

Cuneiform Texts
in the Collection of the Pushkin State Museum of Fine Arts

Volume I

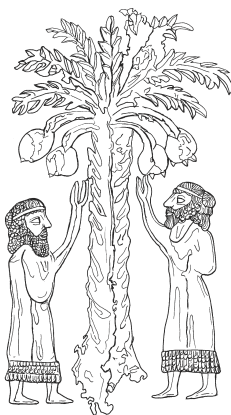
ГОСУДАРСТВЕННЫЙ МУЗЕЙ ИЗОБРАЗИТЕЛЬНЫХ ИСКУССТВ имени А. С. ПУШКИНА

**КЛИНОПИСНЫЕ ТЕКСТЫ
В СОБРАНИИ
ГМИИ им. А. С. ПУШКИНА**

Том I

**Административные тексты из Телло
периода III династии Ура**

Б. Перлов, Ю. Савельев



Палеограф · Москва 2014

PUSHKIN STATE MUSEUM OF FINE ARTS

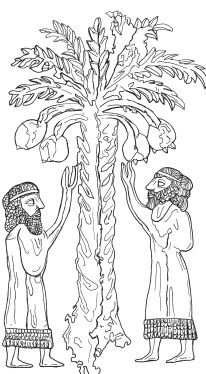
CUNEIFORM TEXTS
IN THE COLLECTION OF THE PUSHKIN STATE MUSEUM
OF FINE ARTS

Volume I

Administrative Texts from Tello
from the Ur III Period

by

B. Perlov, Yu. Saveliev



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With this volume we begin publication of the cuneiform collection of the Pushkin State Museum of Fine Arts in Moscow. Despite the relatively small size of the collection (about 1760 tablets), it is a comprehensive representation of the various chronological periods of the ancient Near East, from the pre-Sargonic (the middle of the third millennium B.C.E.) to and including the Neo-Babylonian and Persian (the sixth and fifth centuries B.C.E.). The collection is also diverse in content, featuring administrative and economic documents, legal and literary texts, and letters.

The core of the museum collection is 1320 tablets from the holdings of Nikolay Likhachev, a scholar and a passionate collector at the close of the nineteenth and the beginning of the twentieth century. He was the first person in Russia to begin collecting cuneiform objects systematically. To a great degree we have Nikolay Likhachev to thank for the richness of the cuneiform collections in Russian museums. After the 1917 revolution Likhachev's holdings were acquired by the government and divided into two parts. One part remained in Saint Petersburg and now constitutes the basis of the cuneiform collection of the Hermitage Museum. The other part eventually reached Moscow, arriving at our museum in 1924. We also gratefully acknowledge that our collection has benefited from the contributions of another Russian scholar and collector, Vladimir Golenishchev, whose tablets and objects of ancient Near Eastern art made their way into the museum in 1912.

The cuneiform texts in Russian museums have been published piecemeal—at different times, in different countries, and in different languages. Mikhail Nikolsky's famous two-volume catalogue of the tablets in the Pushkin Museum, published in 1908 and 1915, deserves special recognition. One may without exaggeration call it a model of scholarly publication. Throughout the twentieth century this catalogue remained the basic source for texts from Likhachev collection. During the 1920s several texts were published by Vladimir Shileiko, the curator of the Pushkin Museum collection from 1924 to 1930. Shileiko examined most of the tablets and described them in an inventory that he assembled. Also worthy of special mention is a book by the famous American Assyriologist Samuel Kramer. In 1957 Kramer worked in our museum for more than a month while studying a Sumerian tablet (inv. no. 1725) that is inscribed with two previously unknown literary texts—funerary elegies. However, significant parts of our cuneiform holdings remain unpublished and inaccessible for research. Therefore, for the first time in Russia we are publishing this collection in full, in a single series, on the basis of uniform scholarly principles.

The first two volumes of the series will contain 455 previously unpublished administrative texts from Tello. The next volumes will feature the unpublished tablets from the temple archives of Umma and Puzriš-Dagan as well as the tablets that were published at the beginning of the twentieth century by Nikolsky but with revised transliterations and indexes. In time the remainder of the cuneiform collection of the museum will also be published.

Preparing this volume required an enormous amount of work: each tablet had to be read, transliterated, and copied. A great deal remains to be done for the succeeding volumes. Because the tablets originated in various chronological periods, were written in several languages and dialects, and differ in content, the preparation of the remaining volumes for publication will require the collaboration of the museum with many Russian and foreign Assyriologists. An Assyriological project of this scope has never before been undertaken in Russia.

I hope that this first volume of the cuneiform collection not only will give the international community of scholars a fully reliable and accurate corpus of cuneiform tablets but will also stimulate the development of Assyriological research in Russia and promote international collaboration between Russian and foreign Assyriologists.

Irina Antonova
President
Pushkin State Museum of Fine Arts
Moscow

To the memory of
Nikolay Likhachev (1862–1936)
Michail Nikolsky (1848–1917)
Vladimir Shileiko (1891–1930)

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The Cuneiform Collection in the Pushkin State Museum of Fine Arts

The cuneiform collection of the Pushkin State Museum of Fine Arts consists of 1760 inventory items.¹ These are mainly clay tablets, although there are also inscriptions on bricks, plaques, and other objects. Several items with cuneiform texts from the museum's Urartian collection should also be added to this number. All the cuneiform tablets that are kept in the museum come from either museums or private collections.

The first cuneiform tablets arrived at the museum more than a year before its official opening in 1912. All of them came from the private holdings of the well-known collector and Egyptologist Vladimir Golenishchev. Although his collection consisted primarily of objects of ancient Egyptian art that he had obtained during his numerous travels in the Orient, it also contained cuneiform tablets. V. Golenishchev reported that he had purchased three Amarna tablets in Cairo during his trip to Egypt in 1888, and before 1888 he had acquired in Constantinople ninety-seven tablets from Kültepe.² The dates and places of purchase of the remaining tablets are unknown. Probably, Golenishchev also acquired tablets from antiquarians in Europe, as some of the items in his Egyptian collection were purchased there.

In 1908, because of financial difficulties, V. Golenishchev decided to sell his collection. On February 9, 1908, Boris Turaev and several other leading Russian scholars addressed the Imperial Academy of Sciences with a proposal to acquire Golenishchev's collection for one of the Russian museums. After a year-long deliberation, on May 10, 1909, the government finally passed a law confirming the acquisition of Golenishchev's collection by the state.³ In 1911, his cuneiform tablets, along with objects of ancient Near Eastern art from his holdings, came to the Pushkin Museum.

In 1915 six tablets were purchased from the collector of Egyptian antiquities V. Korbe.

¹ It must be noted that the number of inventory items and the number of cuneiform tablets do not coincide. Some tablet fragments were listed upon their arrival at the museum as separate items in the museum inventory; others were combined and assigned a single number. In several instances fragments were rejoined during restoration but retained their original inventory numbers, with the result that a single tablet might have a double inventory number. Thus, the 251 tablets published in this volume were assigned 254 numbers in the museum inventory. This also explains the small difference between the number of tablets purchased from N. Likhachev (1320) and the number of tablets from his collection listed in the museum inventory (1334).

² Голенищев В. С. *Археологические результаты путешествия по Египту зимой 1888–1889 г.* Записки Восточного отделения Императорского Русского археологического общества. Т. V. Вып. I. Санкт-Петербург, 1890. С. 1–30.

³ *Выдающийся русский востоковед В. С. Голенищев и история приобретения его коллекции в Музей изящных искусств (1909–1912)*. Москва, 1987. С. 5–141. (Из архива ГМИИ. Вып. 3).

All the tablets acquired by the museum before 1918 were kept as part of Golenishchev's collection of ancient Near Eastern artifacts.

Most of the cuneiform tablets that are now in the museum (1320 inventory items) came from the collection of Nikolay Likhachev. The catalogue of this collection,⁴ put together while Likhachev was still alive, mentions that the texts from the excavations of the ancient city-state of Lagash were obtained chiefly from the Parisian antiquarian M. Sivadjan in the final years of the nineteenth century. "Calligraphic tablets, small, with fine script" (this description corresponds to the description of the "messenger texts" of the Ur III period) were obtained almost exclusively from E. Gėjou between 1900 and 1917. The letters from E. Gėjou from 1902 to 1917, preserved in Likhachev's archive, mention thousands of tablets from recent excavations at the city of Drehem, located not far from ancient Nippur. Evidently, Gėjou sent Likhachev hand copies and photographs of tablets for him to choose from, and Likhachev selected texts of various types for his own collection, probably on the basis of their physical appearance and style of script because he could not read cuneiform writing. According to the documents, purchases occurred almost every year. Likhachev's collection of cuneiform texts was being compiled at the same time as those of the Louvre and the British Museum, which were also acquiring items from E. Gėjou. Another fifty texts were purchased from the London antiquarian J. Naaman from 1912 to 1915.

In 1917, soon after the Revolution, most likely because of financial trouble, Likhachev decided to sell part of his collection. He divided the collection of cuneiform texts into two parts: one—the greater—part stayed in his house in St. Petersburg (later this part of the collection was given to the State Hermitage Museum), while the other part, containing more than 1300 cuneiform tablets, was sent to Moscow and transferred to the State Historical Museum for safekeeping.

In 1918 the Department for Museum Affairs of the People's Commissariat for Education offered Likhachev thirty thousand rubles for the "collection of cuneiform tablets, along with other ancient Egyptian and Hittite artifacts, as well as other artifacts from the classical Near East" that were being kept in the Historical Museum.⁵ The Department intended to place the acquired tablets and other objects of art into the depository of the Museum of the Classical Orient, which had just been founded in Moscow. Vladimir Vikentiev, the director of the museum, and Vladimir Shileiko were responsible for the negotiations for the purchase of the collection. An agreement was reached, and 1300 tablets from Likhachev's collection came to the new museum in 1919. The museum's archive preserves the document, given by Likhachev to Vikentiev, authorizing him to receive the 1300 tablets kept in the Historical Museum at that time.⁶ Two receipts confirming that Likhachev received the payment (thirty-five thousand rubles, in total) for the collection of cuneiform tablets are also preserved, but they do not specify the number of tablets.⁷ In the summer of 1919, the Museum of the Classical Orient received twenty more tablets, and the inventory list made at that point is still preserved.⁸ In total, 1320 tablets from Likhachev's collection came to the Museum of the Classical Orient in 1919.

⁴ The catalogue of Likhachev's collection is kept in his file in the Archive of the Academy of Sciences in St. Petersburg (file 246, list 2, document 136). Likhachev's correspondence with European antiquarians is also preserved there, including letters from them about the acquisition of cuneiform tablets:

- Letters and bills from the firm of J. Naaman (London), 1914–1915 (file 246, list 2, document 86);
- Letters and bills from the antiquarian E. Gėjou, photographs of the cuneiform tablets, seal imprints, 1902–1917 (file 246, list 2, document 121);
- Letters and bills from the antiquarians A. and M. Indjoudjan, 1908–1914 (file 246, list 2, document 122);
- Letters and bills from the antiquarian M. Sivadjan, 1902–1910 (file 246, list 2, document 128).

⁵ Archive of the Pushkin State Museum of Fine Arts (file 4, list 1, document 67, page 1).

⁶ Archive of the Pushkin State Museum of Fine Arts (file 4, list 1, document 67, page 2).

⁷ Archive of the Pushkin State Museum of Fine Arts (file 4, list 1, document 67, pages 5, 6).

⁸ Archive of the Pushkin State Museum of Fine Arts (file 4, list 1, document 67, page 7).

Table 1.

*Provenance
of the cuneiform collection of the Pushkin State Museum of Fine Arts*

Inv. Nos.	Year of Acquisition	Number	Provenance
1335–1375, 1377, 1379–1437, 1439–1449, 1451, 1453–1467, 1469, 1470, 1472–1577, 1581–1645, 1650–1664, 1671–1678, 1680–1691, 1695	1911	337	from V. Golenishchev's collection
1665–1670	1915	6	from V. Korbe's collection**
1–30, 32–123, 125–153, 155–158, 162, 163, 165, 169–179, 181–216, 218–722, 724–1211, 1213–1334	1924	1320	from N. Likhachev's collection
1679	1921	1	from A. Zhivago's collection**
1696–1705, 1707–1770	1921–1937	74	from V. Shileiko*
1692–1694	1931	3	from P. Ernstadt's collection**
1771	1966	1	gift of the government of Iraq
1772–1775	1976	4	from V. Luknitskaya*
1776–1779	1981	4	from Vuchetich Art Factory (Moscow)**
1780	1984	1	from V. Ageenko***
1781–1788	1988	8	from A. Gerasimov**
1789	1992	1	from O. Turygyn**
<i>Total number of items in the collection:</i>		1760	

* Probably from N. Likhachev's collection.

** Origin unknown.

*** Found at a construction site in Kaliningrad (formerly Königsberg).

The twenty-nine inventory items that have been omitted were assigned to fragments and tablets currently signed off from the collection because of their physical destruction.

In 1924 the museum was closed and its collections, including the cuneiform tablets, were transferred to the Pushkin Museum of Fine Arts in Moscow. In the same year, V. Shileiko was invited to work on the museum's cuneiform collection; he moved from Petrograd to Moscow and started work in the Oriental Department. The cuneiform collection, which included all the cuneiform tablets in the museum at that time, was also formed in 1924, and Shileiko became its curator.

V. Shileiko started his study and description of the collection with the tablets from Likhachev's assemblage. Before his death in 1930, he entered the 1320 tablets into the new museum inventory, assigning them 1334 inventory numbers and providing descriptions of them. For some of the tablets V. Shileiko not only wrote a brief description but also prepared a translation, and in some cases he provided a full or partial transliteration of the text and an autograph as well as a commentary about the specific features of the script, logograms, and special terms. Starting in 1934, tablets from the collections of V. Golenishchev, V. Korbe, P. Ernstadt, and A. Zhivago were also entered into the inventory and received their inventory numbers.

In 1937, V. Shileiko's widow granted to the museum seventy-four cuneiform tablets that V. Shileiko evidently had received from N. Likhachev as a gift or had borrowed from him to work on. Among these seventy-four tablets was one (inv. no. 1725) with two funerary elegies.⁹

In 1976 four more tablets were added to the collection; they were given by V. Luknitskaya, who was a relative of P. Luknitsky, a close acquaintance of Shileiko. Luknitsky had studied at the Department of Philology at Petrograd University in the early 1920s and had probably been given these tablets to work on by Shileiko, who had received them from N. Likhachev.

In 1984, the museum bought a well-preserved business document of the Old Babylonian period, most likely from the time of Hammurabi (inv. no. 1780). The tablet was found during the construction of a house in Kaliningrad (formerly Königsberg). As far as is known, there were no cuneiform collections in the museums of pre-war Königsberg. But one of the leading German Assyriologists, Arthur Ungnad (1879–April 26, 1945), had lived and worked in the city, and it is possible he had his own collection of cuneiform tablets. The scholar perished while trying to escape from the besieged city and his house was either destroyed during the attack on the city or demolished at some later date. If this was the case, then the Old Babylonian tablet purchased by the museum was originally in Ungnad's collection, which is now lost.

The Contents of the Collection

The oldest part of the cuneiform collection (about 160 documents) consists of economic and votive documents from the Enentarzi, Lugalanda, and Uruinimgina periods and also from the Akkad dynasty and the second dynasty of Lagash. They include:

– at least thirteen tablets from the pre-Sargonic period: six tablets from the collection of N. Likhachev (inv. nos. 39, 40, 521, 522, 525, 526), as well as five with economic texts (inv. nos. 1444–1448), one votive tablet (inv. no. 1352) from V. Golenishchev's collection, and one votive tablet from V. Shileiko (inv. nos. 1700);

– at least fifty three tablets with economic texts from the Sargon period: forty-eight from the collection of N. Likhachev (inv. nos. 1, 44–48, 54, 72, 73, 90–123, 158, 424, 539, 784, 950) and five from the collection of V. Golenishchev (inv. nos. 1377, 1394, 1410, 1651, 1695);

⁹ Here and elsewhere only the inventory numbers of the tablets are shown; the prefix ГМИИ 1 26-, which indicates that an item belongs to the cuneiform collection of the museum, has been omitted.

Acknowledgments

Above all, I would like to honor the memory of my friend and co-author of this publication Yuriy Saveliev, a wonderful person and scholar. His untimely death in April 2008 was a great loss.

I express my sincere gratitude to Natalia Koslova from the Hermitage Museum in St. Petersburg. Her work went far beyond the task of scholarly editing; the publication of the present volume would not have been possible without her comments and advice.

I am very much obliged to Vyacheslav Ivanov for his continued support and encouragement. I am especially indebted to Marcel Sigrist, who kindly agreed to read the manuscript and offered numerous insightful comments.

I am very grateful to Ilya Khait for his meticulous work on the digital correction of the autographs and editing of the texts and indexes. My gratitude also goes to Galina Kolganova from the Institute of Oriental Studies of the Russian Academy of Sciences, to whom I owe an enormous debt for her role in preparing the manuscript for publication, and to Ekaterina Vizirova from the Institute for Oriental and Classical Studies of the Russian State University for the Humanities.

And I am very grateful to my publisher, Yuriy Longuinoff, for his patience and commitment to the publication of the volume.

Boris Perlov
Moscow, March, 2014

TEXTS

16. Š 35a / V

Envelope with the tablet.

Size: 4.2 × 3.7 cm.

- O. 1. 0.2.0 še lugal
 2. še-ba Lugal-túg-mah
 (*seal impression*)
 3. iti šu-numun-ta
 4. iti munu₄-kú¹(KA)-šè

- R. 1. mu-ús-sa An-ša-
 -an^{ki}
 (*seal impression*)

Seal

1. Dingir-ra
 2. dumu Lú²-nim[*gir*][?]

8. 32.0.0 še-ba iti še-gur₁₀-ku₅
 9. má Ur-bàd-KU-ra
 10. (*not inscribed*)
 11. Lugal-igi-huš[?]

- R. 1. 3.0.0 ì-sur-me
 2. 28.0.0 še-ba iti amar-a-a-si
 3. má Lú-^dBa-ba₆
 4. 28.0.0 še-ba iti še-gur₁₀-ku₅
 5. 8.0.0 é-gal gibil-šè
 6. má Ur-bàd-KU-ra
 7. (*not inscribed*)
 8. Lú-^dNin-šubur
 9. še sag nu-si-ge₄
 10. iti amar-a-a-si ù iti
 še-gur₁₀-ku₅
 11. mu Ša-aš-ru^{<ki>} ba-hul

17. Š 36 / –

Size: 3.7 × 3.3 cm.

- O. 1. 5.0.0 še gur lugal
 2. ki Lugal-uru-da-ta
 3. 2.0.0 ki Šeš-Šeš
 dub-sar ša₁₃-dub-ba-ta
 4. 1.0.0 ki Ur-ab-ba
 dub-sar ša₁₃-dub-ba-[ta]

- R. 1. še-ba gemé uš-bar
 2. Ur-^dBa-ba₆
 3. šu ba-ti
 4. (*not inscribed*)
 5. mu ^dNanna Kar-zi-da^{<ki>}
 é-a-<na> ba-an-
 -ku₄

18. Š 42 / XI (AS 6?)

Size: 7.1 × 4.6 cm.

- O. 1. 4.0.0 še gur lugal
 2. še zi KA Ur-^dBa-ba₆
 3. É-zi-mu lú ereš-dingir
 ù Ur-^dNanše šu ba-ab-t[i]
 4. 3.0.0 ì-sur-me
 5. Ur-^dBa-ba₆ dumu Ì-da-ti
 6. 32.0.0 še-ba iti amar-a-a-si
 7. má Lú-^dBa-ba₆ dumu Na-ba-ša₆

19. Š 42–43 / –

Size: 7.7 × 4.6 cm.

- F 1. 15.0.0 še gur lugal
 2. a-šà Gi-tah-ha-ta
 3. 9.2.1 ki Ú-[x-ta]
 4. 2.3.2 8 silà gur
 5. ki A-tu dub-[sar²-ta²]
 (*not inscribed*)
 6. šu-nigín 27.0.3 8 silà [gur]
 7. si-ì-tum še i₇-da
 8. šà-bi-ta
 9. 25.2.2 gur
 10. Ur-^dHendur-sag dumu [Ur²]-
 -Ba-gár-ke₄
 11. šu ba-ti
 12. mu-DU

- R. 1. mu en ^dNanna maš-e
 ì-pà
 2. lá-ì 1.3.1 8 silà gur
 3. še i₇-da
 4. Lú-^dInanna dumu Giš-š[a₆]
 su-su-dam
 5. gír Ur-^dHendur-sag
 6. (*not inscribed*)
 7. nì-ka₉ AK
 8. Lú-^dInanna dumu
 Giš-ša₆
 9. mu Ša-aš-ru^{ki} ba-hul

20. Š 42 / – (AS 6?)

Size: 4.0 × 3.65 cm.

- O. 1. 76.0.0? še gur
lugal
2. a-ša Tir-ma-nu-ta
3. ki Ur-é-ninnu-ta
4. Lugal-lú-ša₆-ša₆

- R. 1. šu ba-ti
(not inscribed)
2. mu Ša-aš-ru^{ki}
ba-hul

21. Š 39–43 / –

(In the document Šulgi's 43rd year is mentioned).

Size: 7.6 × 4.8 cm.

- O. 1. 151.1.2 5 silà
še gur lugal
2. si-ì-tum mu
Puzur₄-^dDa-gan^{<ki>} ba-[dù]
3. šà-bi-ta
4. ²/₃ ŠA lá ²/₃ (gín) (KWU 161) kù-babbar
5. še-bi 40.0.0 lá 0.3.2 gur (over erasure)
6. ki Lú-^dNin-gír-su dumu
Inim-ma-an-ta
7. kišìb ensí-ka
8. mu-DU
9. mu en ^dNanna maš-e ì-pà
10. 7.4.3 5 silà gur
11. kišìb Ab-ba-kal-la gu-za-^{<lá?>}

- R. 1. dumu Ur-^dNin-pirig
2. gír Ur-tur dumu Lugal-ur-sag
3. 23.0.2 5 silà gur
4. kišìb Ur-tur dumu Lugal-ur-sag
5. mu Lú-^dNin-gír-su dumu
Inim-ma-an-šè
6. 45.2.2 gur
7. kišìb Ur-^dBa-ba₆ dumu Lú-^dNin-
-gír-su rá-gab
(not inscribed)
8. šu-nigín 115.4.0 gur
9. mu-DU
10. lá-ì 35.2.2 5 silà gur
11. nì-ka₉ AK Ur-šul dumu
Ur-^dEN.ZU

12. mu é Puzur₄-[iš]-
-^dDa-gan ba-dù

On the top edge
gír Ba-zi x [...]

22. Š 44 / VIII

Size: 3.5 × 3.0 cm.

- O. 1. 12.0.0 še gur lugal
2. ì-dub UN-gi-[gi?]
a-ša ⁴Kiši₁₇-ta
3. á lú-hun-gá a-ša
Ambar-sur-ra-šè
4. ki Ad-da-ta

- R. 1. Ur-^dLama dumu
Lú-^dBa-ba₆-ke₄
2. šu ba-ti
3. itì ezen ^dBa-ba₆
4. mu Si-mu-ru-um^{<ki>} Lu-
-lu-bu^{<ki>} a-rá-3-kam-aš
ba-hul

23. Š 44 / –

Envelope with the tablet.

Size: 5.2 × 4.3 cm.

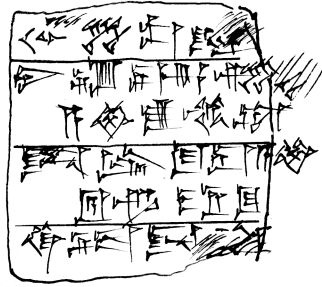
- O. 1. 16.0.0 še gur lugal
2. gur še giš è-a-ta
(seal impression is erased)
3. še-numun a-ša Im-bi-a-ba-šè
4. ki Ur-tur-ta
5. kišìb Ab-ba-mu
6. ugula Ur-ni₉-gar dumu Ba-a

- R. 1. ì-dub a-ša Giš-bi-giš-e-
-gar-ra-ta
(seal impression)
2. gír NI-kal-la
3. mu Si-mu-ur₄-um^{ki} Lu-lu-
-bu-um^{ki} a-rá-10 lá 1-kam-aš
ba-[hul]

Seal

1. Ab-ba-mu
2. dub-sar

PLATES



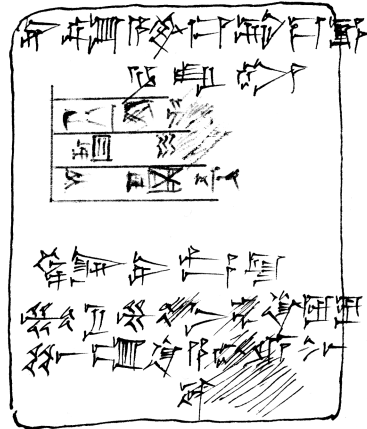
22o



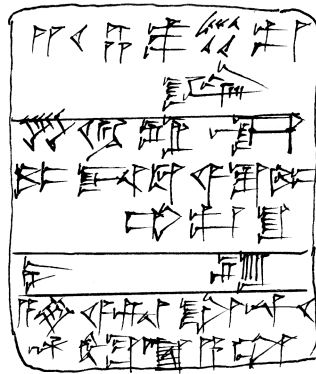
22r



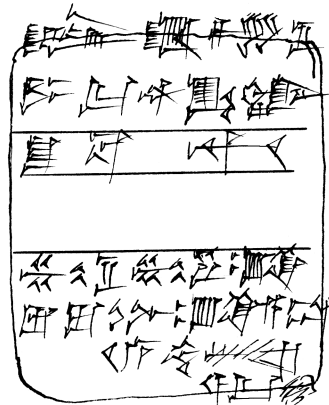
23o



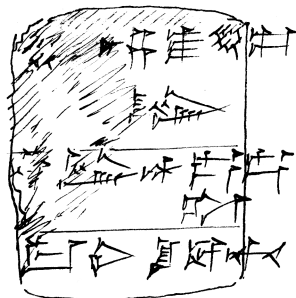
23r



24o



24r



25o



25r