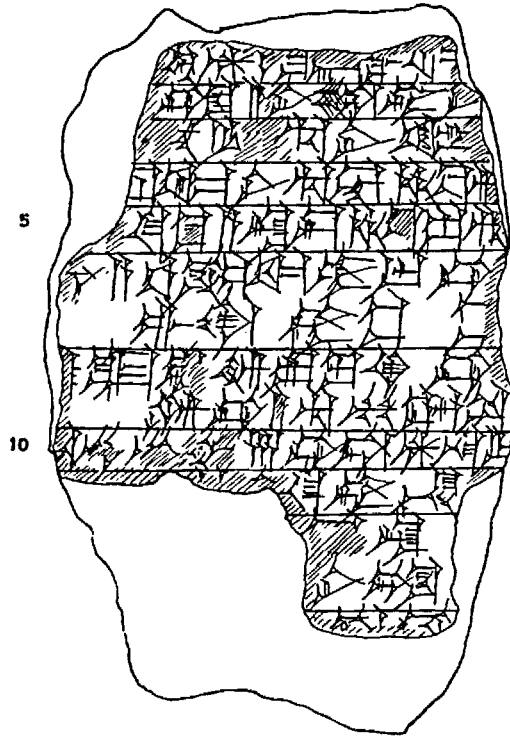
OBVERSE?



REST DESTROYED

56

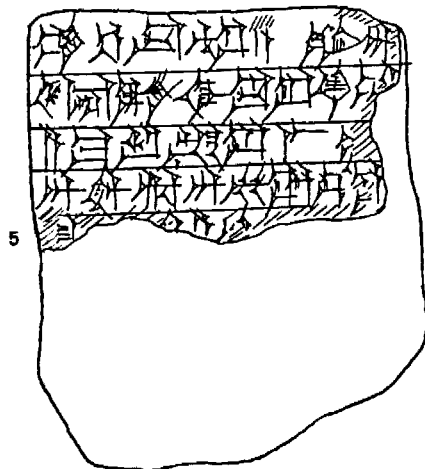
OBVERSE



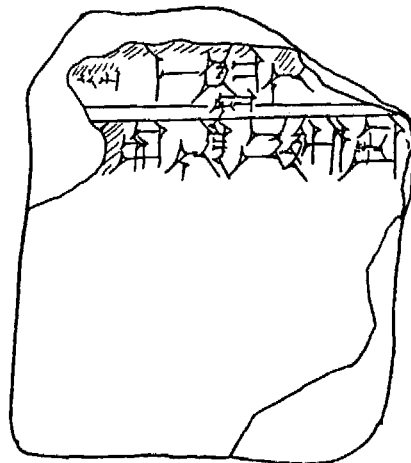
REVERSE DESTROYED

57

OBVERSE

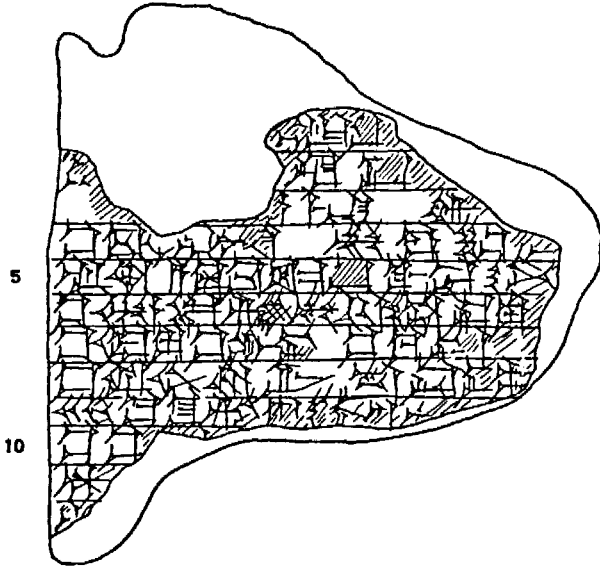


REVERSE



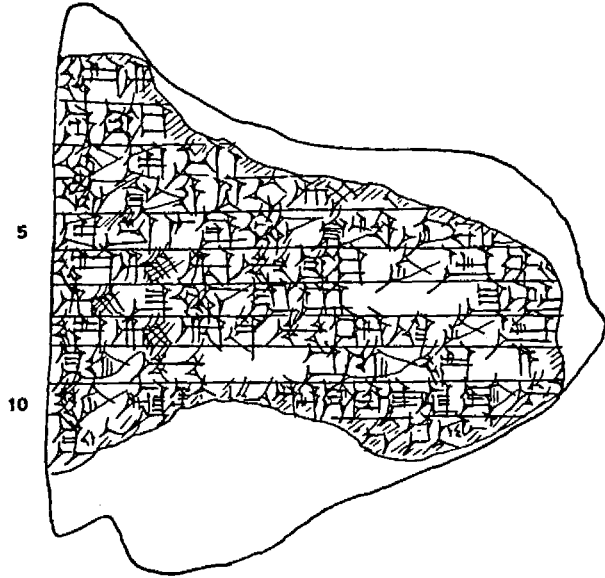


OBVERSE

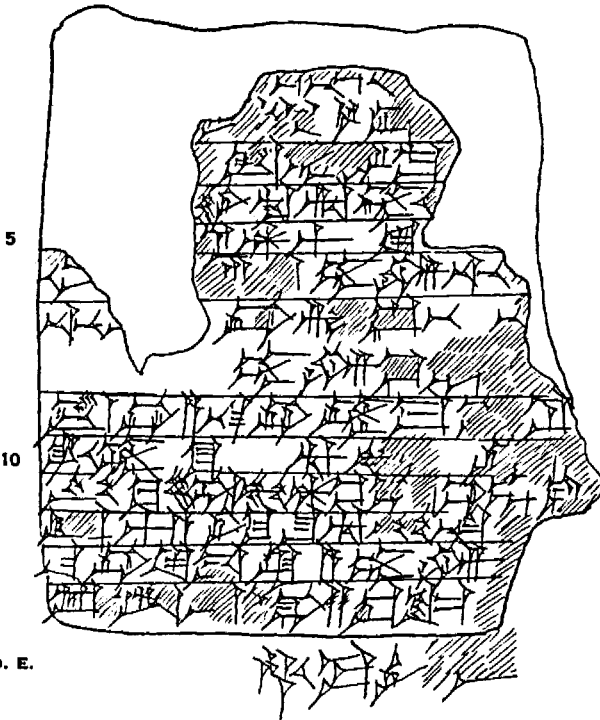


58

REVERSE

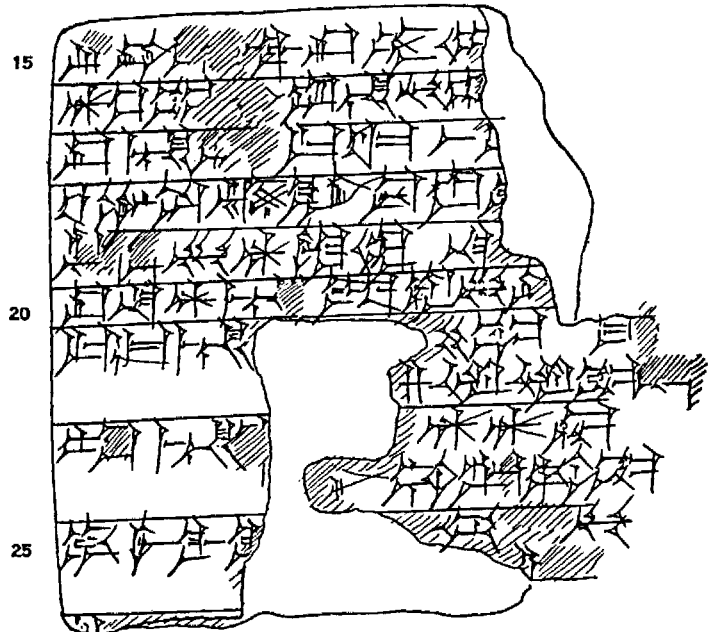


OBVERSE



59

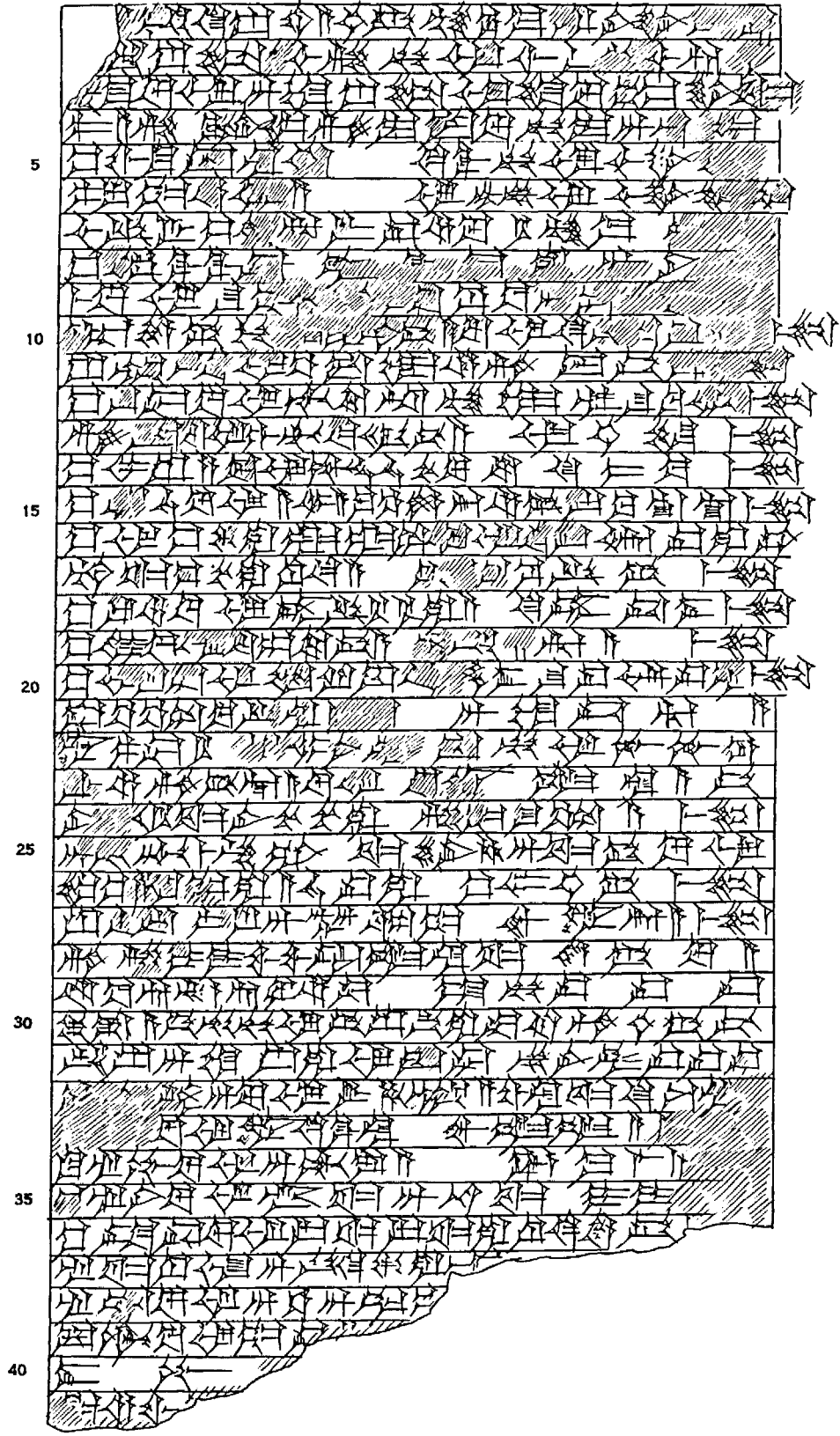
REVERSE



Lo. E.

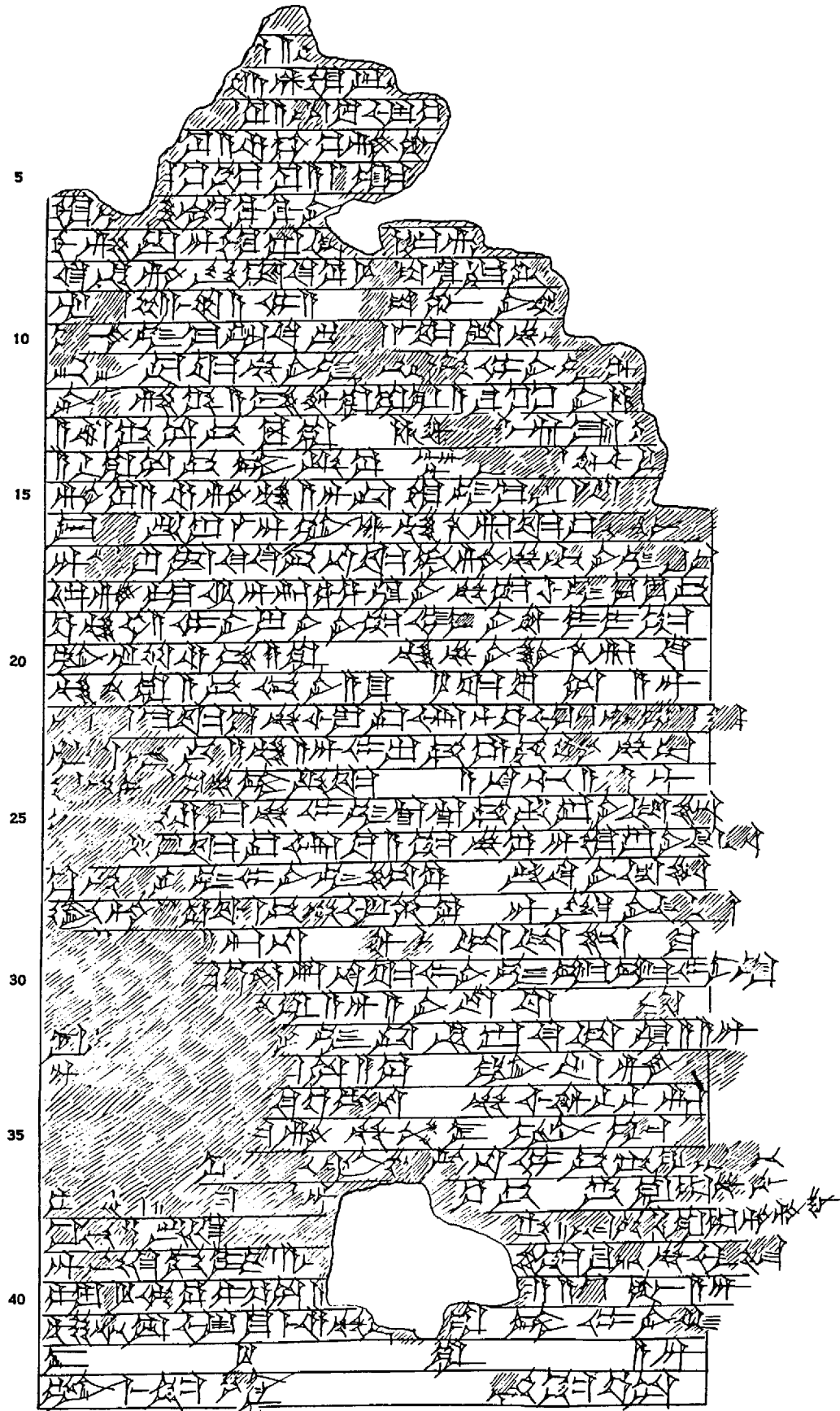


OBVERSE



REVERSE FOLLOWING PLATE



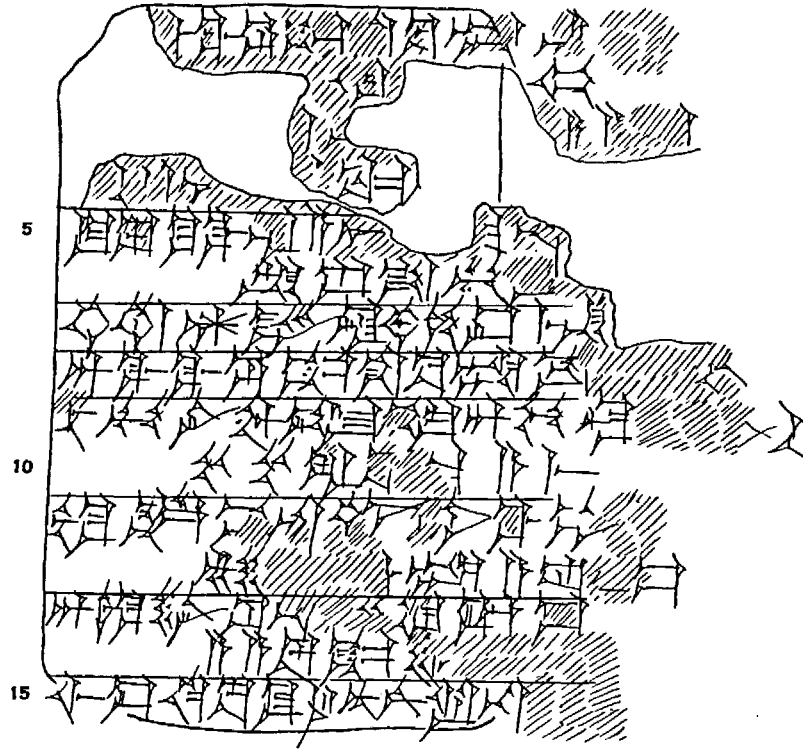


OBVERSE PRECEDING PLATE

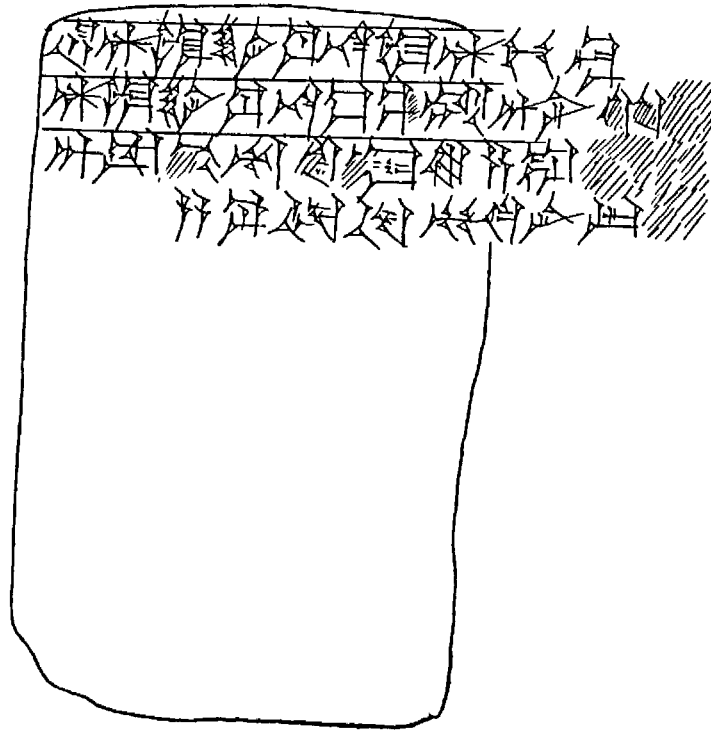




OBVERSE



REVERSE

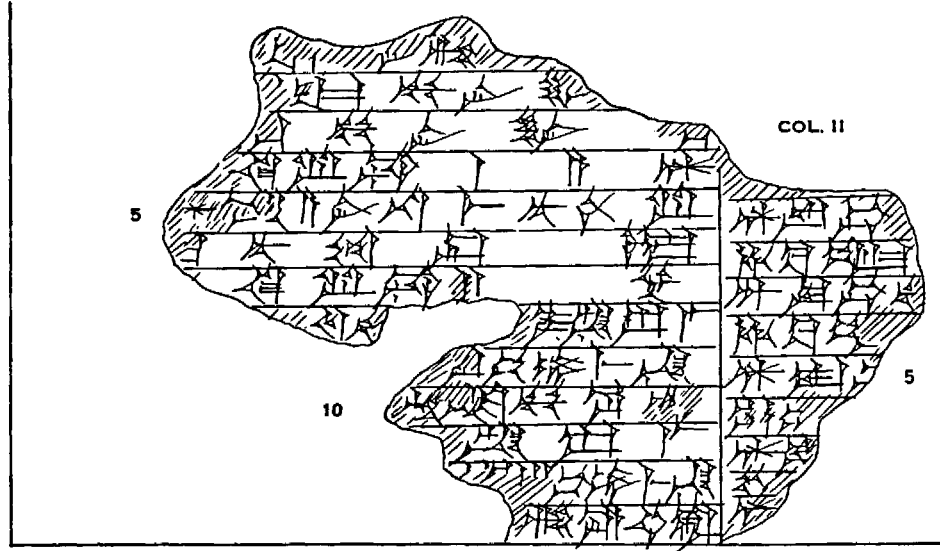




62

OBVERSE

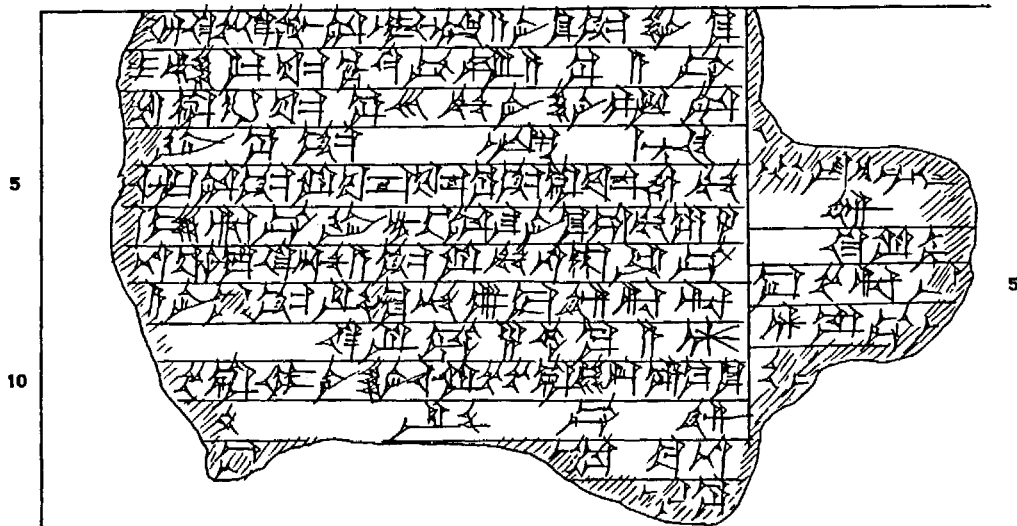
COL. I



REVERSE

COL. IV

COL. III

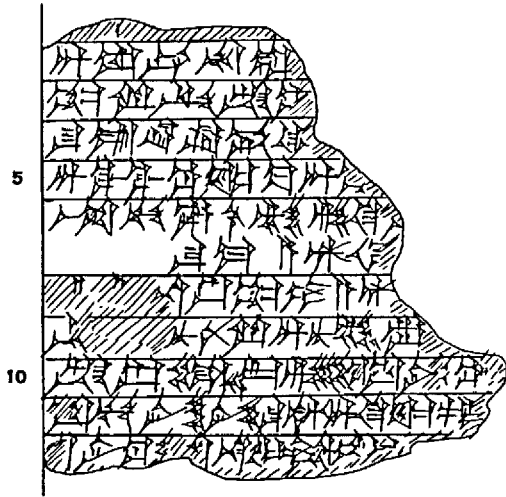




63

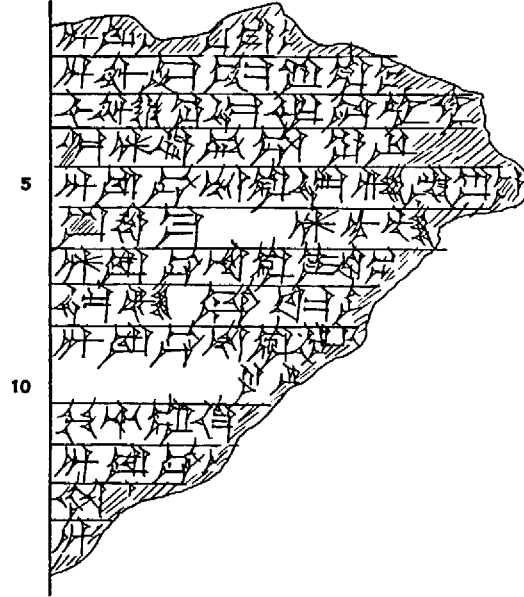
OBVERSE

COL. I



REVERSE

COL. IV

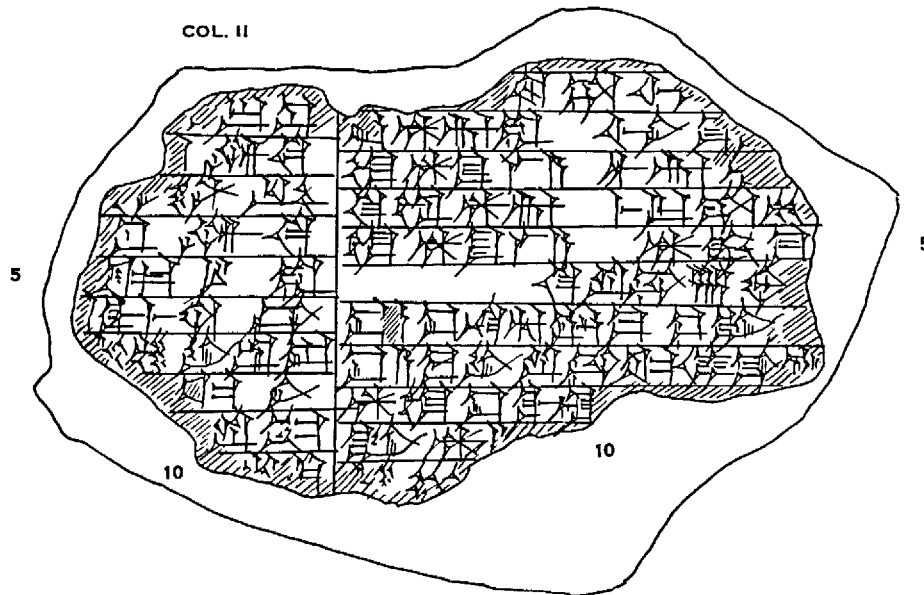


64

REVERSE

COL. I

COL. II



OBVERSE DESTROYED



65

70

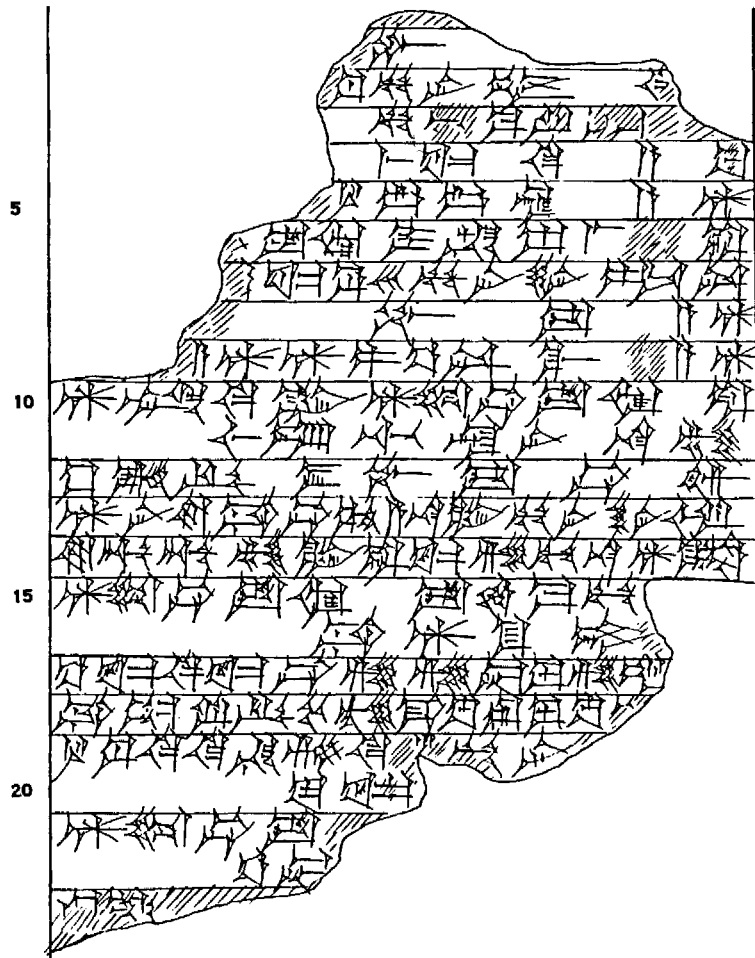
OBVERSE

COL. I



OBVERSE

COL. II

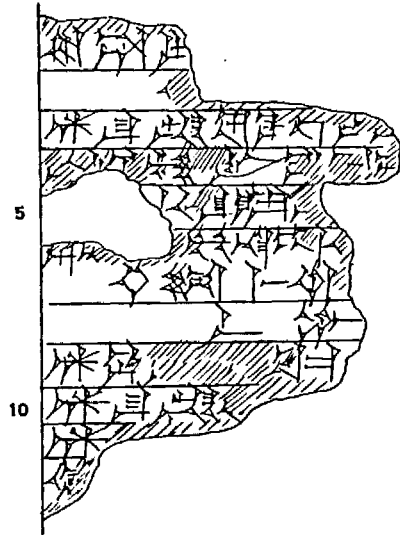


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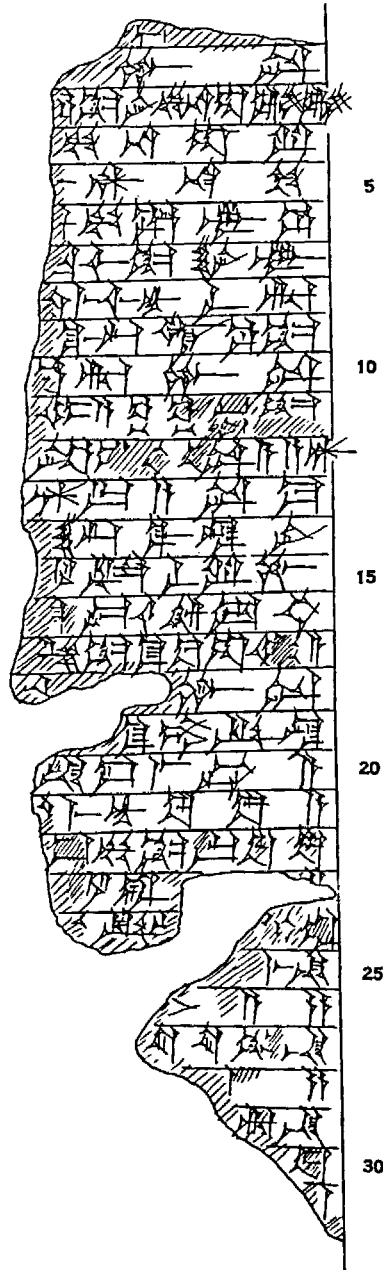




OBVERSE  
COL. III



REVERSE  
COL. VI



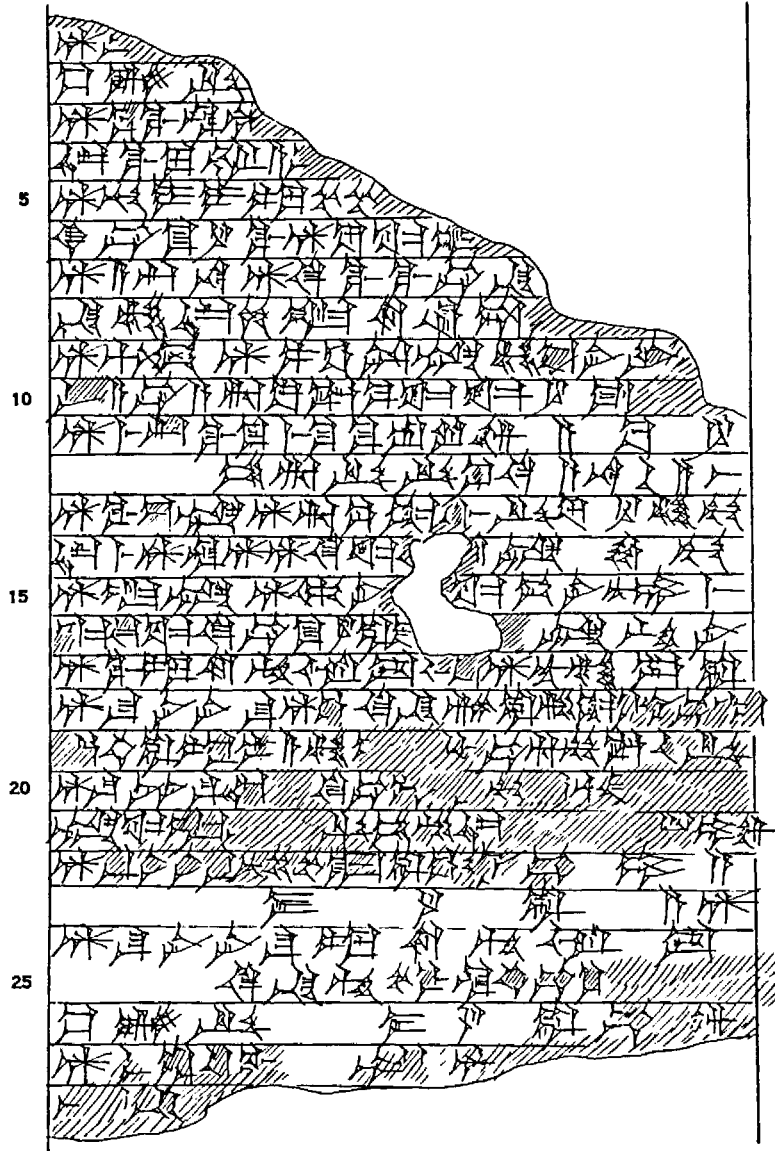
REVERSE  
COL. IV



REVERSE COL. V ON FOLLOWING PLATE



65  
REVERSE  
COL. V

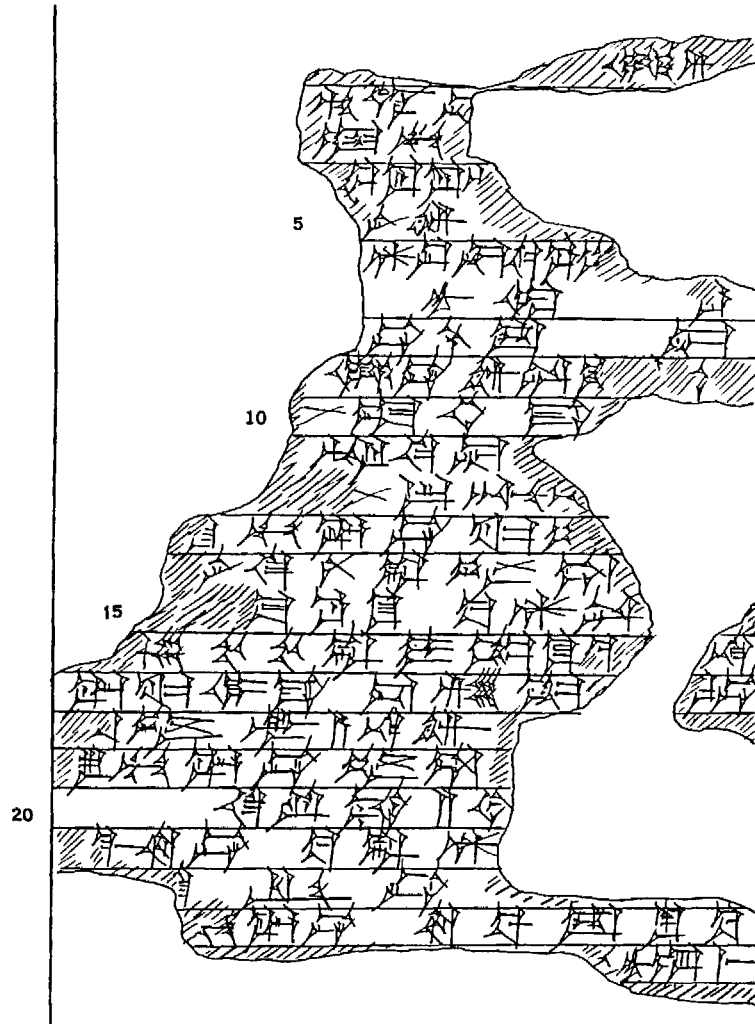


REVERSE COL. VI ON PRECEDING PLATE

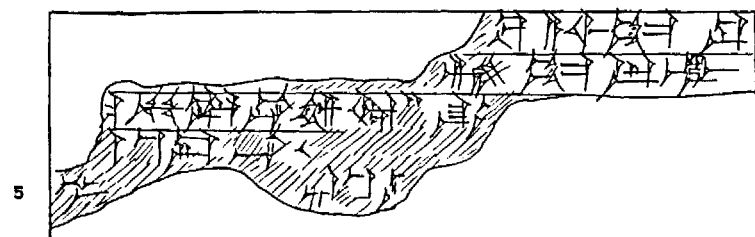


OBVERSE

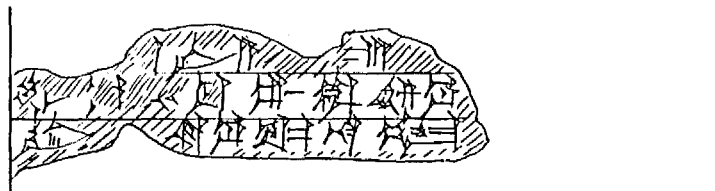
COL. I



COL. II



CA. 30 LINES DESTROYED



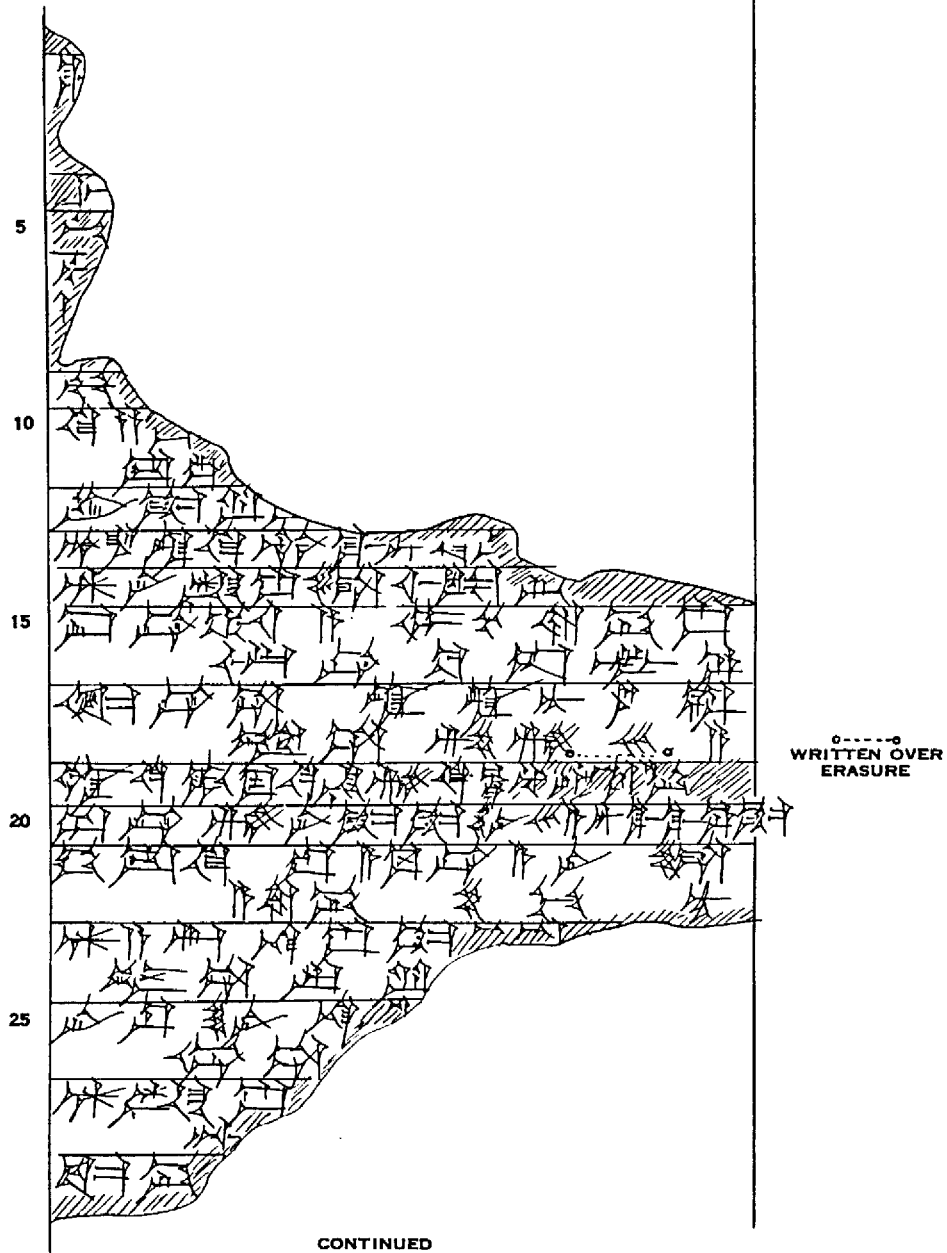
CONTINUED



66

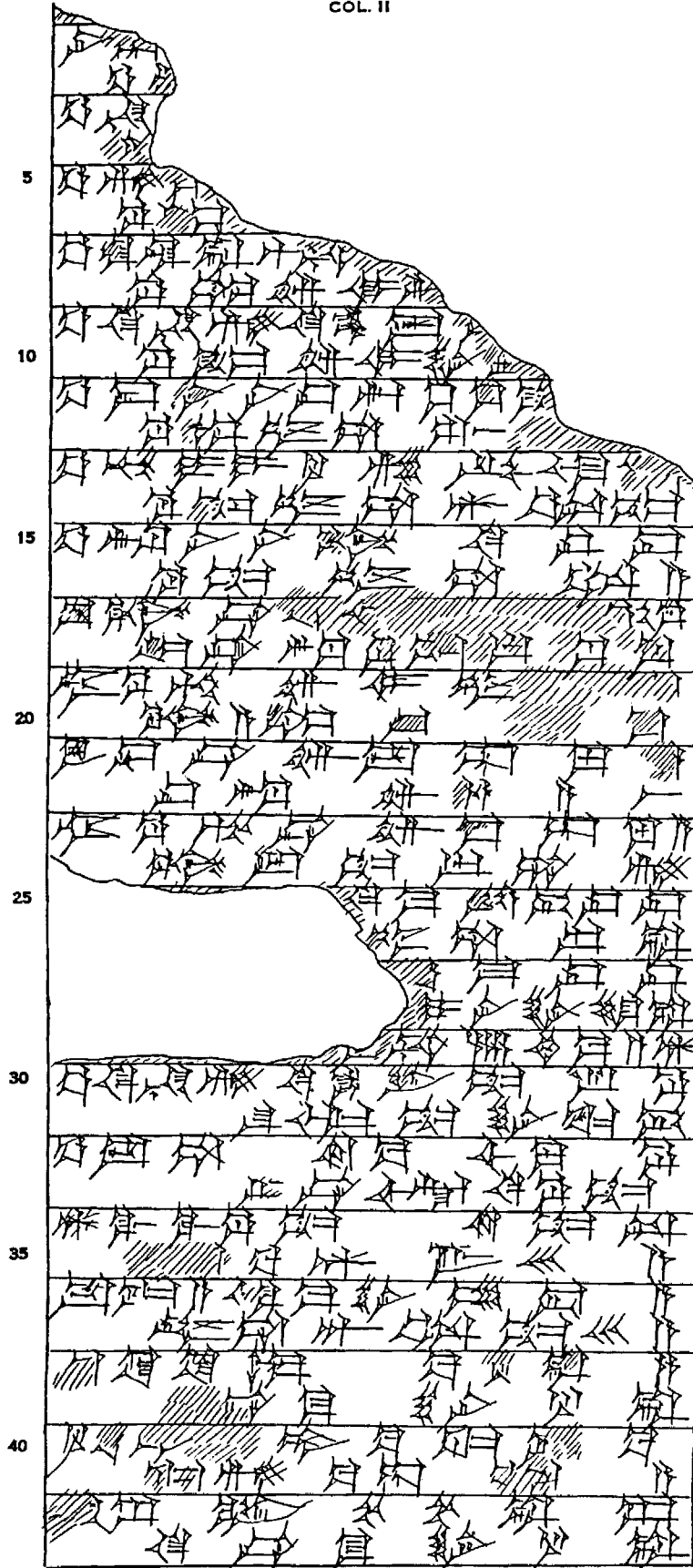
REVERSE

COL. I

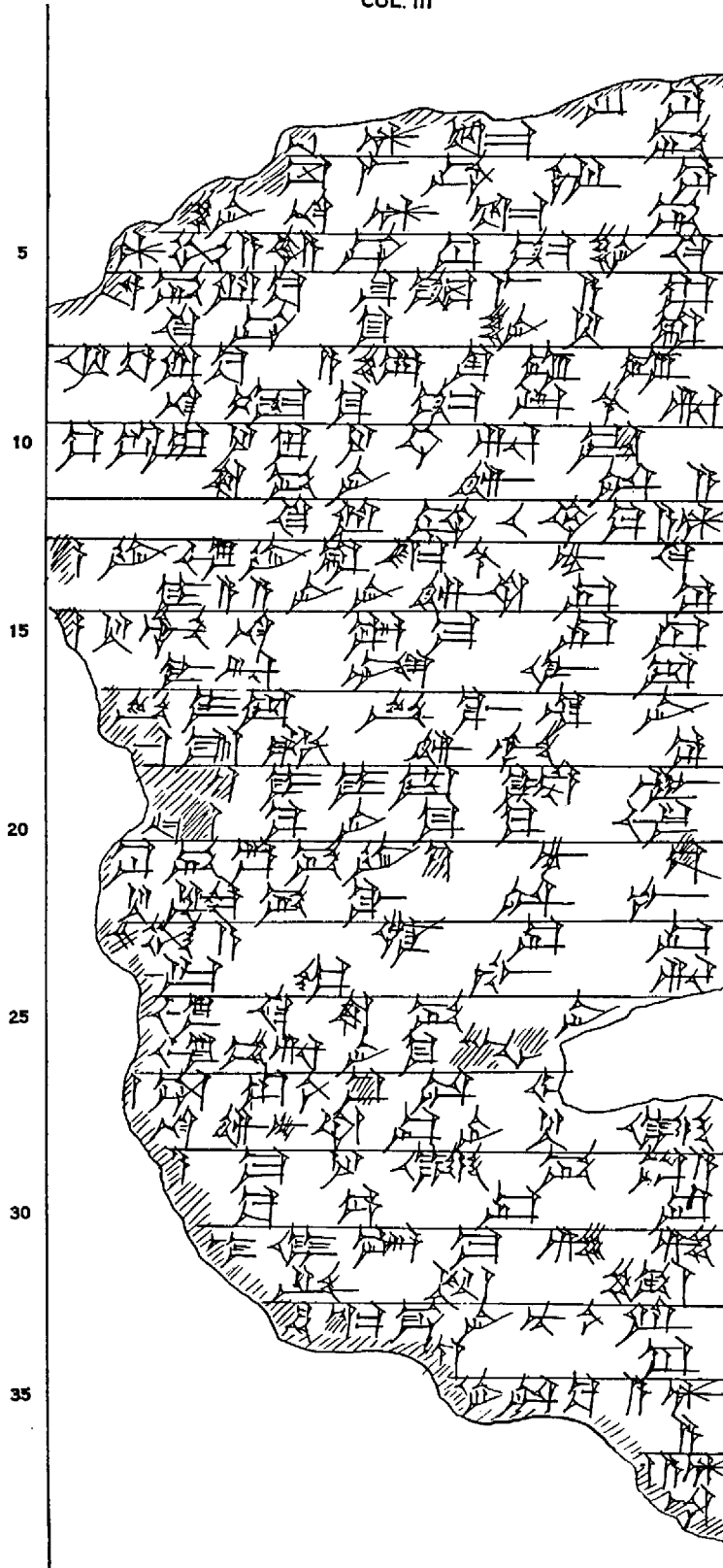






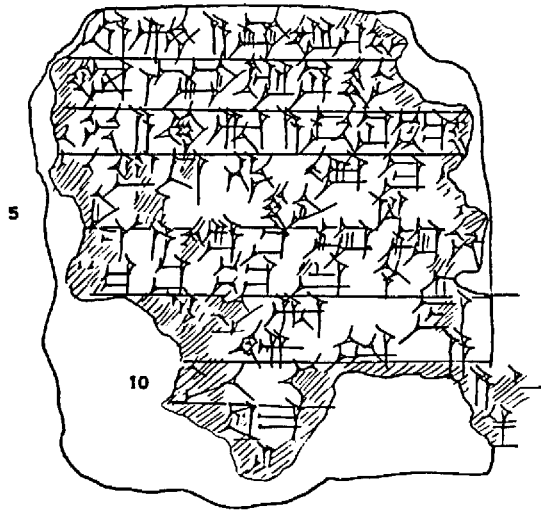






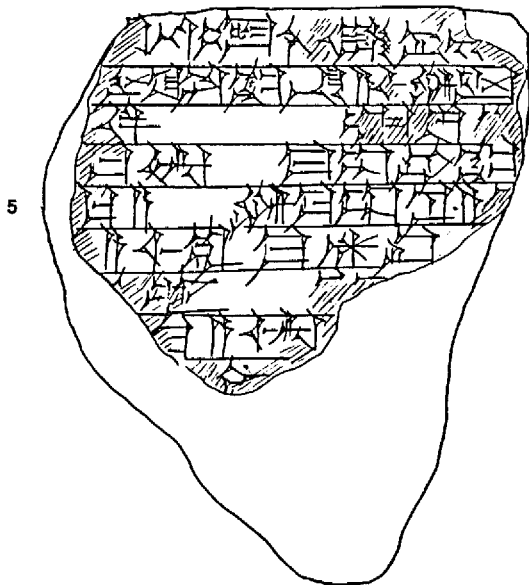


67  
OBVERSE



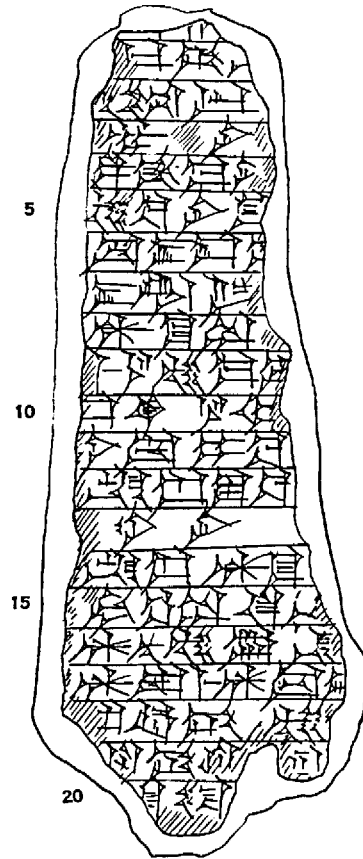
REVERSE DESTROYED

68  
OBVERSE



REVERSE DESTROYED

69  
OBVERSE?

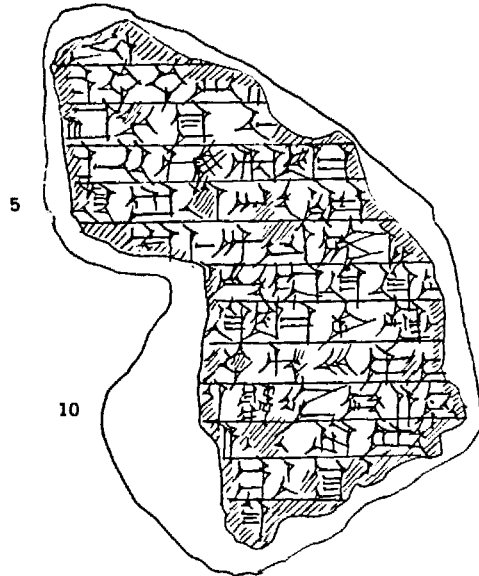


REST DESTROYED



70

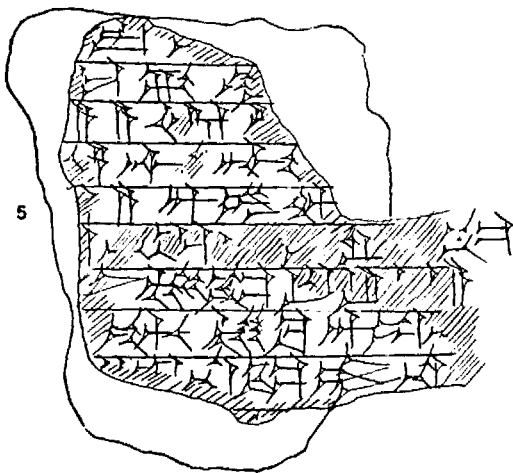
OBVERSE



REVERSE DESTROYED

71

OBVERSE



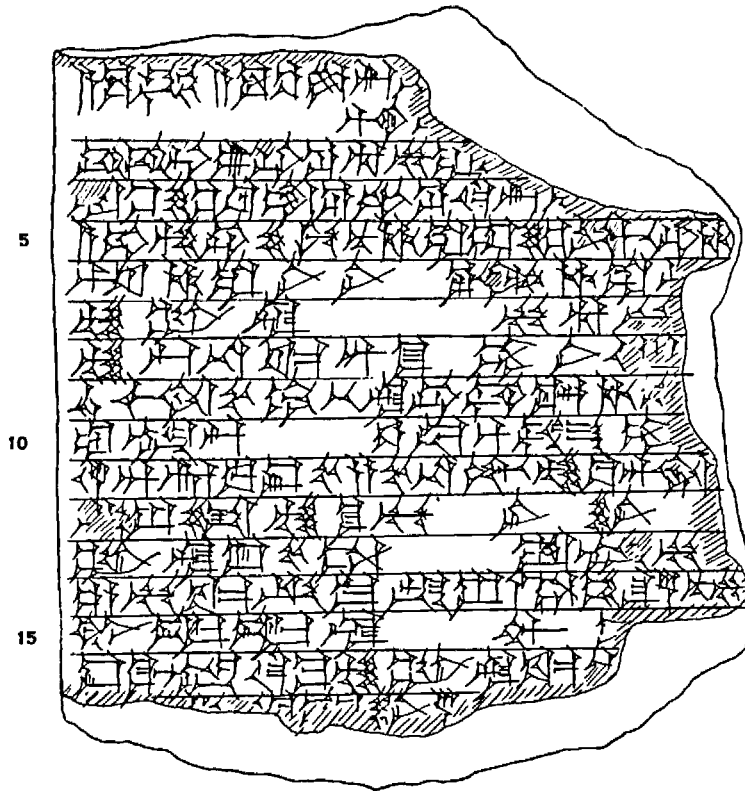
REVERSE



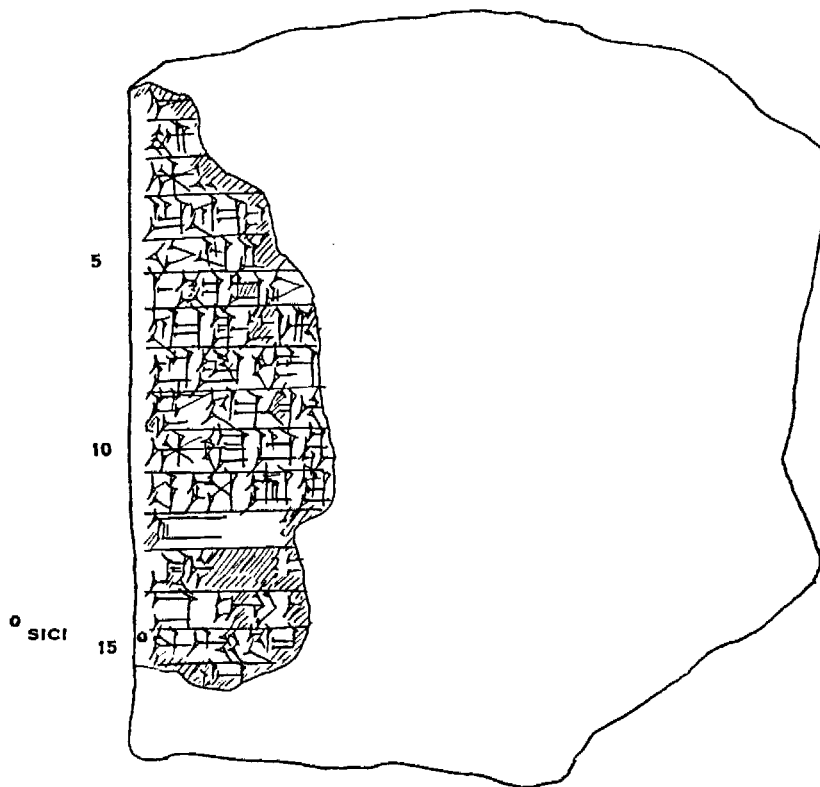




OBVERSE?



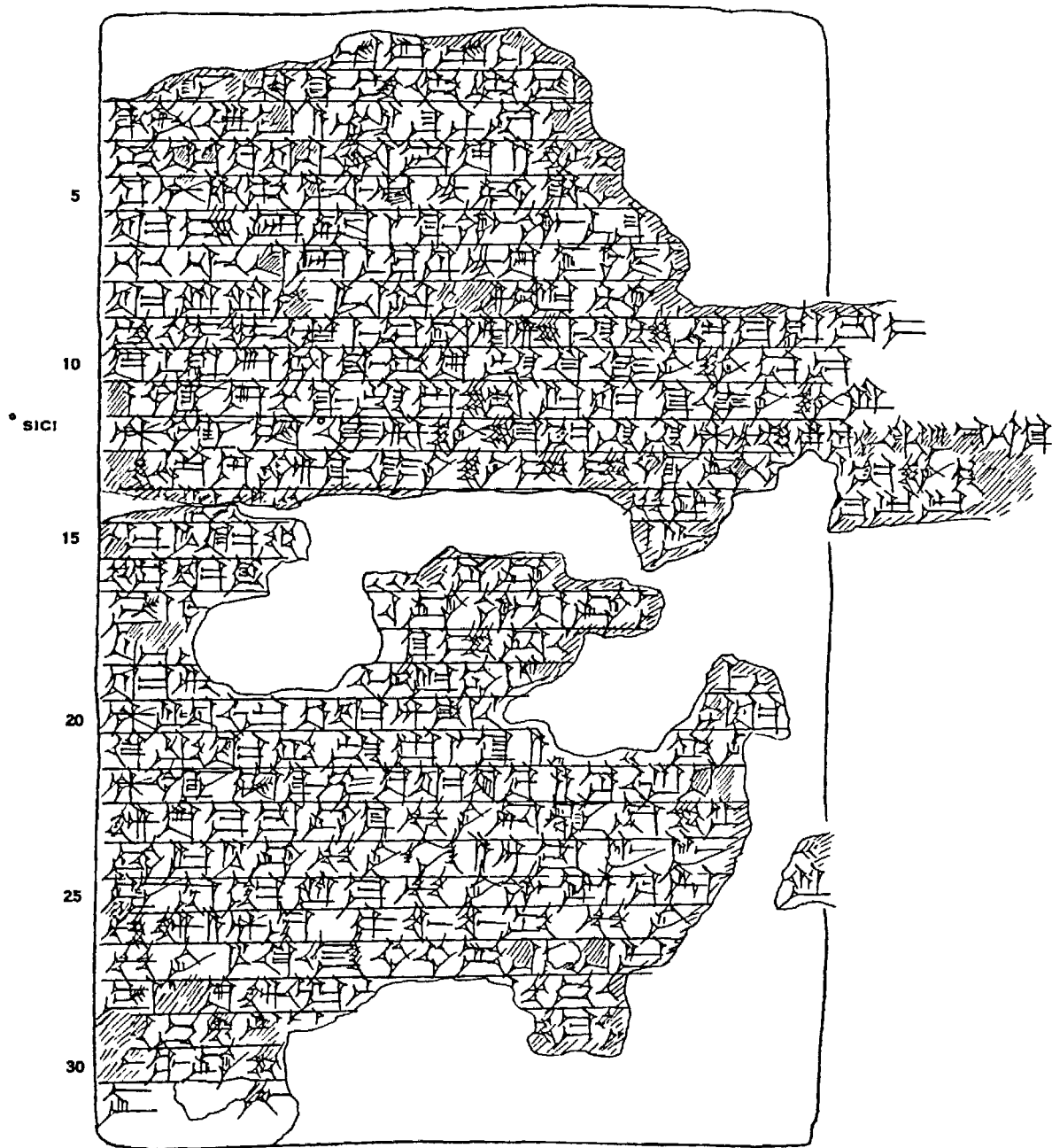
REVERSE?





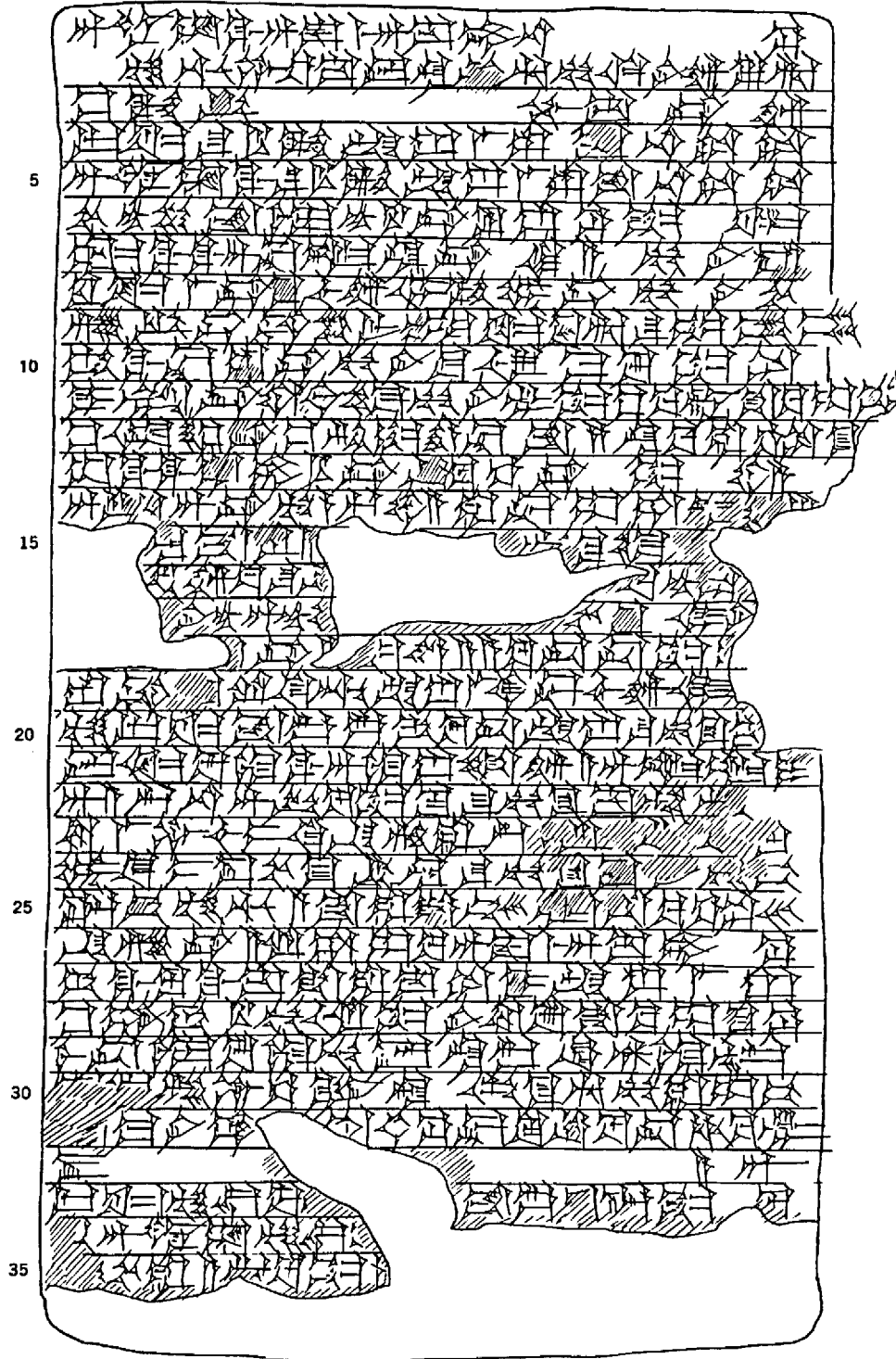
73

OBVERSE



REVERSE FOLLOWING PLATE





OBVERSE PRECEDING PLATE

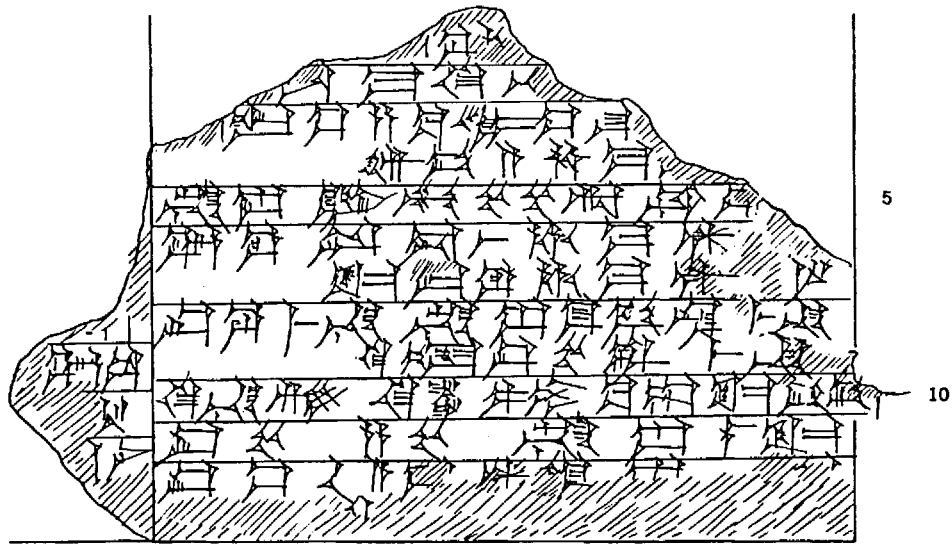


74

OBVERSE

COL. I

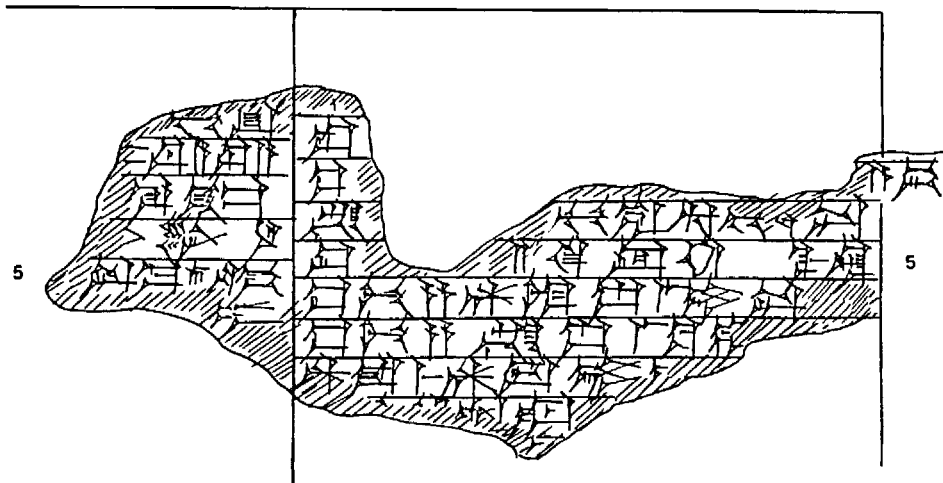
COL. II



REVERSE

COL. II

COL. I







75

OBVERSE

COL. II

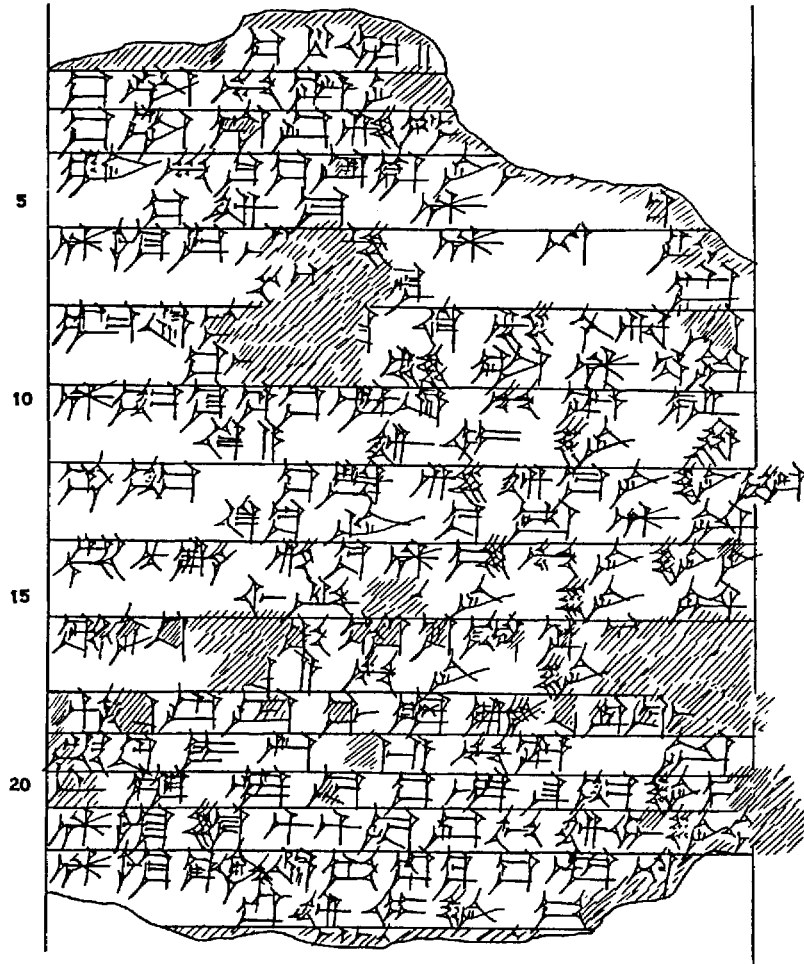


CONTINUED



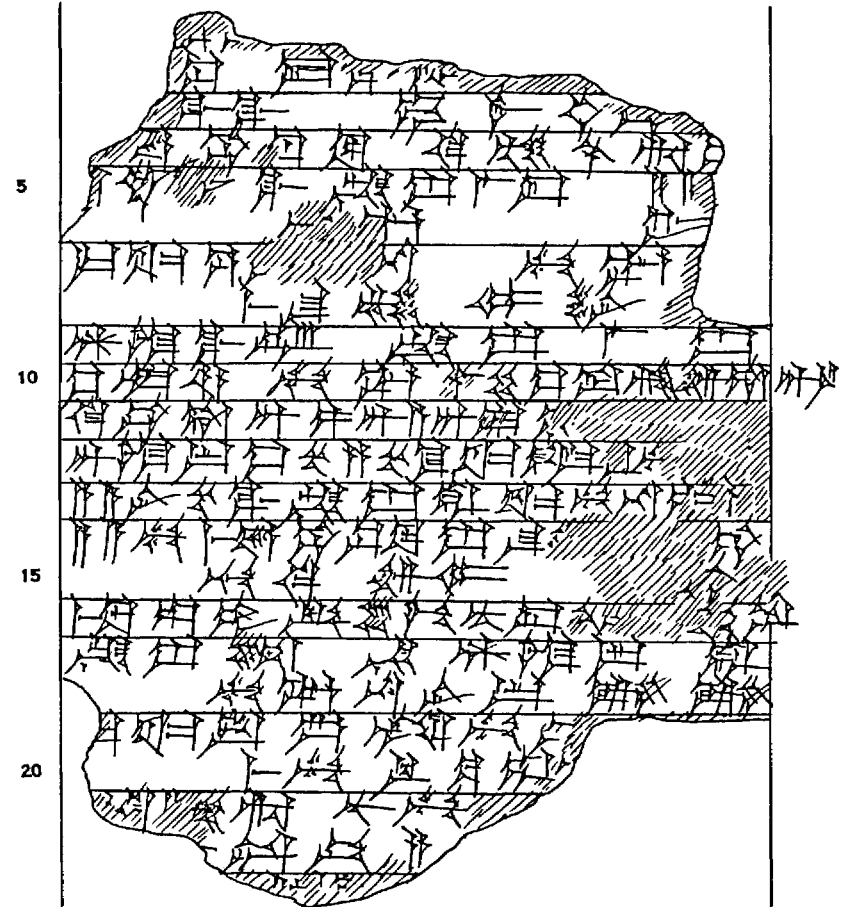
OBVERSE

COL. III



REVERSE

COL. I



CONTINUED

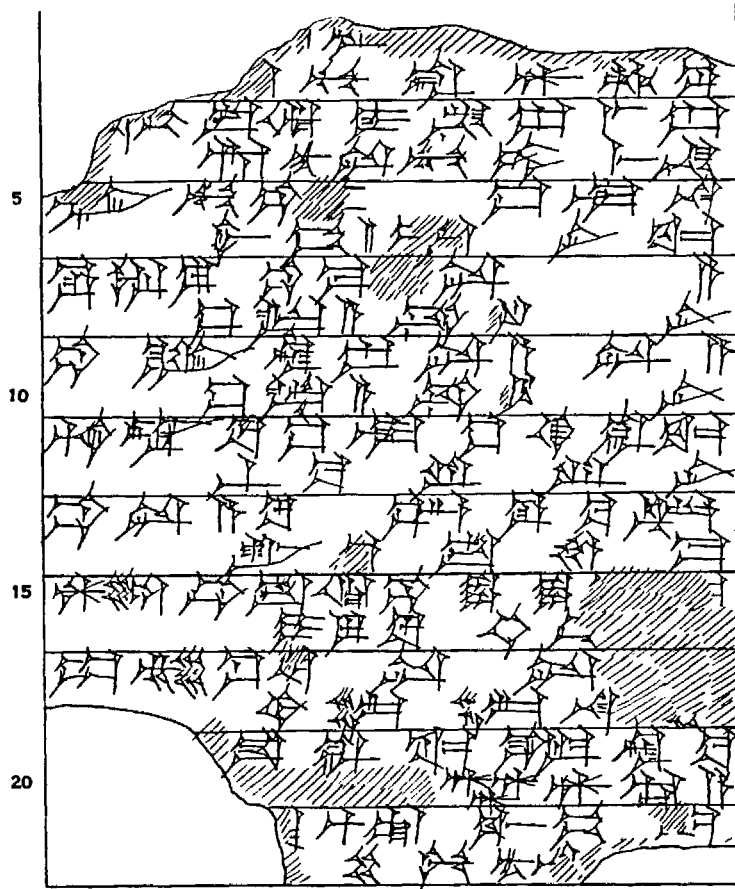


75

85

REVERSE

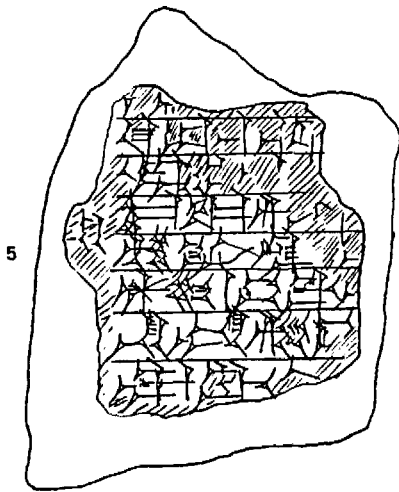
COL. II



REST DESTROYED

76

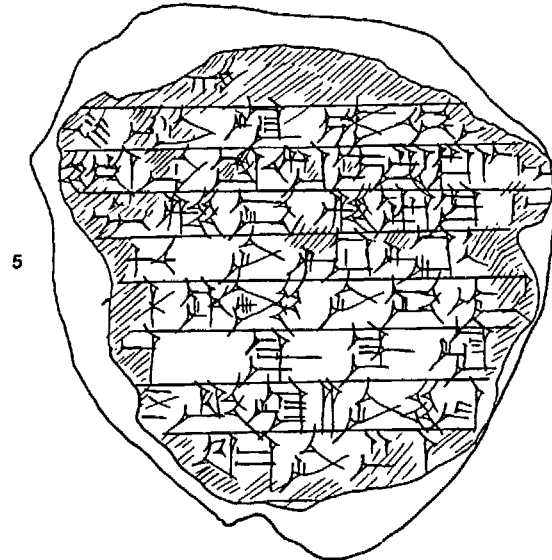
OBVERSE



REVERSE DESTROYED

77

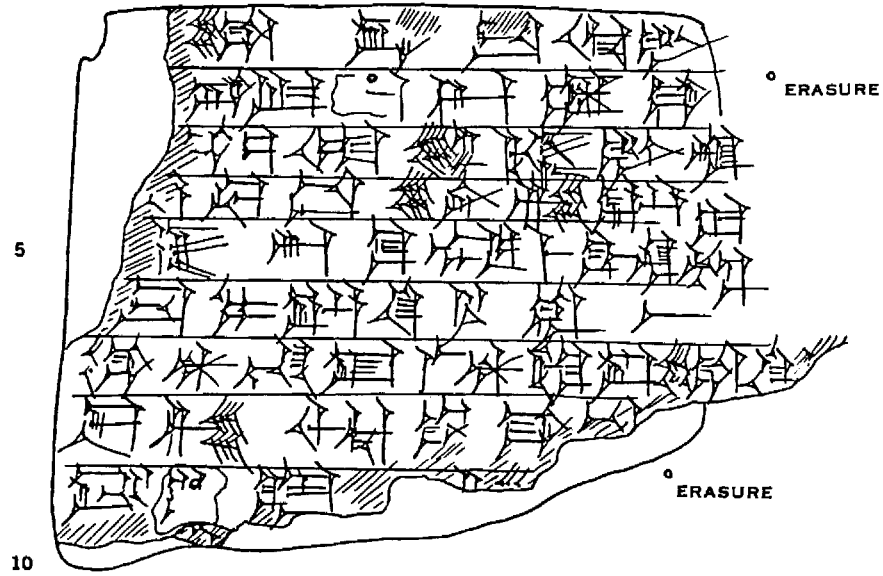
REVERSE



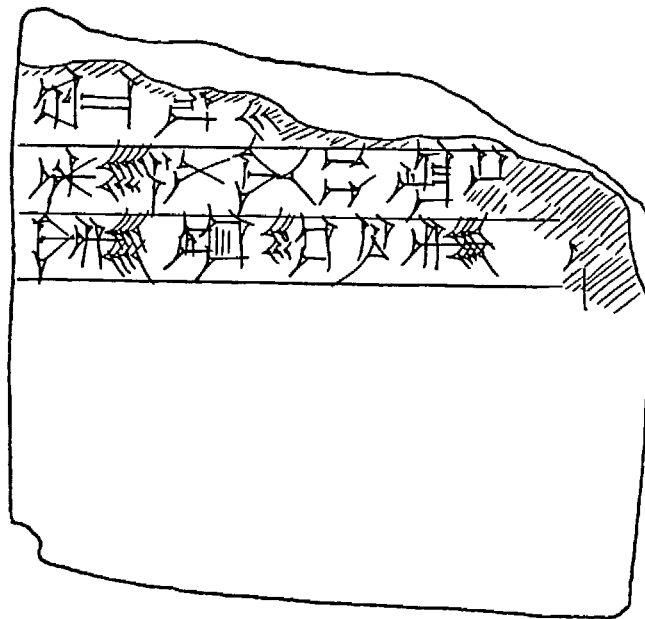
OBVERSE DESTROYED



78  
OBVERSE



REVERSE

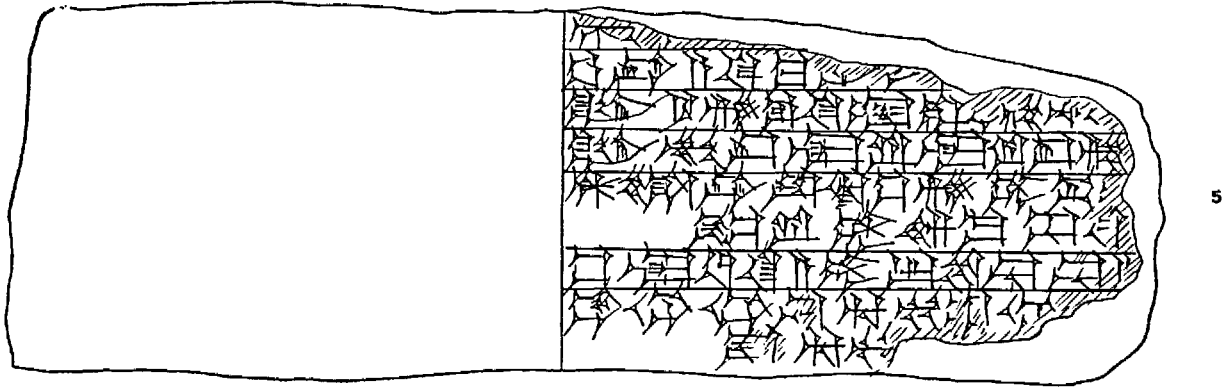






79

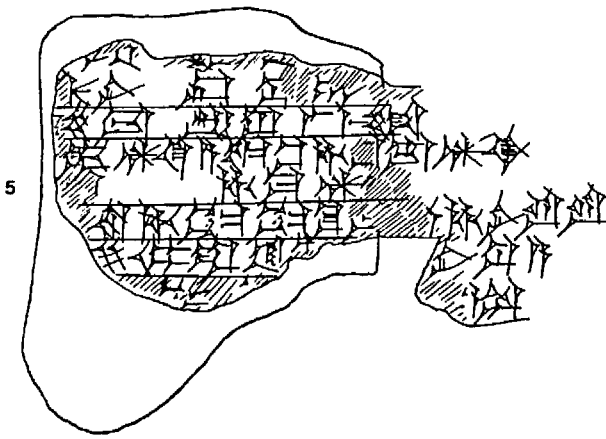
REVERSE



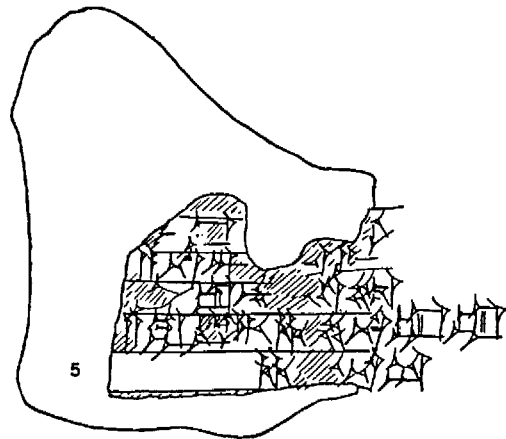
OBVERSE DESTROYED

80

OBVERSE



REVERSE



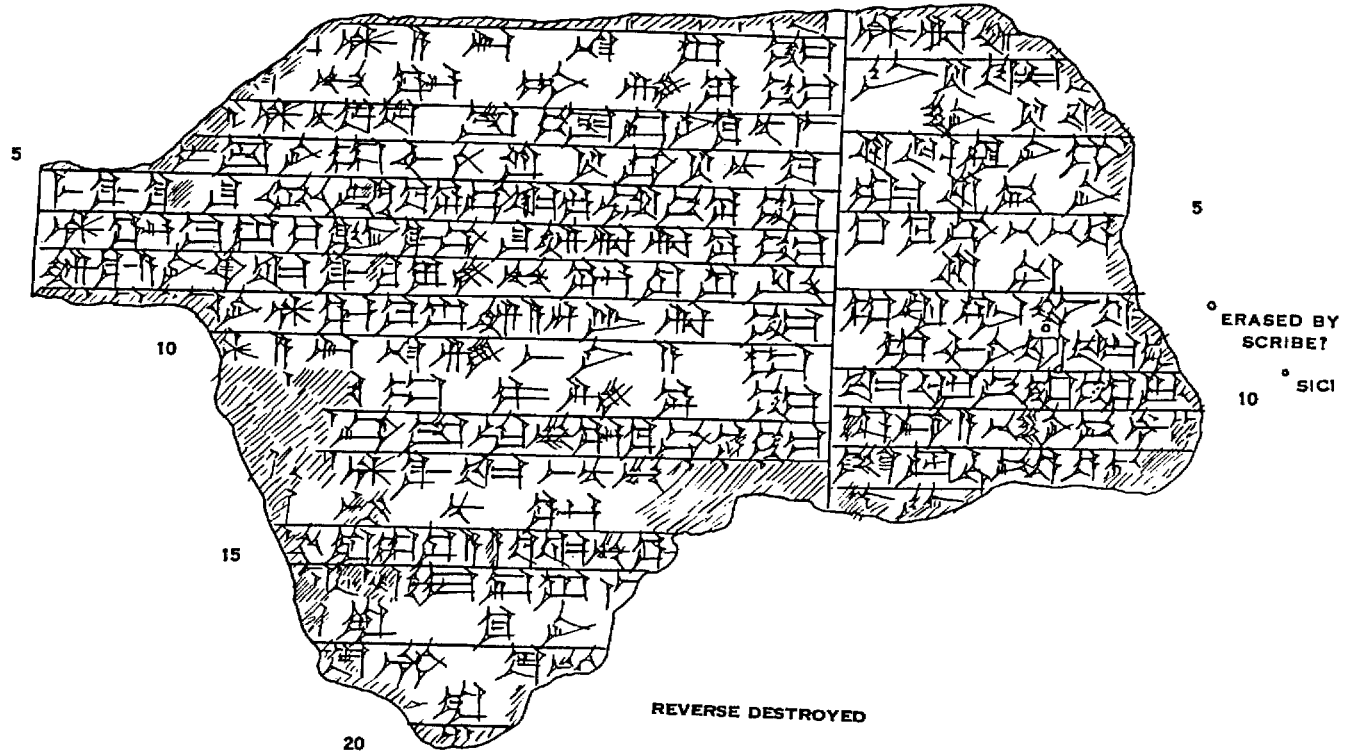


81

OBVERSE

COL. I

COL. II



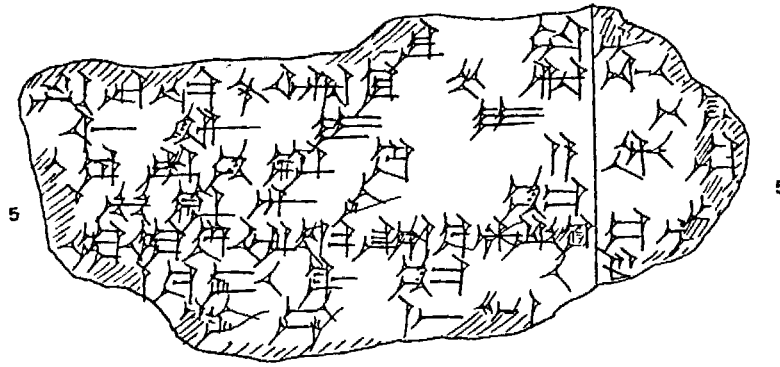


82

OBVERSE

COL. I

COL. II



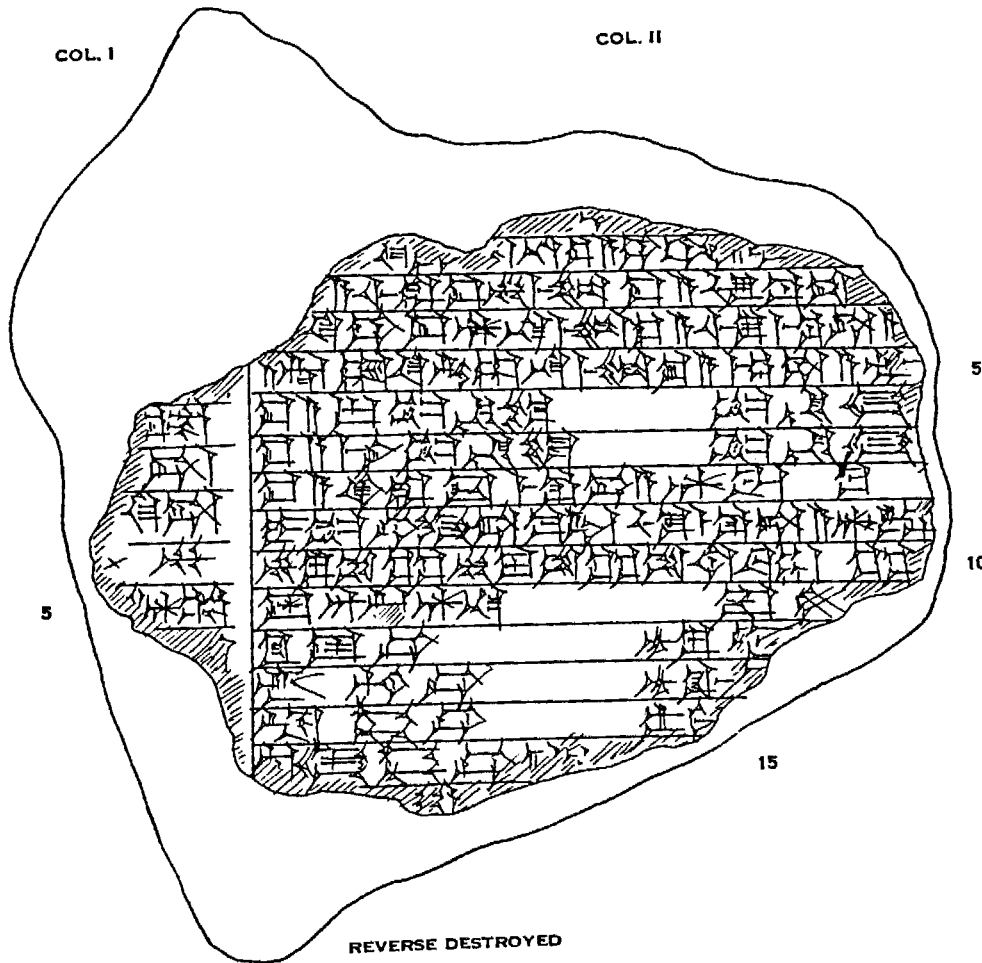
REVERSE DESTROYED

83

OBVERSE

COL. I

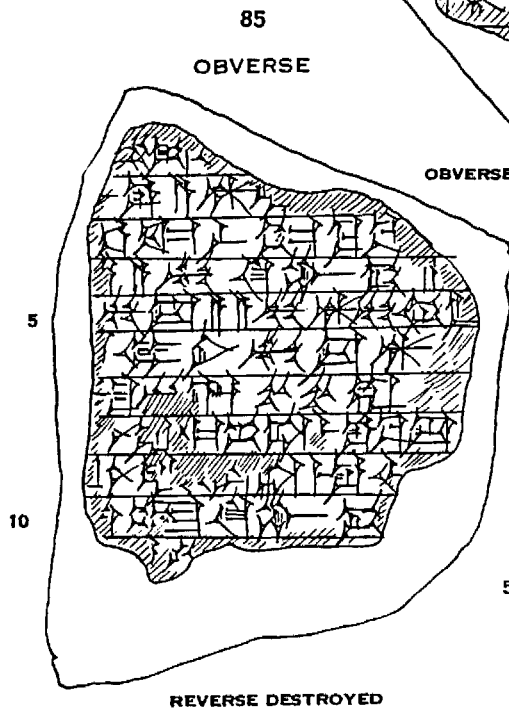
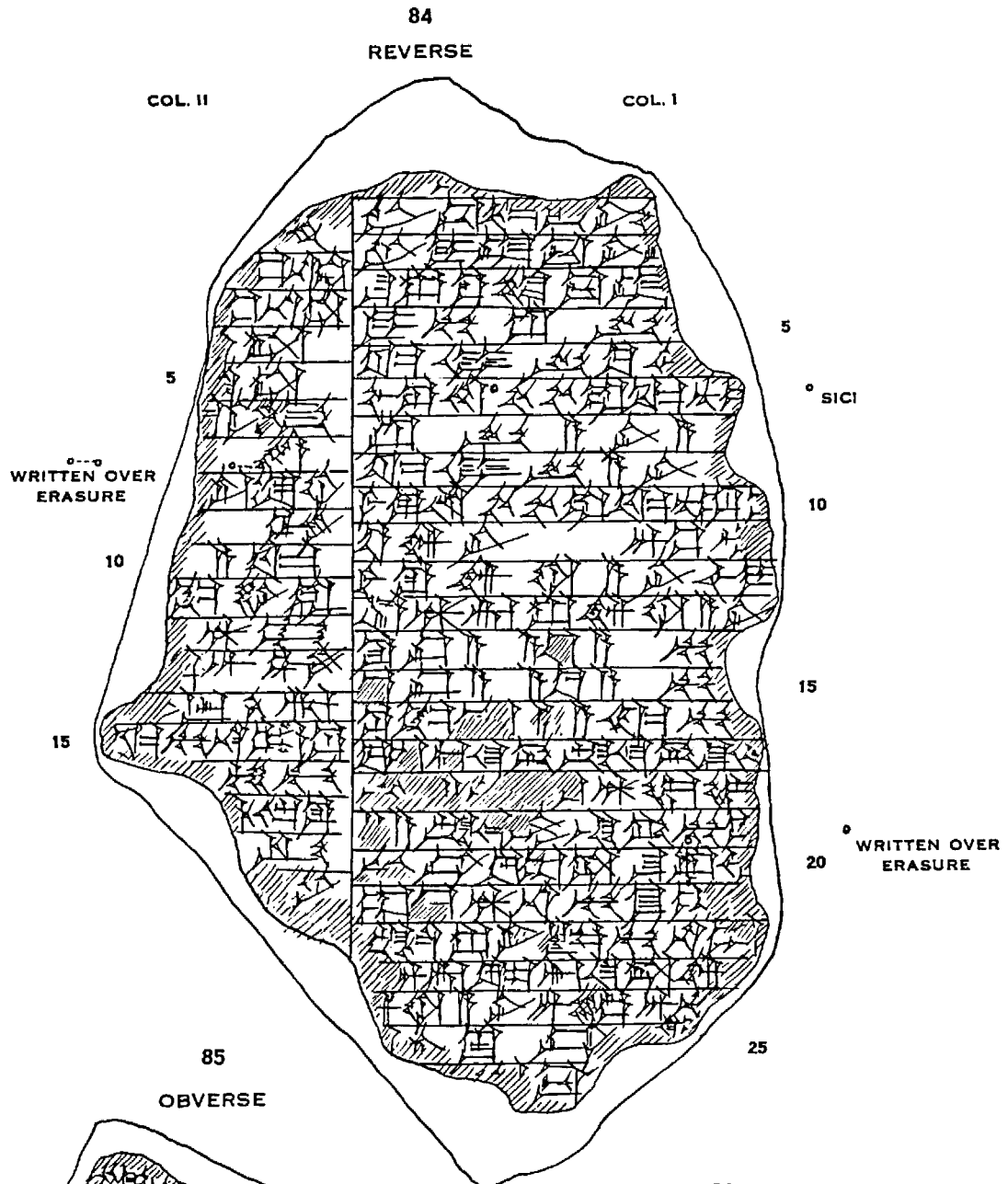
COL. II



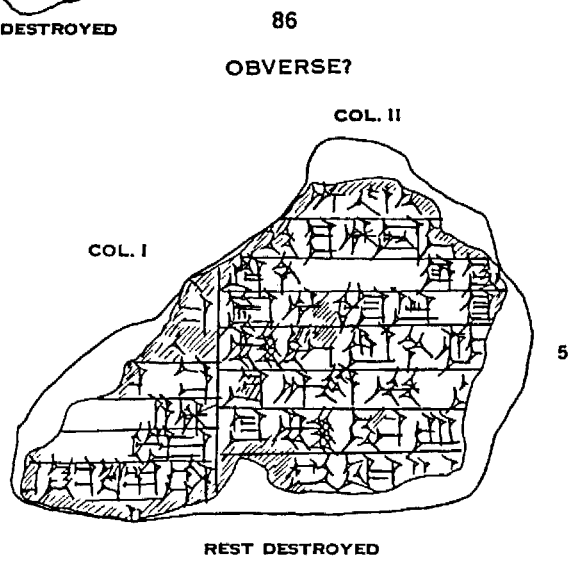
2 LINES  
WRITTEN OVER  
ERASURE

REVERSE DESTROYED





**OBVERSE DESTROYED**

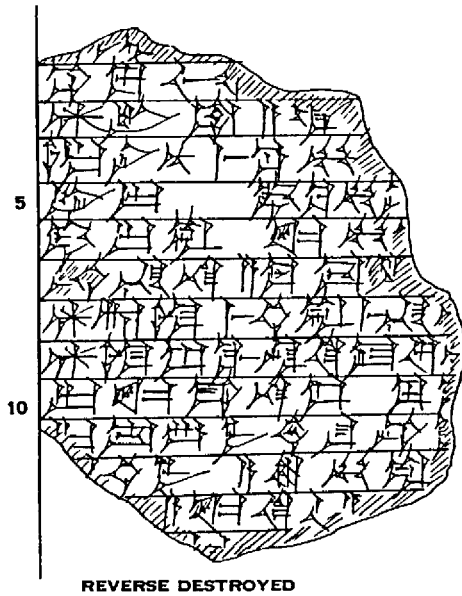






87

OBVERSE  
FRAGMENT A



REVERSE DESTROYED

REVERSE?  
FRAGMENT C

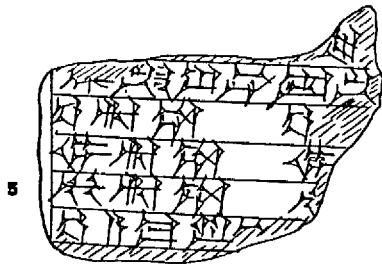


REST DESTROYED

88

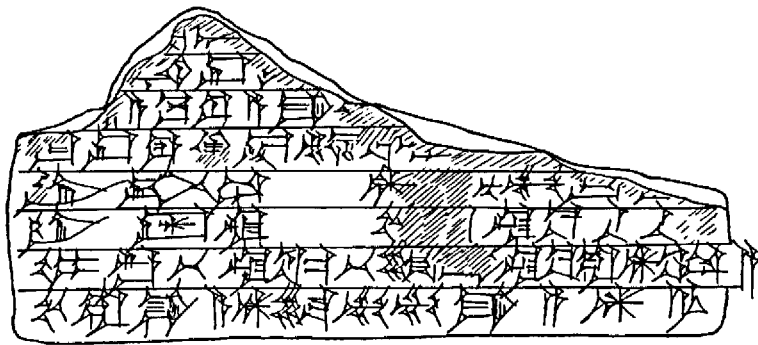
OBVERSE

FRAGMENT B



REVERSE DESTROYED

5

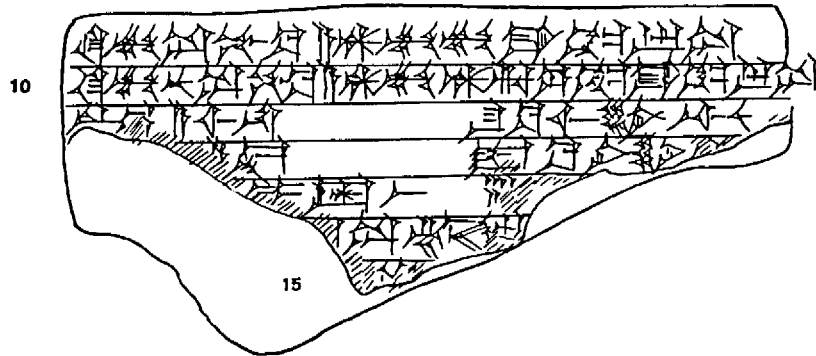


REVERSE FOLLOWING PLATE



88

REVERSE



OBVERSE PRECEDING PLATE

89

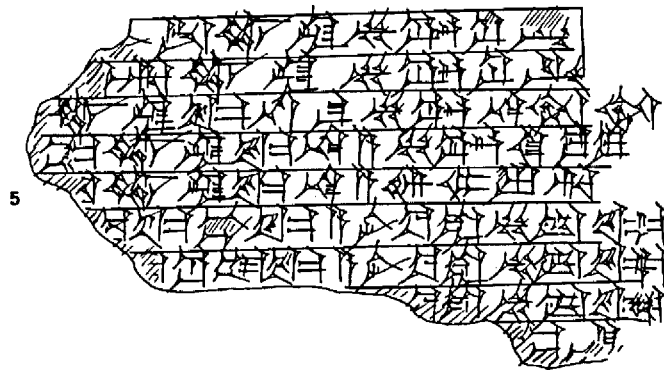
OBVERSE

COL. III



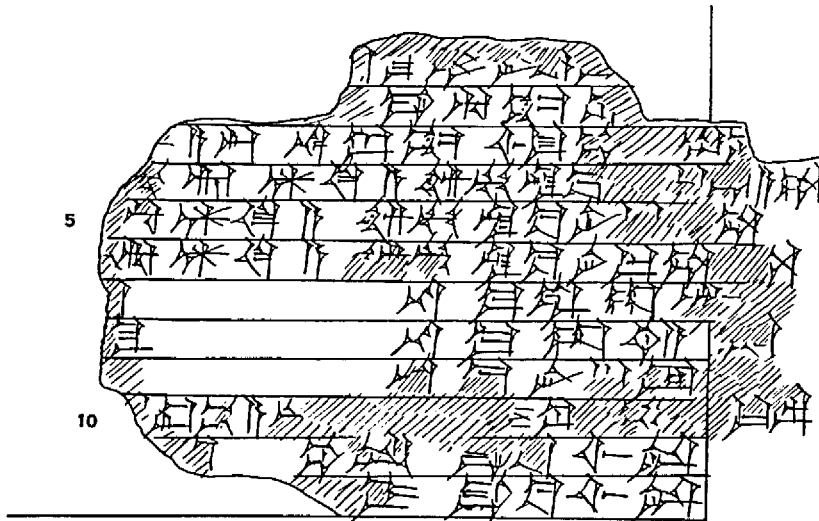
REVERSE

COL. IV

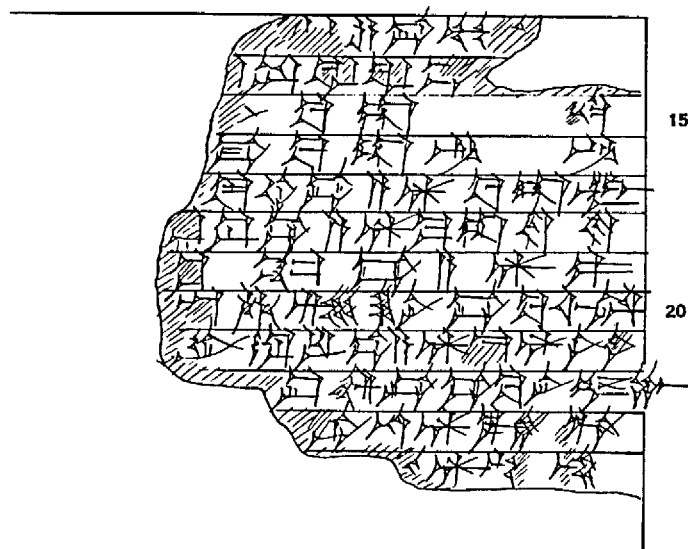




90  
OBVERSE  
COL. II



REVERSE  
COL. III

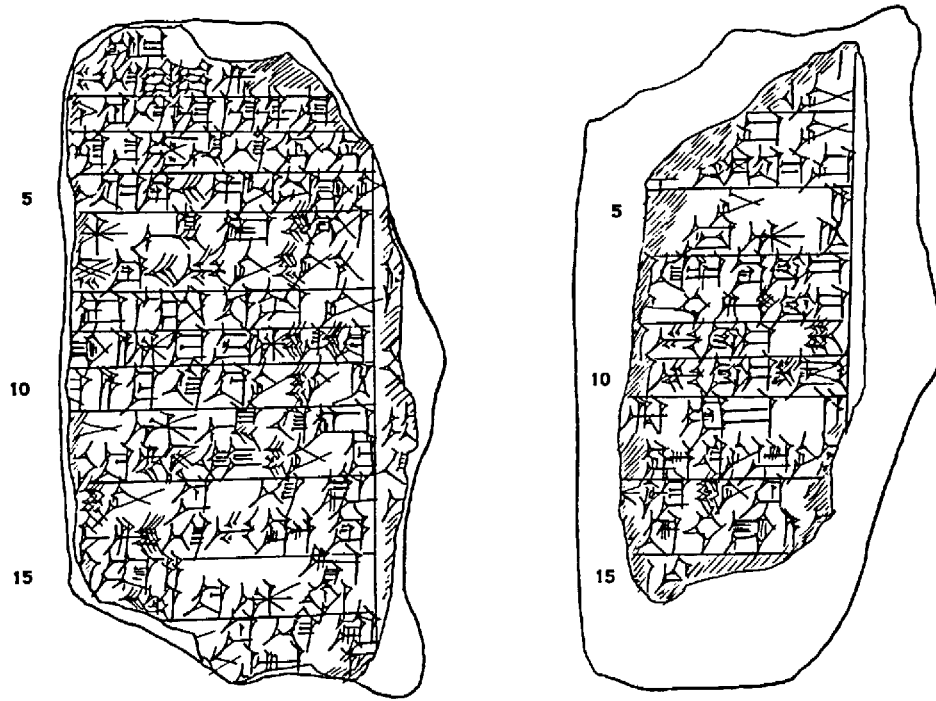




91

OBVERSE

REVERSE

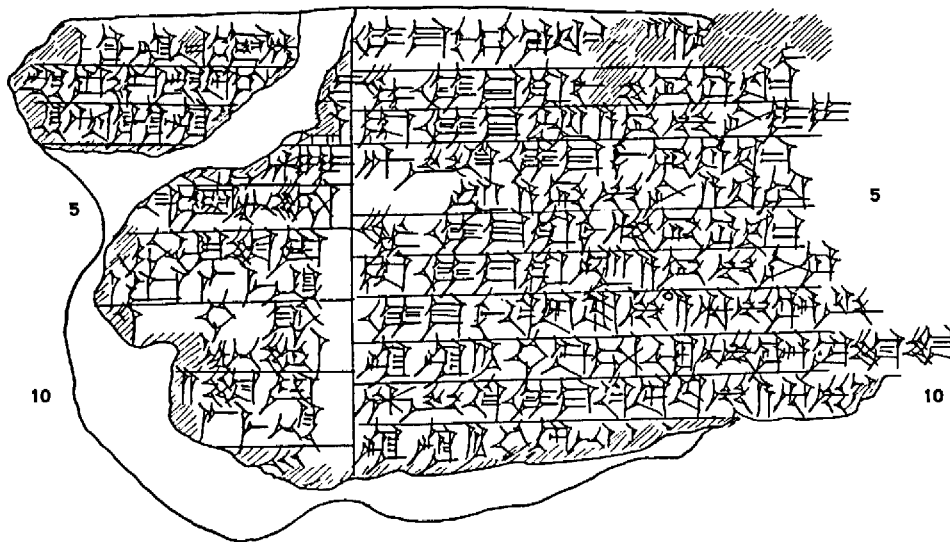


92

OBVERSE

COL. I

COL. II



REVERSE NOT INSCRIBED



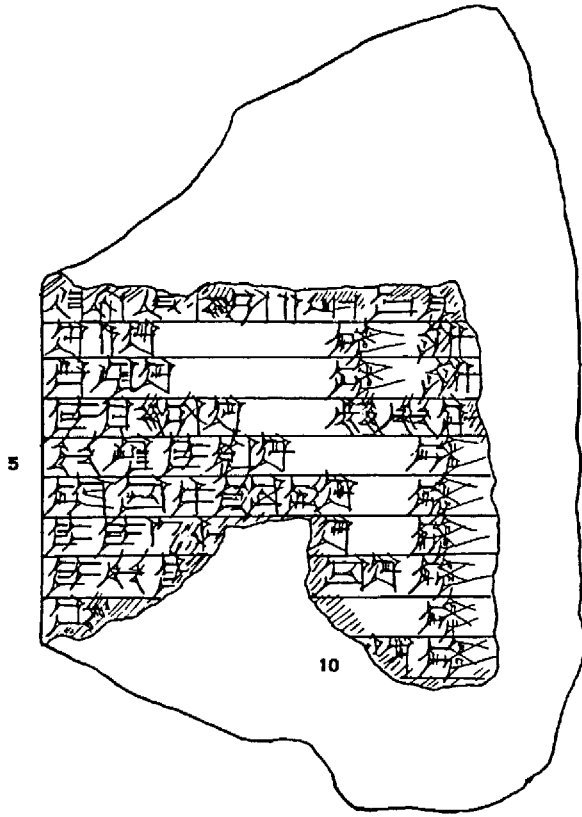


93

95

OBVERSE

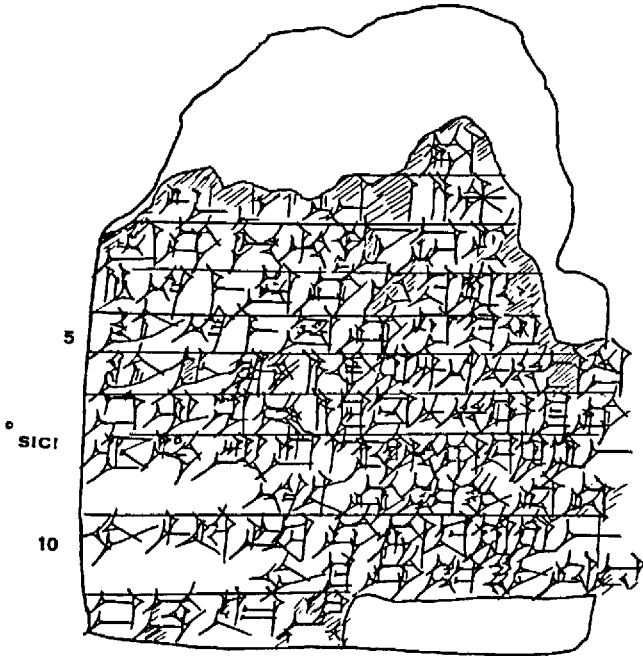
REVERSE



94

OBVERSE

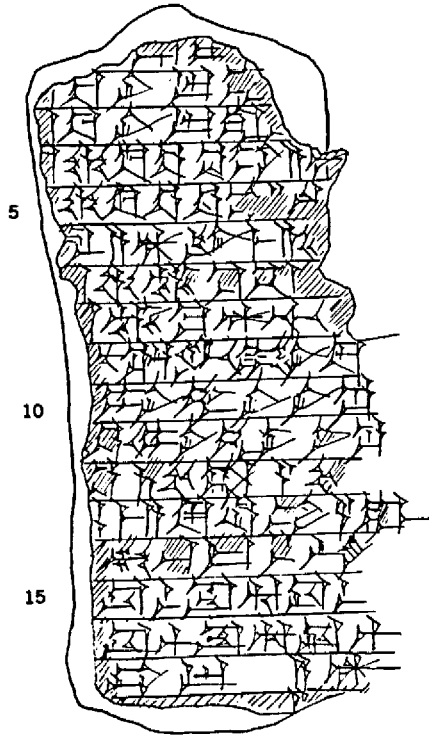
REVERSE





95

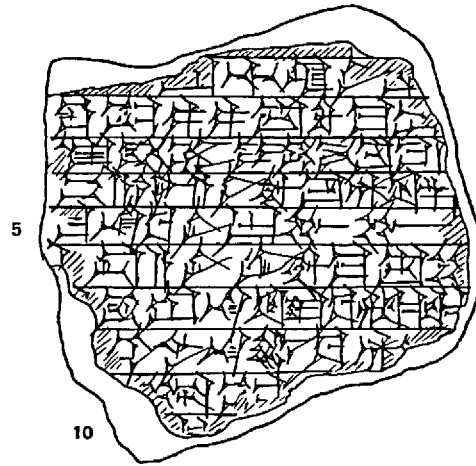
OBVERSE



REVERSE DESTROYED

96

OBVERSE

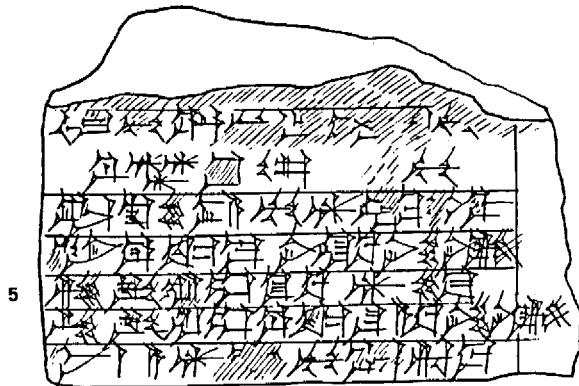


REVERSE DESTROYED

97

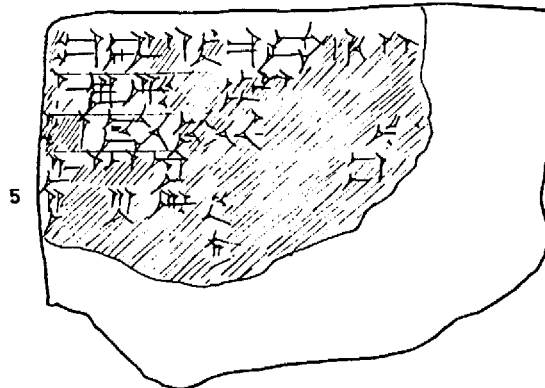
OBVERSE

COL. I



REVERSE

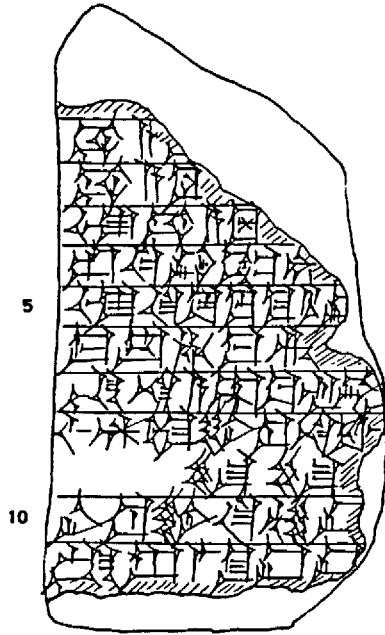
COL. IV



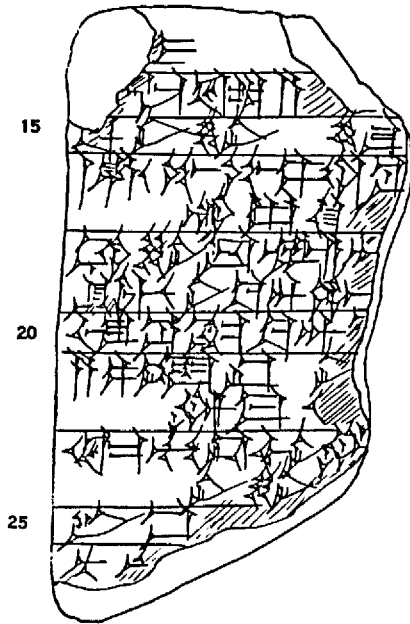


98

OBVERSE

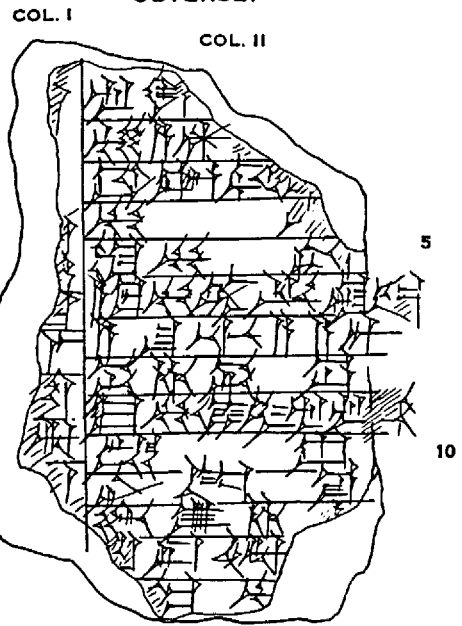


REVERSE

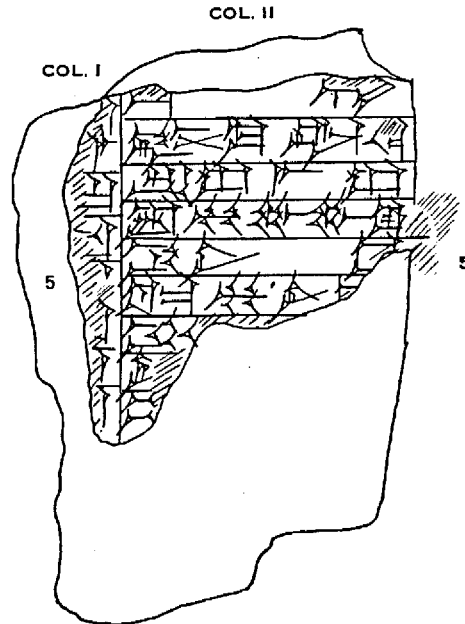


99

OBVERSE?

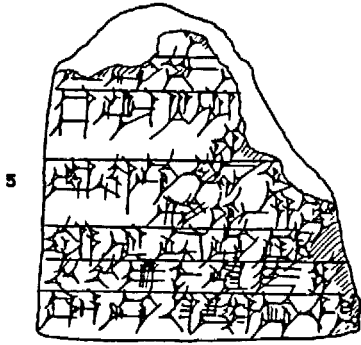


REVERSE?

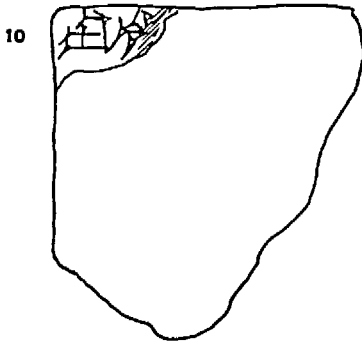




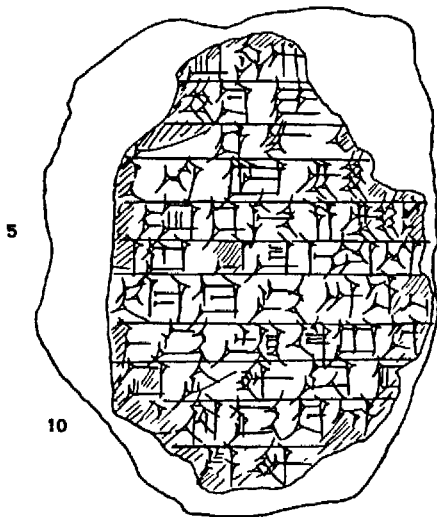
100  
OBVERSE



REVERSE

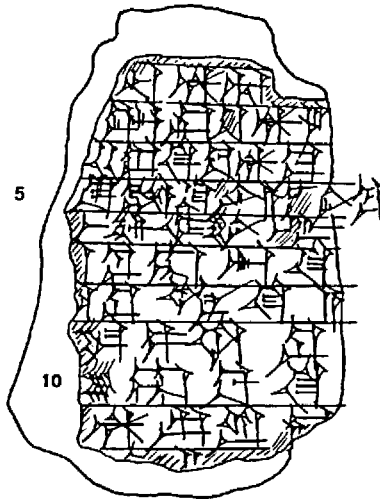


101  
OBVERSE?

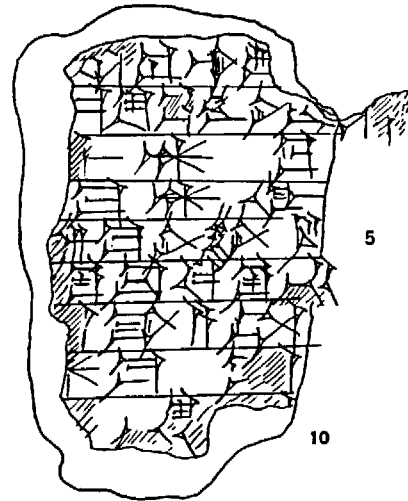


REST DESTROYED

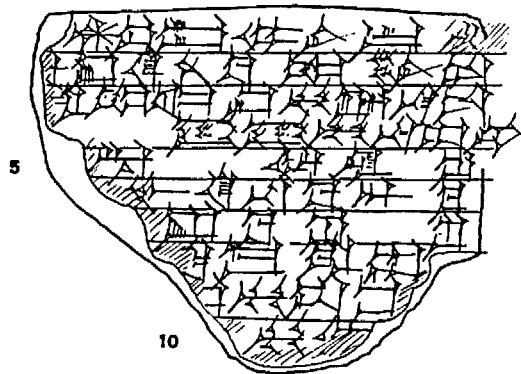
102  
OBVERSE



REVERSE



103  
OBVERSE



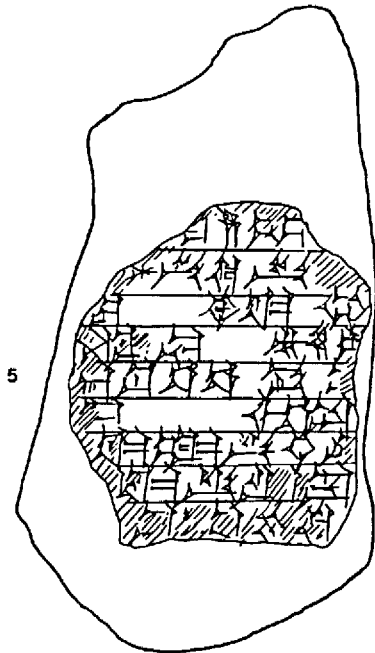
REVERSE NOT INSCRIBED



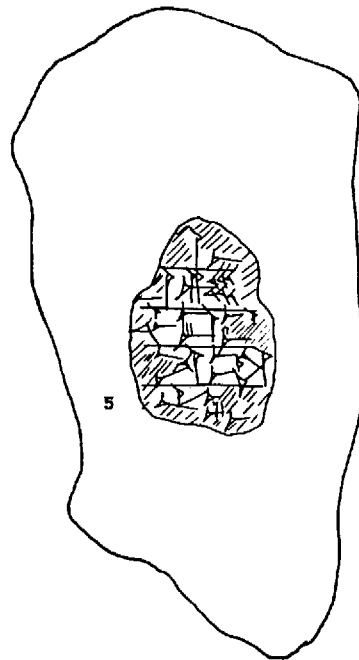


104

OBVERSE

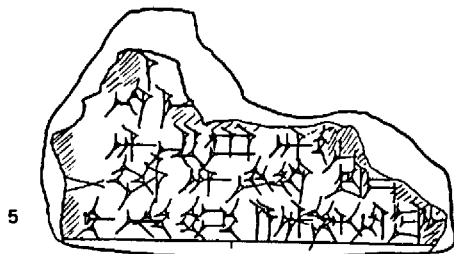


REVERSE



105

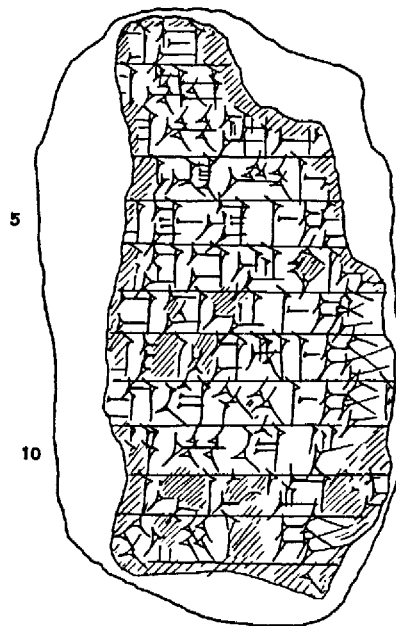
REVERSE



OBVERSE DESTROYED

107

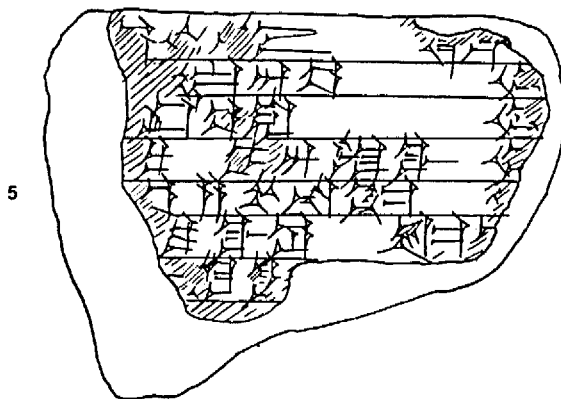
OBVERSE



REVERSE DESTROYED

106

OBVERSE



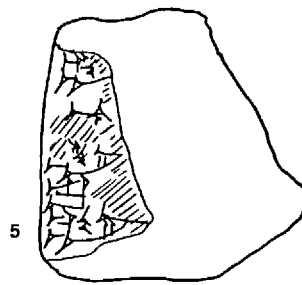
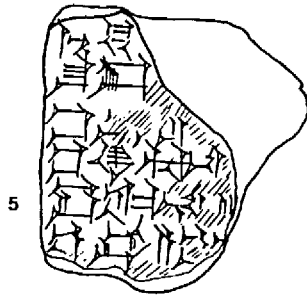
REST DESTROYED



108

QBVERSE

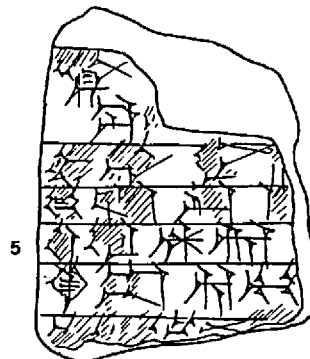
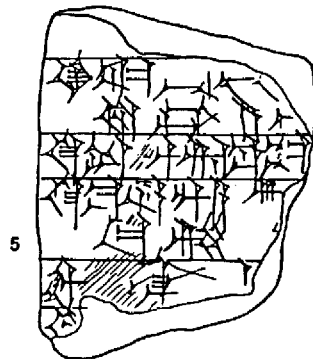
REVERSE



109

OBVERSE

REVERSE

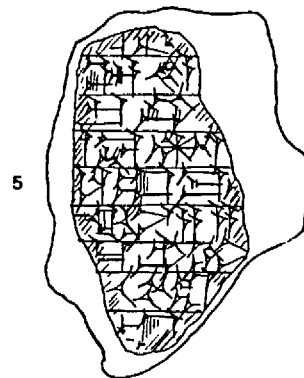
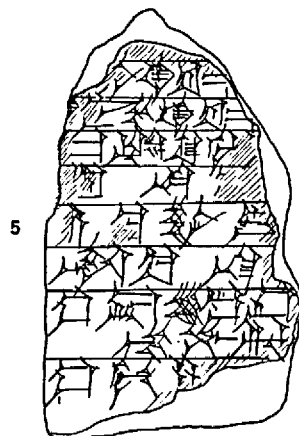


110

OBVERSE

111

REVERSE?



LINE OVER  
ERASURE

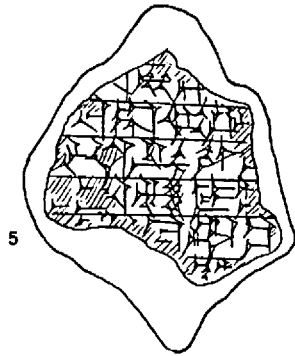
REVERSE DESTROYED

REST DESTROYED

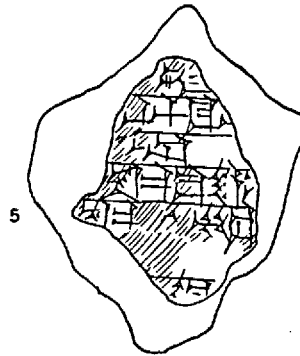


112

OBVERSE

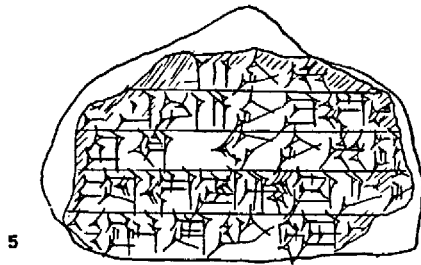


REVERSE

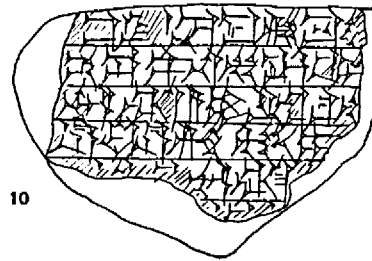


113

OBVERSE

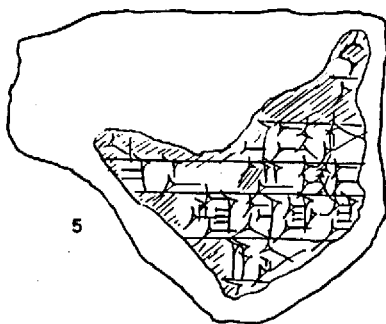


REVERSE

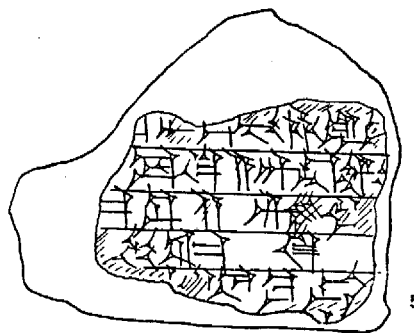


114

OBVERSE



REVERSE



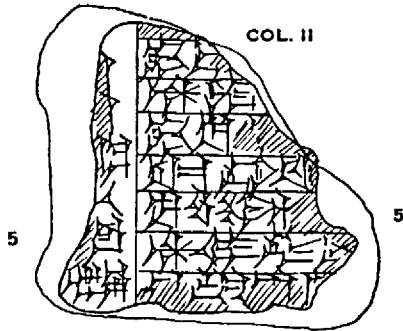


115

OBVERSE

COL. I

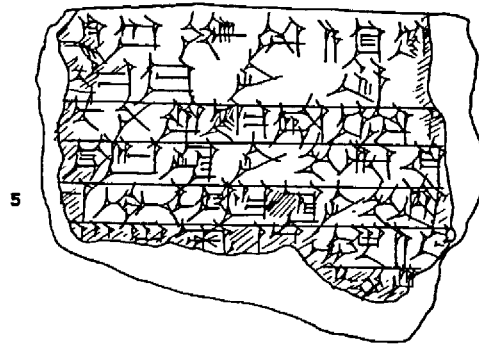
COL. II



REST DESTROYED

116

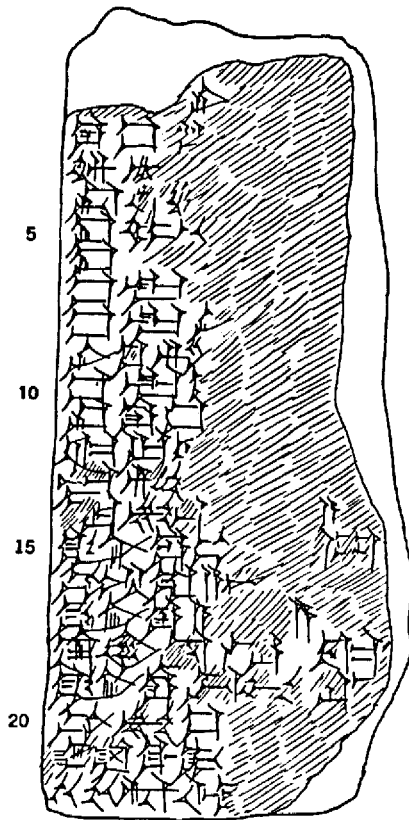
OBVERSE



REVERSE NOT INSCRIBED

117

OBVERSE



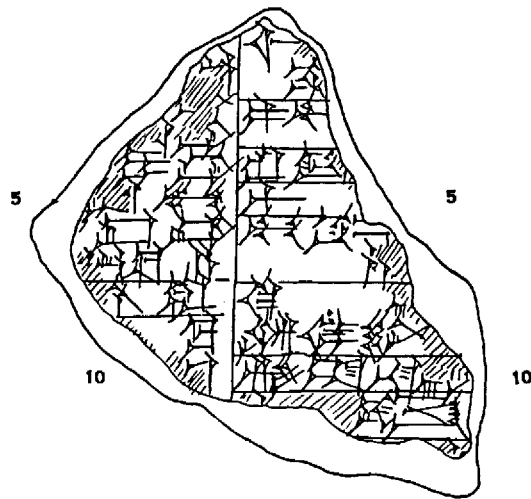
REVERSE NOT INSCRIBED

118

OBVERSE

COL. I

COL. II



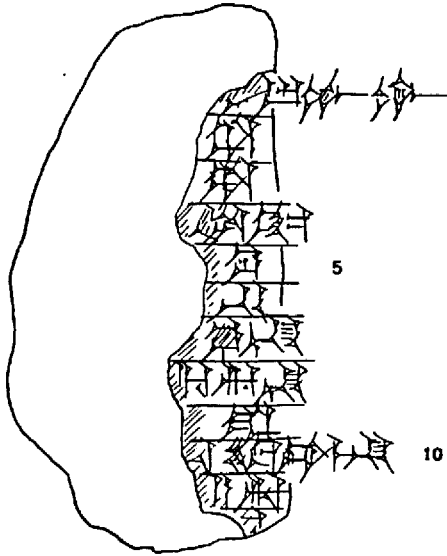
REVERSE DESTROYED





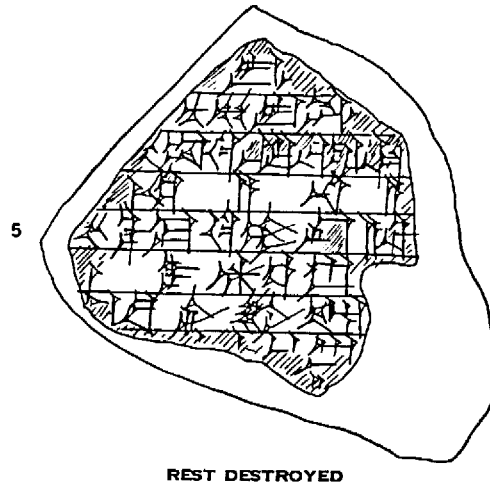
119

OBVERSE?



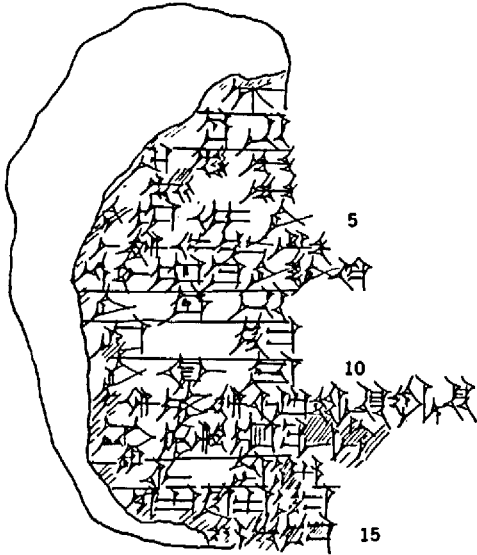
120

OBVERSE?



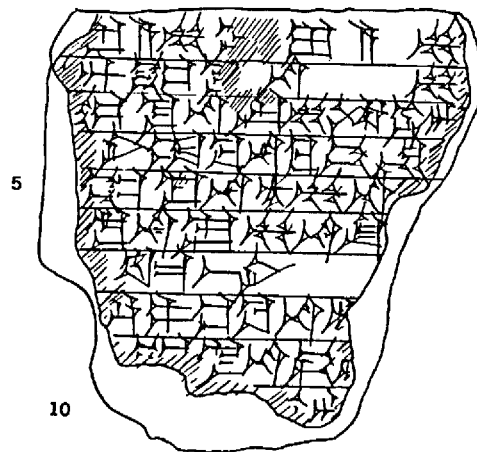
REST DESTROYED

REVERSE?



121

OBVERSE

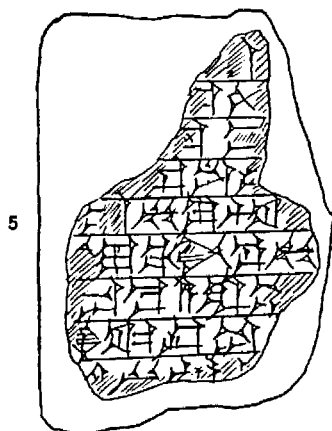


REVERSE DESTROYED



122

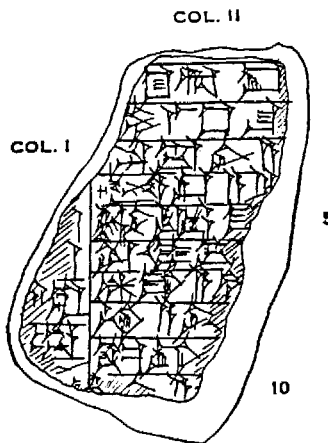
OBVERSE?



REST DESTROYED

123

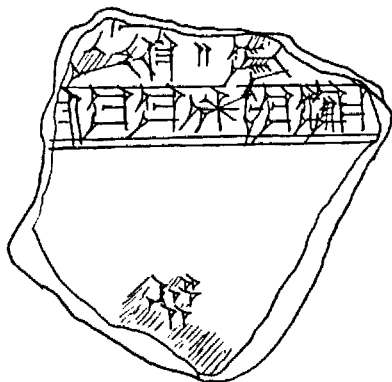
OBVERSE?



REVERSE DESTROYED

124

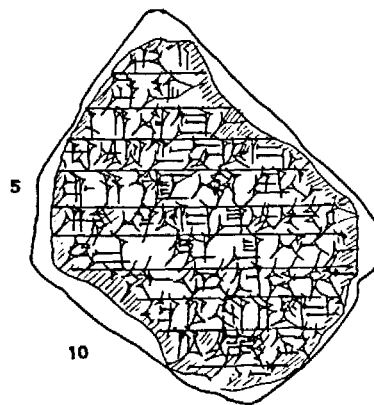
REVERSE



OBVERSE DESTROYED

125

OBVERSE?

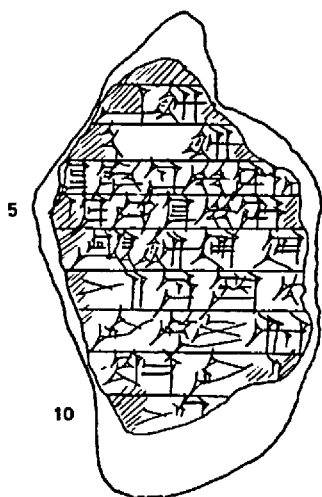


REST DESTROYED



126

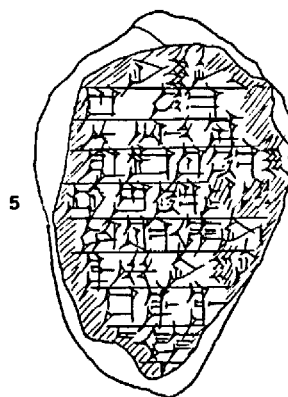
OBVERSE?



REVERSE DESTROYED

127

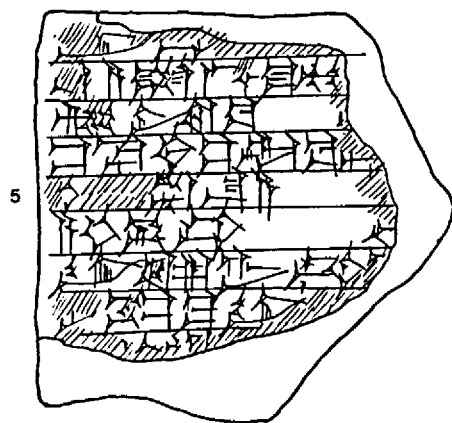
REVERSE



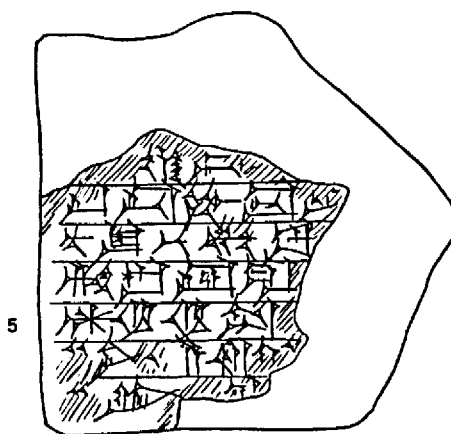
REST DESTROYED

128

OBVERSE



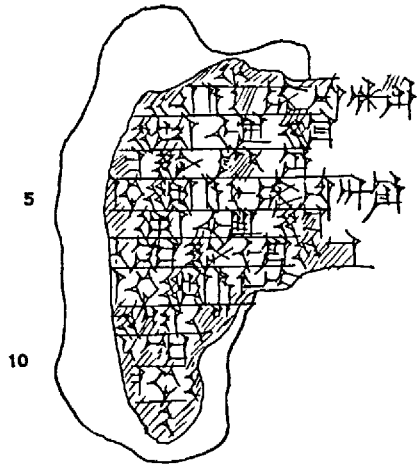
REVERSE



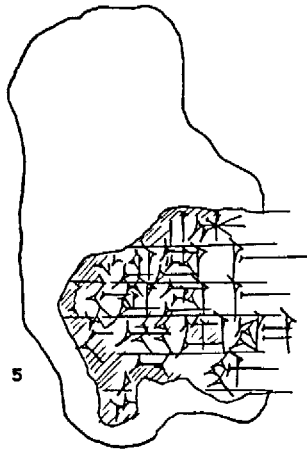


129

OBVERSE

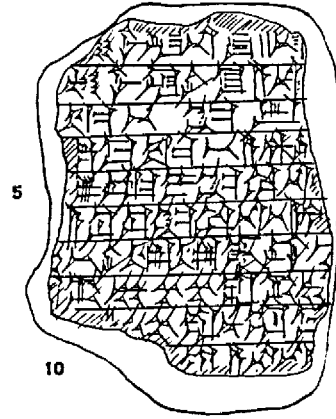


REVERSE

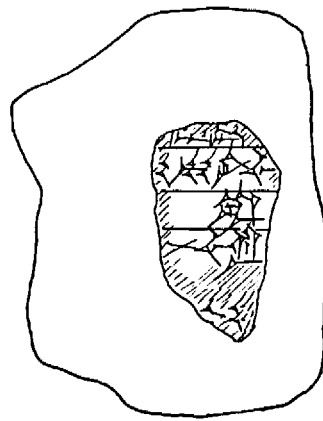


130

OBVERSE



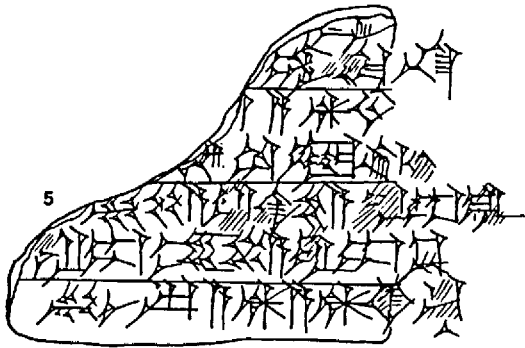
REVERSE



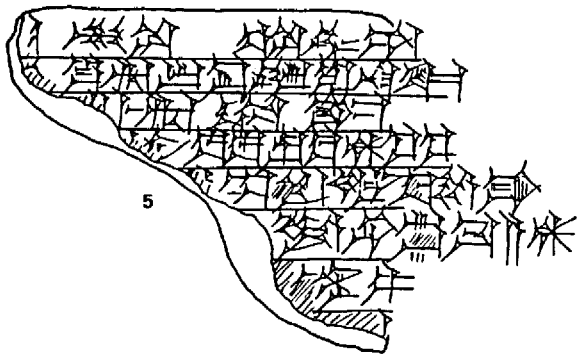




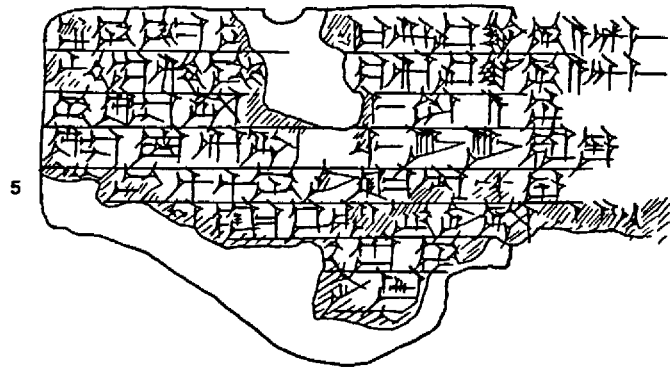
131  
OBVERSE



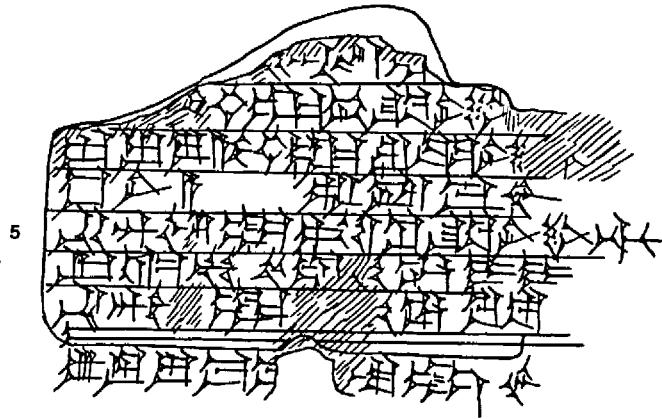
REVERSE



132  
OBVERSE



REVERSE



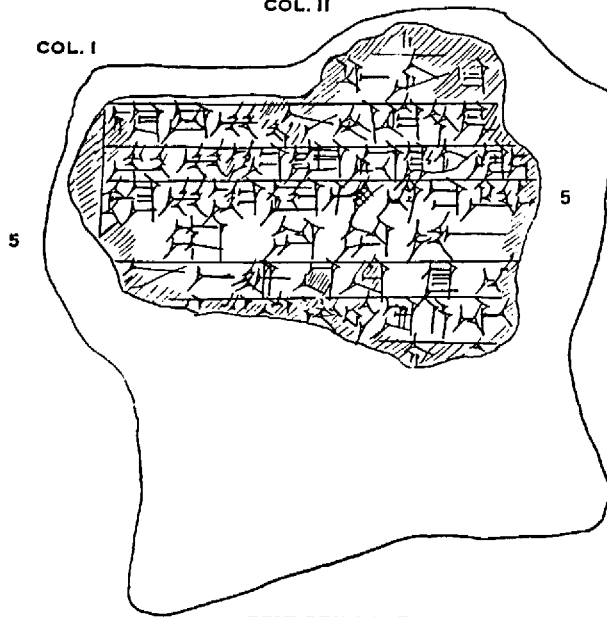


133

OBVERSE?

COL. II

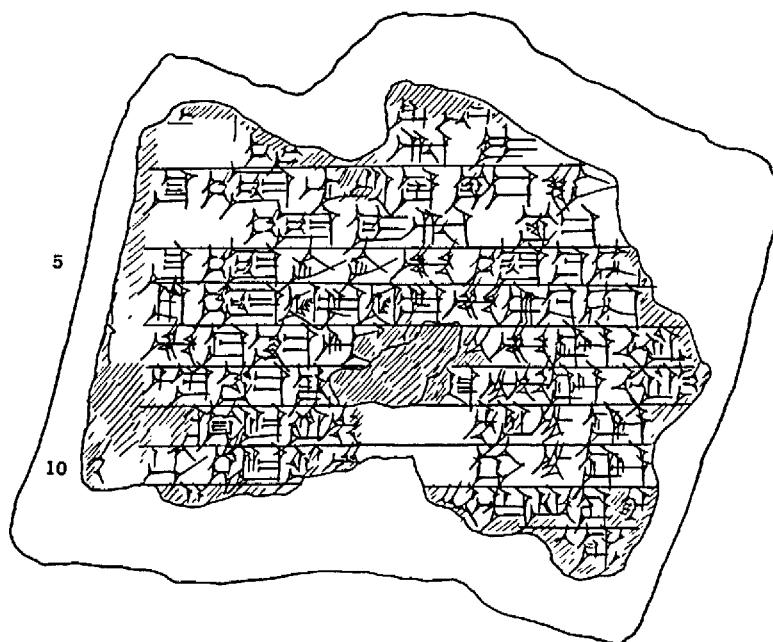
COL. I



REST DESTROYED

134

OBVERSE

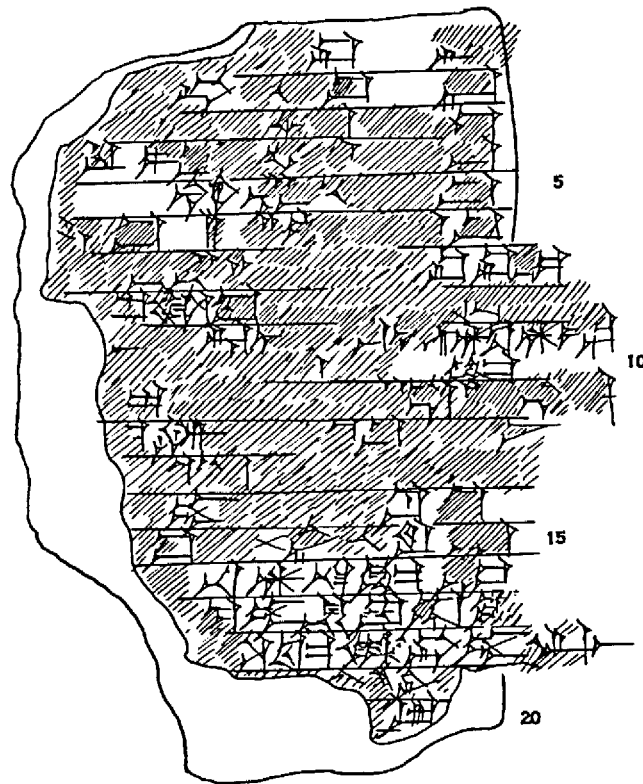


REVERSE DESTROYED



135  
OBVERSE

109



REVERSE

