

HARVARD SEMITIC SERIES

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VOLUME V



CAMBRIDGE, U.S.A.

HARVARD UNIVERSITY PRESS

1929

EXCAVATIONS AT NUZI

CONDUCTED BY THE SEMITIC MUSEUM AND THE FOGG ART
MUSEUM OF HARVARD UNIVERSITY, WITH THE COÖPERATION
OF THE AMERICAN SCHOOL OF ORIENTAL RESEARCH AT BAGDAD

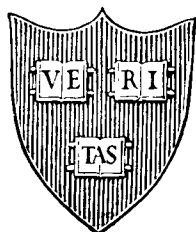
VOLUME I

TEXTS OF VARIED CONTENTS

SELECTED AND COPIED BY

EDWARD CHIERA

PROFESSOR OF ASSYRIOLOGY, UNIVERSITY OF CHICAGO



CAMBRIDGE, U.S.A.

HARVARD UNIVERSITY PRESS

LONDON : HUMPHREY MILFORD

OXFORD UNIVERSITY PRESS

1929

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EDITORIAL NOTE

NEAR the city Kirkuk in Iraq is a group of mounds marking the site of the ancient city Nuzi. This city was destroyed by fire in the middle of the second millennium B.C. In 1925 Professor Edward Chiera excavated one of the smaller of these mounds and found therein the ruins of a house. This house had been occupied by a prosperous family, a very prominent member of which bore the name Tehip-tilla. In the house were found more than a thousand clay tablets recording in cuneiform script and in the Babylonian-Assyrian language the business transactions of the family. Under the title "Inheritance Texts" (Geuthner, Paris, 1927), Dr. Chiera published a selection of these tablets, and other volumes are expected to appear at an early date.

Beginning in 1927 Dr. Chiera carried on excavations at Nuzi again, from the end of October till the middle of the following March, under the joint auspices of the Semitic Museum and the Fogg Art Museum of Harvard University and the American School of Oriental Research at Bagdad. He had in this work the efficient assistance of Professor Ephraim A. Speiser, Messrs. Richard F. S. Starr and Emanuel Wilensky, and for part of the time Professor Leroy Waterman.

In both expeditions (1925, 1927) the exploration rarely went below the floor-level of the latest occupation, or about 1500 B.C. In the few cases of deeper digging, remains from earlier periods of occupation were seen (walls, pottery, etc.).

At the beginning of the second expedition (1927) some additional excavation with fruitful results was carried on in the Tehip-tilla house, explored in 1925.

A second and larger house (House A), two hundred yards distant from that of Tehip-tilla, was dug out, and yielded, among other things, a considerable section of a bronze coat of mail and nearly a thousand cuneiform tablets.

A third mound, the largest of the group, is about one hundred and sixty meters square. In it were found the ruins of a vast building or compact group of buildings, with massive walls and many large courts and rooms, constituting what was probably the most important structure at Nuzi. The explored area measures *ca.* 60 × 116 meters, and contains 100 courts

and rooms. The most noteworthy objects found were a fine censer in bronze, some fragments of remarkable frescoes, and about three hundred tablets. Among the tablets are lists of temple offerings and pay-lists of temple employees. From these and other considerations Dr. Chiera concludes that the structure included a palace, a temple, and quarters devoted to the use of state or municipal officials.

In the division of the material found at Nuzi, to mention only a few of the principal objects, the bronze coat of mail went to the National Museum at Bagdad, the bronze vase and the frescoes came to the Fogg Art Museum, and the tablets to the Semitic Museum.

From the tablets Dr. Chiera made a selection which he copied in his beautiful script, and thereby made the early appearance of this volume possible. The remaining tablets, together with those discovered by the new campaign, will furnish material for a series of volumes.

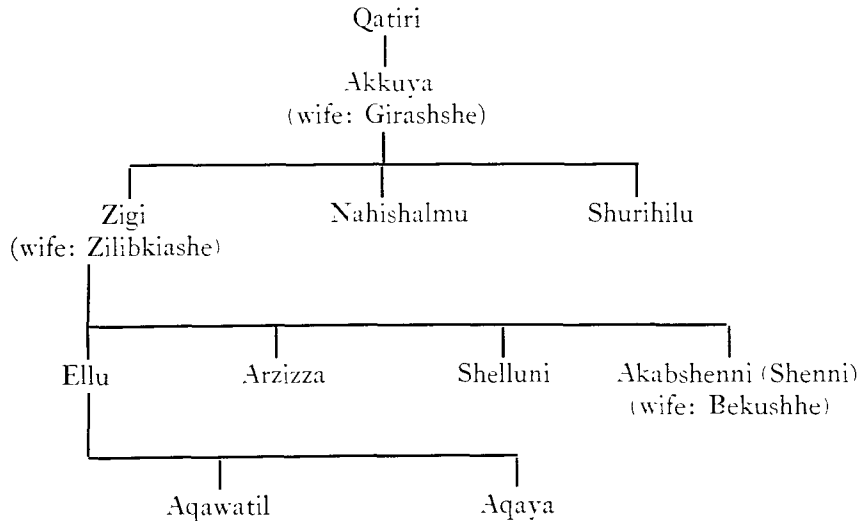
The new campaign, which extended from the end of October, 1928, till the middle of March, 1929, was conducted by Dr. Robert H. Pfeiffer, Professor of Biblical and Cognate Languages in Boston University and Lecturer in Assyriology in Harvard University. Associated with Dr. Pfeiffer were Messrs. Starr and Wilensky of the former campaign and Mr. Pinhas Delougaz, assistant architect.

About four hundred more rooms and courts connected with the great building were explored with excellent results, and tentative shafts carried down through the lower strata reveal bright prospects for future campaigns.

INTRODUCTION

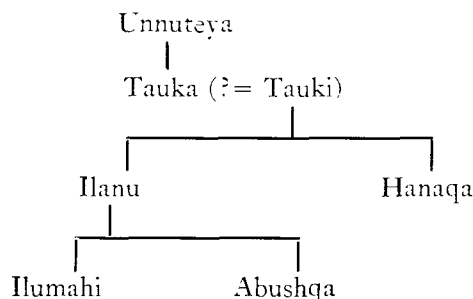
THE excavations at Nuzi were still going on when the tablets here published were copied. It was therefore not possible to select the material according to the type of the documents, as was done in the case of the volume of "Inheritance Texts." [See Editorial Note.] Those chosen have one point in common: all of them belong to a single collection and come from one room (No. 34 of House A). This room contained the archives of two families certainly related to each other in some way, and belonging to exactly the same period as the Tehip-tilla archives, i.e., about 1500 B.C.

The descent of the principal family appears in the following diagram:



The family relationships of this group are complicated by the fact that Zigi gives his son Akabshenni to his brother Shurihilu, to be adopted as a son (No. 72). Again he gives two other sons, Shelluni and Arzizza, for adoption, to the same Akabshenni (Nos. 7 and 59), who had in the meantime inherited from his uncle and adoptive father Shurihilu (No. 72). The wife of Akabshenni receives all of her husband's property (No. 70) and in turn divides it, together with her own property, between her adopted son Shelluni and Aqawatil, the son of Ellu (No. 74). Thus the property of Shurihilu comes back to the house of Zigi, which was what Zigi wanted from the beginning.

In No. 50 Akkuya son of Qatiri brings suit against Tauka son of Unnuteya. If, as seems probable, this Tauka is the same as Tauki, father of Ilanu (No. 34, and often), we find represented in these archives a second family contemporary with the first, as follows:



The bulk of the tablets here published belongs to one or the other of these two families, but we have also a number of documents concerning persons who do not seem to be thus connected.

The complete archives found in Room 34 are too numerous for publication in a single volume. Records of a more common type have accordingly been omitted in the selection. But the volume, as it is, will permit scholars to form a fairly complete idea of the contents of Nuzian family archives.

We have here perhaps too large a proportion of declarations in court, but these vary so much in their contents, covering all sorts of business and family contracts, that they can not fail to be welcome. Of special interest will be also the court records, of which the Tehip-tilla archives have given an even greater proportion.

Some sale-adoptions have been included, notwithstanding the fact that these are already well known through the publication of "Inheritance Texts." The reason for including them is the unusual interest attaching to them, as in the case of a father and son who are adopted by three other men (No. 62); or of a man who is adopted in succession by both father and son, giving to the latter whatever houses remained to him after the first adoption (No. 68).

Together with the sale-adoptions we have also some real adoptions. In some cases a man adopts his own brother (as No. 59).

But the most important contribution of this volume is made by the testaments, of which but few specimens, and these in poor condition, had been found before. In these testaments we find the same property changing hands from father to son and grandson, with provisions made for the wives of the men. There is also a testament of one of the wives.

Then follow groups of documents relating to division of inheritance, marriage, security, loans, purchase of slaves, and a few letters.

In short, we have here a bird's-eye view of the whole Nuzian social life, the details of which will be filled in by later volumes in this series, and by the large material from Tēhip-tilla's archives which is now in course of publication.

So much interest had been shown by scholars for this new material, that it was thought advisable to hasten the publication of this first volume. Many other Nuzian documents of extraordinary interest remain for future volumes of the "Harvard Semitic Series."

EDWARD CHIERA

UNIVERSITY OF CHICAGO

October 24, 1928

DESCRIPTION OF THE TABLETS

Measurements are given in millimeters, length by width by thickness. Whenever a tablet or fragment varies in size, the largest measurement is given. All tablets required baking for protection, as they were unbaked when found.

TEXT	PLATE	LIST	MEASUREMENT
1	1	98	78-56-24
2	1-2	69	107-67-32
3	2	31	54-58-18
4	3	95	97-64-28
5	3-4	319	111-62-18
6	4-5	42	91-60-24
7	5-6	39	116-67-26
8	7	84	58-67-23
9	7-8	50	71-65-22
10	8	275	67-58-21
11	9	145	103-62-32
12	10	142	89-62-25
13	11	138	102-67-26
14	12	143	102-65-31
15	13-14	126	127-73-29
16	14-15	106	100-63-31
17	16-17	128	103-65-29
18	17-18	108	105-61-32
19	18-19	53	85-64-23
20	19-20	29	100-62-28
21	20	256	91-70-28
22	21	74	74-57-21
23	21-22	272	81-60-26
24	22	65	62-73-22
25	23	47	111-68-28
26	24	255	95-71-26
27	25	117	98-67-30
28	25-26	49	81-67-21
29	26-27	38	100-71-32
30	28	364	88-62-32
31	29	89	43-42-16
32	29	75	59-43-23
33	29-31	114	93-64-25
34	31	141	78-50-24
35	31-32	67	70-66-23
36	32	112	89-62-28
37	33	105	81-62-28

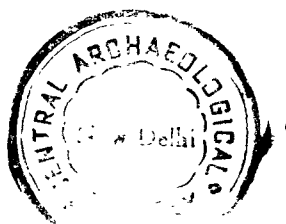
DESCRIPTION OF THE TABLETS

xi

TEXT	PLATE	LIST	MEASUREMENT
38	34-35	110	105-68-29
39	35	61	64-54-25
40	35-36	85	96-64-29
41	36-37	56	91-56-25
42	37	58	38-41-21
43	38-39	79	87-60-29
44	39	132	88-67-25
45	40	64	79-61-25
46	40-41	245	85-63-26
47	41-42	125	98-65-31
48	42-43	244	87-64-30
49	44	37	109-63-31
50	45	66	80-59-26
51	45	365	80-61-31
52	46-47	119	103-77-30
53	47	240	111-67-29
54	48	15	55-64-17
55	49-50	140	128-83-24
56	50-52	139	113-72-34
57	52	335	118-73-31
58	53	99	86-60-26
59	54-55	252	128-74-32
60	55-56	253	102-69-24
61	56	30	92-71-24
62	57	113	87-64-22
63	58	44	84-65-28
64	58-59	43	87-68-27
65	59-60	121	97-58-26
66	60-61	363	81-63-25
67	61-63	46	95-63-31
68	63-64	358	92-68-30
69	64-65	71	120-71-33
70	65	109	112-73-27
71	66-67	273	122-72-27
72	67-69	83	125-78-30
73	69-71	40	108-64-30
74	71-72	116	95-68-32
75	72-73	80	76-58-26
76	73-74	78	78-57-26
77	74	34	64-66-22
78	74	48	48-52-17
79	75-76	27	108-69-27
80	76-77	41	104-66-32
81	78-79	115	97-65-28
82	79-80	130	100-63-32

DESCRIPTION OF THE TABLETS

TEXT	PLATE	LIST	MEASUREMENT
83	80-81	133	94-58-31
84	82	111	95-68-28
85	83	82	91-68-32
86	84	76	68-59-28
87	84-85	274	98-62-27
88	86	33	98-62-30
89	87-88	123	105-68-29
90	88	357	96-65-27
91	89-90	316	110-68-32
92	90	88	58-47-18
93	91	26	65-54-24
94	91	90	50-53-22
95	91-92	104	80-66-27
96	92-93	45	82-59-27
97	93-94	52	61-65-24
98	94	51	50-56-21
99	95	320	92-60-27
100	96	73	63-68-71
101	97	277	91-68-27
102	97	60	54-57-23
103	98	63	52-63-20
104	98-99	97	43-49-17
105	99	35	58-49-22
106	100	87	52-48-19
107	100	94	48-59-18



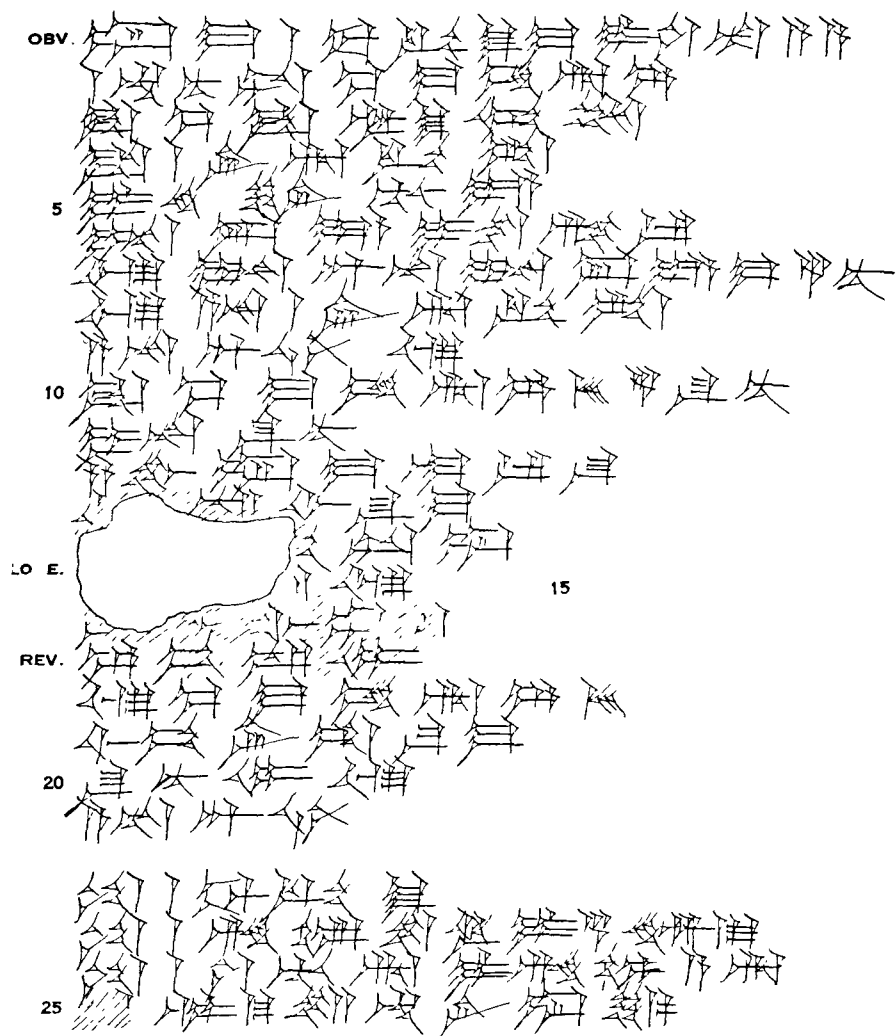
LIST NUMBERS OF THE NUZI TABLETS PUBLISHED IN THIS VOLUME

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15	54	58	42	97	104	140	55
26	93	60	102	98	1	141	34
27	79	61	39	99	58	142	12
29	20	63	103	104	95	143	14
30	61	64	45	105	37	145	11
31	3	65	24	106	16	240	53
33	88	66	50	108	18	244	48
34	77	67	35	109	70	245	46
35	105	69	2	110	38	252	59
37	49	71	69	111	84	253	60
38	29	73	100	112	36	255	26
39	7	74	22	113	62	256	21
40	73	75	32	114	33	272	23
41	80	76	86	115	81	273	71
42	6	78	76	116	74	274	87
43	64	79	43	117	27	275	10
44	63	80	75	119	52	277	101
45	96	82	85	121	65	316	91
46	67	83	72	123	89	319	5
47	25	84	8	125	47	320	99
48	78	85	40	126	15	335	57
49	28	87	106	128	17	357	90
50	9	88	92	130	82	358	68
51	98	89	31	132	44	363	66
52	97	90	94	133	83	364	30
53	19	94	107	138	13	365	51
56	41	95	4	139	56		

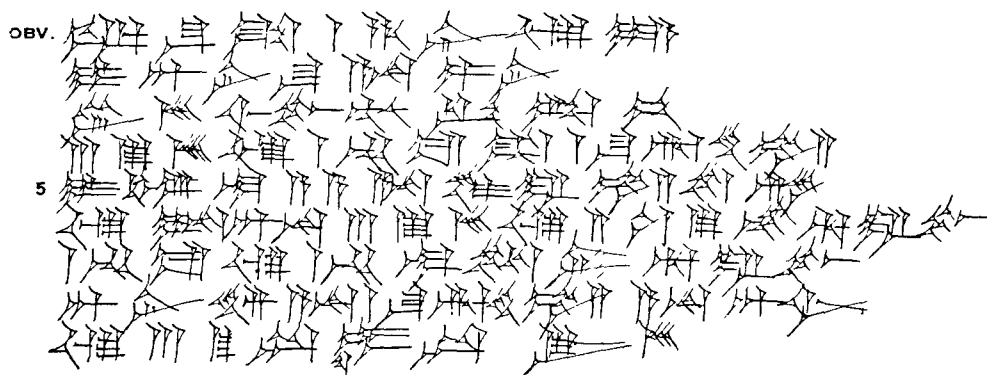


TEXTS

1



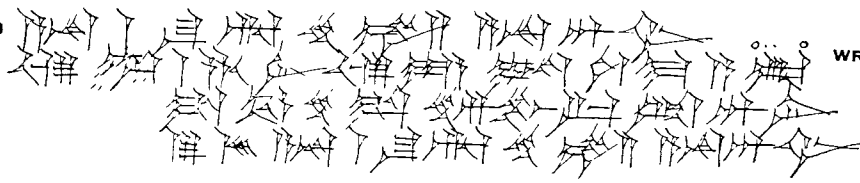
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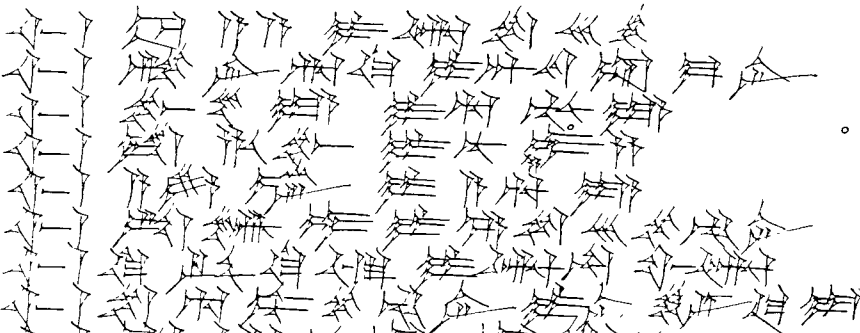


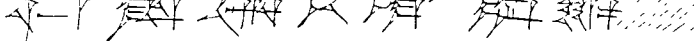
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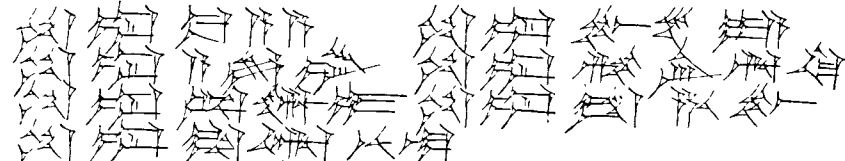
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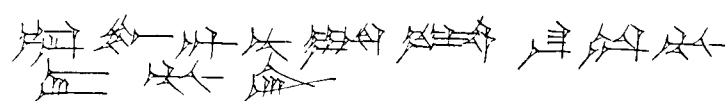
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10  WRITTEN OVER
ERASURE

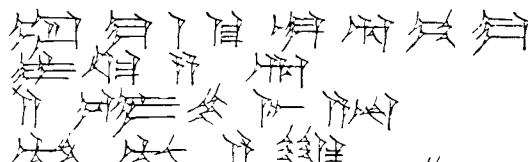
15  ° SIC1

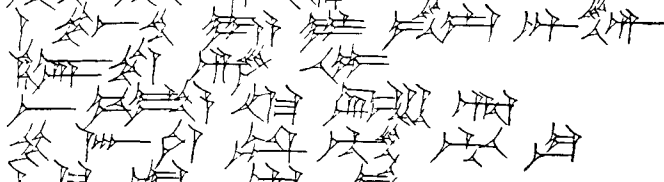
L. E.  20

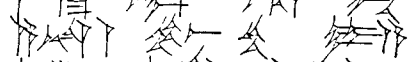
REV. 

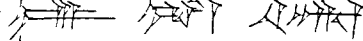
U. E.  25

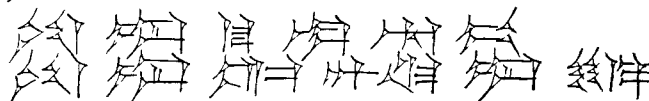
3

OBV. 

5 

10 

LO. E. 

REV. 

[illegible]

SEVERAL LINES DESTROYED

REV.



20

[illegible]

5

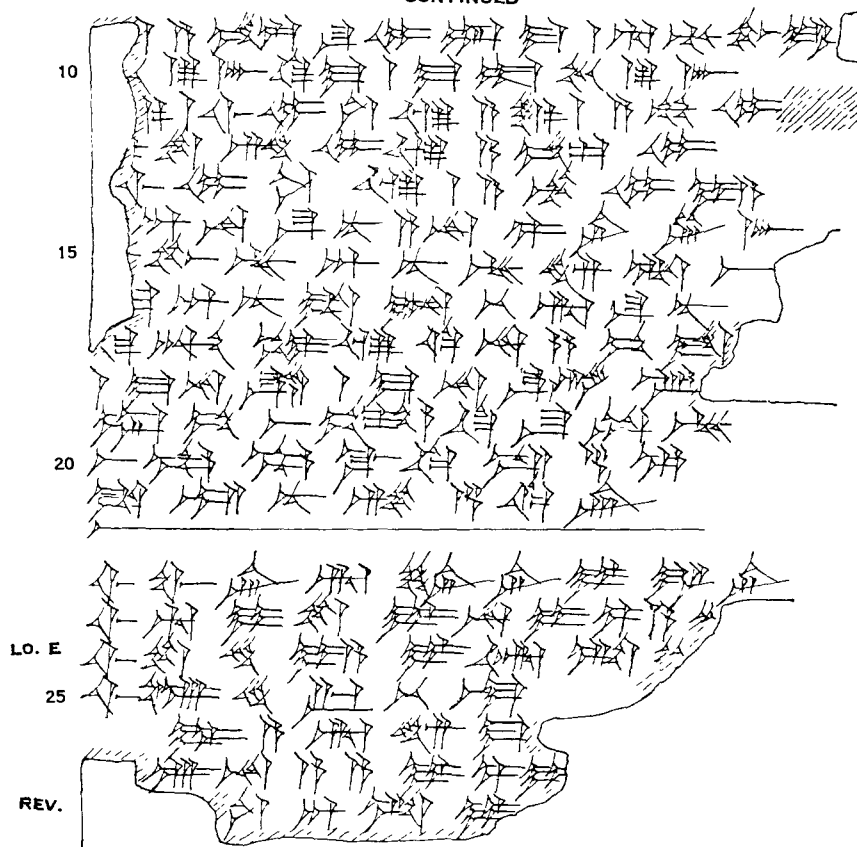
OBV.

[illegible]

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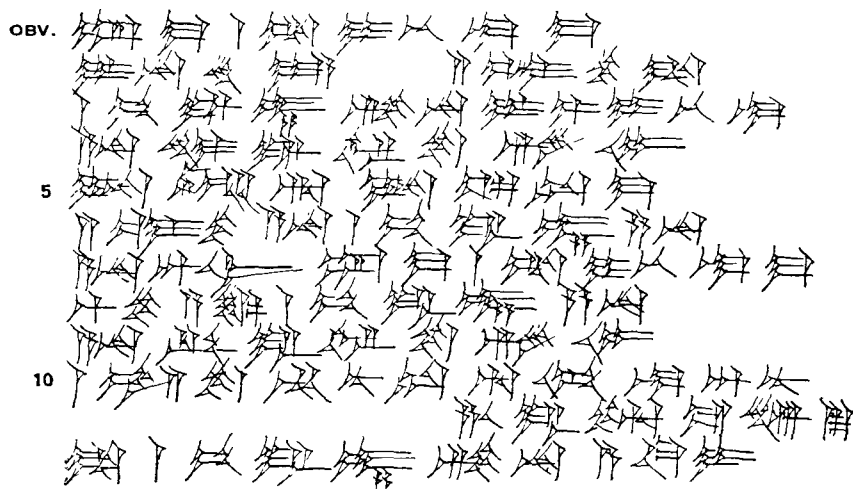
5

CONTINUED



REST DESTROYED

6



CONTINUED

CONTINUED

15

20

25

LO. E.

REV.

30

35

40

45

50

° SIC!

OBV.

5

10

REV.

15

° SICI
° °
ERASURE

° SICI

OBV.

5

10

15

Handwritten musical notation for the Obv. part. The notation is written on a five-line staff. Measure 5 shows a series of eighth and sixteenth notes. Measure 10 shows a more complex rhythmic pattern with some notes beamed together. Measure 15 shows a continuation of the rhythmic pattern with some notes beamed together. The handwriting is in black ink on a white background.

CONTINUED

CONTINUED

[illegible]

20

25

OBV.

5

10

ERASURE

15

L.O. E.

REV.

20

Handwritten musical notation on five-line staves, featuring various rhythmic values and accidentals.

OBV. 知 自 下 册 知 自 册 知
知 自 下 册 知 自 册 知
知 自 下 册 知 自 册 知
知 自 下 册 知 自 册 知
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知 自 下 册 知 自 册 知
LO. E. 知 自 下 册 知 自 册 知 20
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REV. 知 自 下 册 知 自 册 知
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知 自 下 册 知 自 册 知

CASE

的的[]排排鎗

TABLET

OBV. 5 10 15 20 25 30

SIC! SIC! SIC! SIC!

LO. E.

REV. 20 25 30

SIC! SIC! SIC!

13

CASE

𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔
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 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔

TABLET

OBV. 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔
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 LO. E. 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 15
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 REV 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔
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 20 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔
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OBV.

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LO. E.

REV.

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CONTINUED

CONTINUED

10 15 20 25 30 35

REV.

Handwritten Chinese characters in seal script, arranged in columns. The text is organized into groups of five lines each, corresponding to the numbers 10, 15, 20, 25, 30, and 35. The characters are written in a dense, cursive style. There are several instances of characters being crossed out or written over, particularly in the middle sections. The text appears to be a continuation of a larger work, as indicated by the 'CONTINUED' label.

17

CONTINUED

40

18

OBV.

 5

 10

 15

 20

 LO. E.

 25

 REV.

CONTINUED

CONTINUED

OBV.

SIC

5

10

CONTINUED

CONTINUED

LO. E. 15

REV. 20

25

OBV. 5

10

REV. 15

CONTINUED

OBV.

5

10

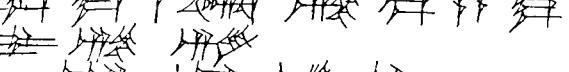
LO. E.

REV.

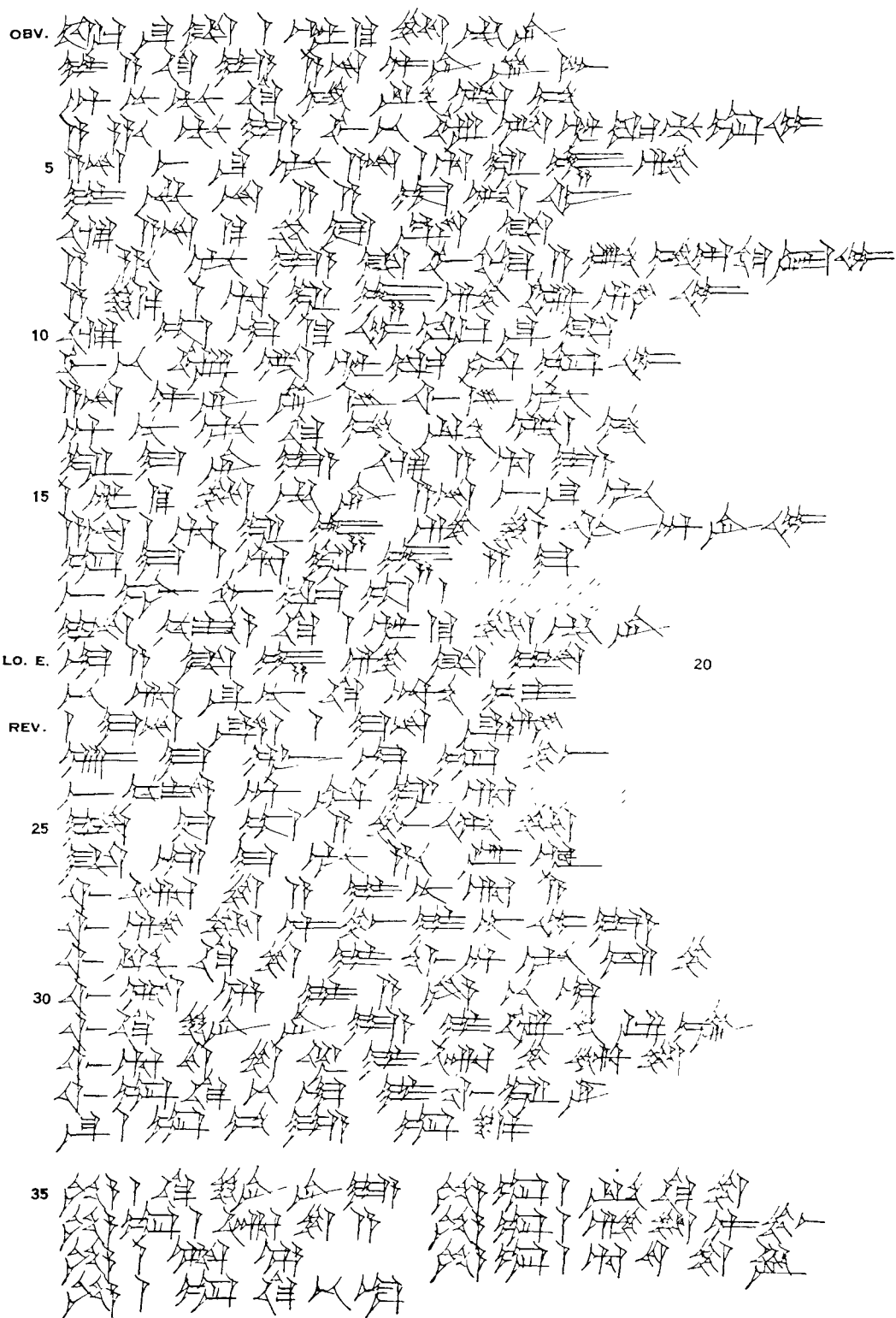
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25

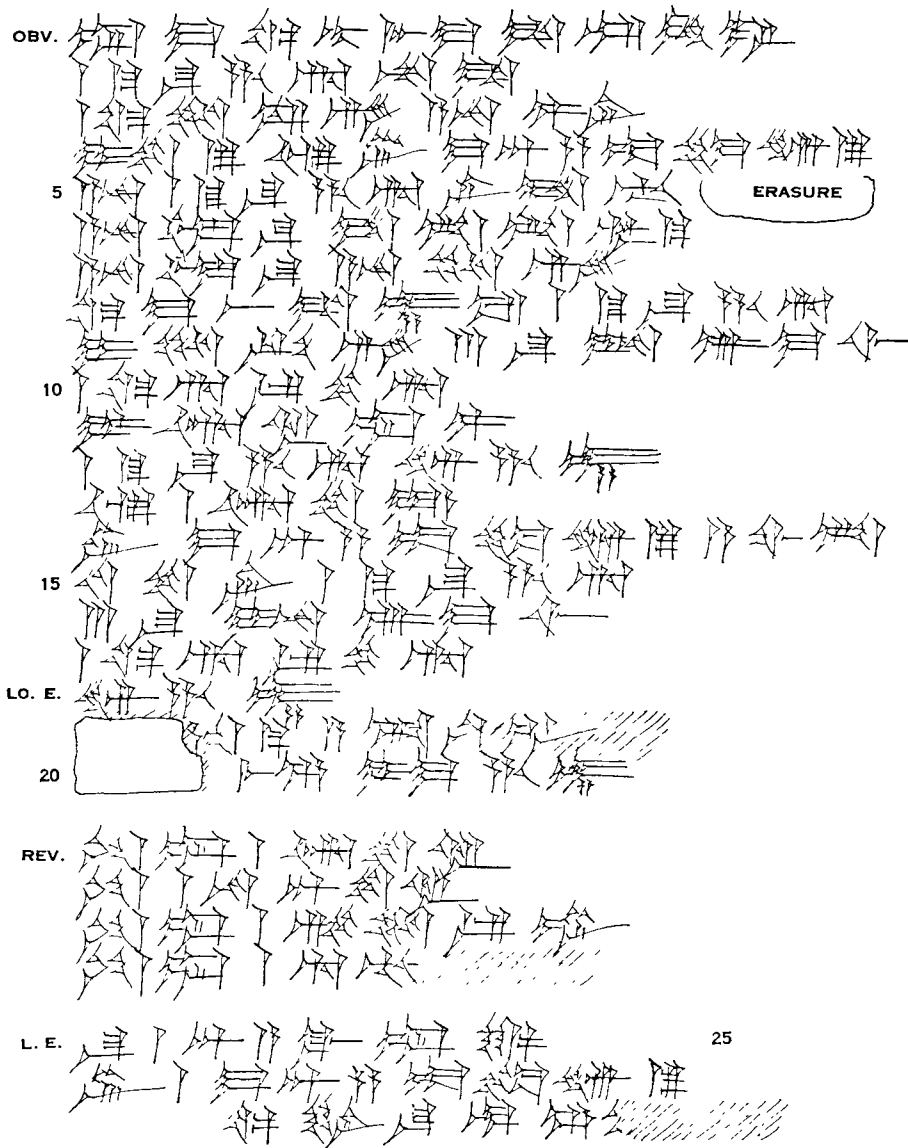
SIC!

OBV. 

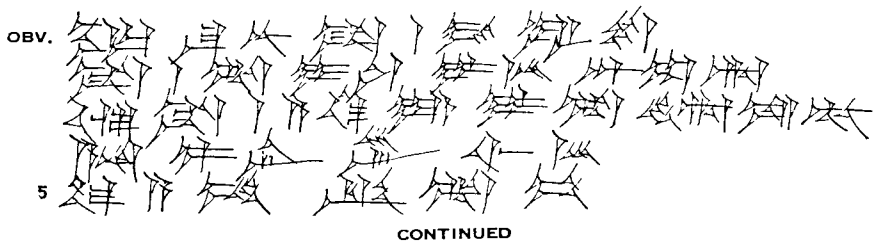
CONTINUED



27



28



CONTINUED

10
15
LO. E. ° SIC!

REV.
20

25

OBV.
5
CONTINUED

CONTINUED

10
 15
 20

LO. E.

REV.
 25
 30

35

U. E.

SIC!

OBV. 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

° SIC!

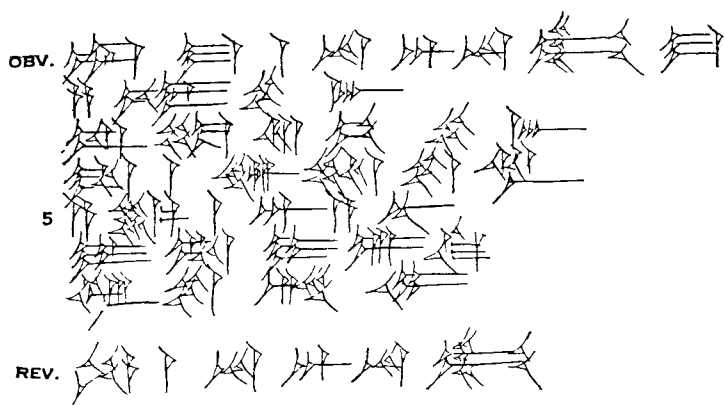
REV. 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

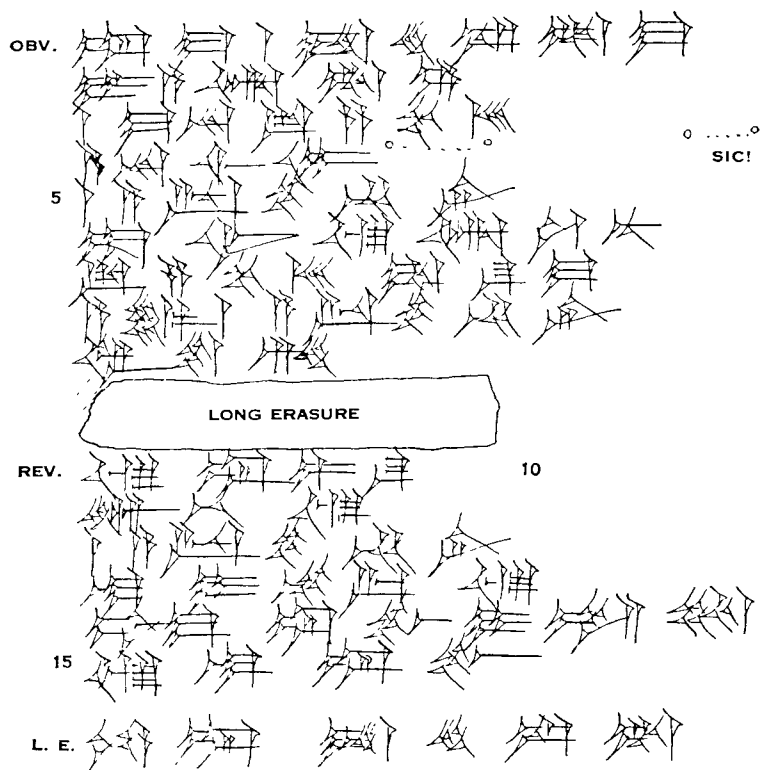
° SIC!

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

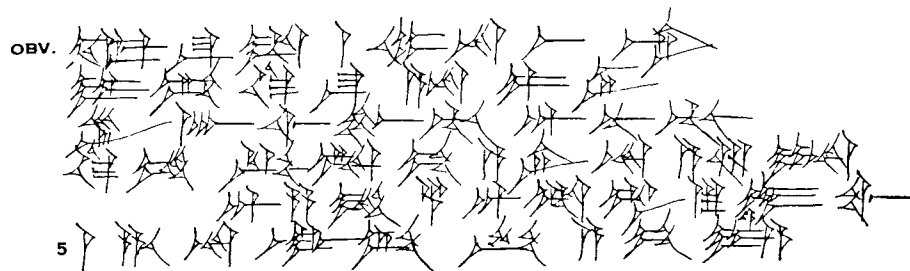
31



32



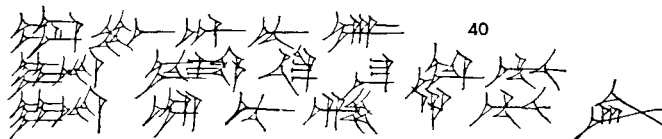
33



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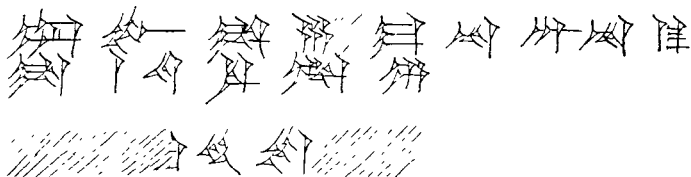
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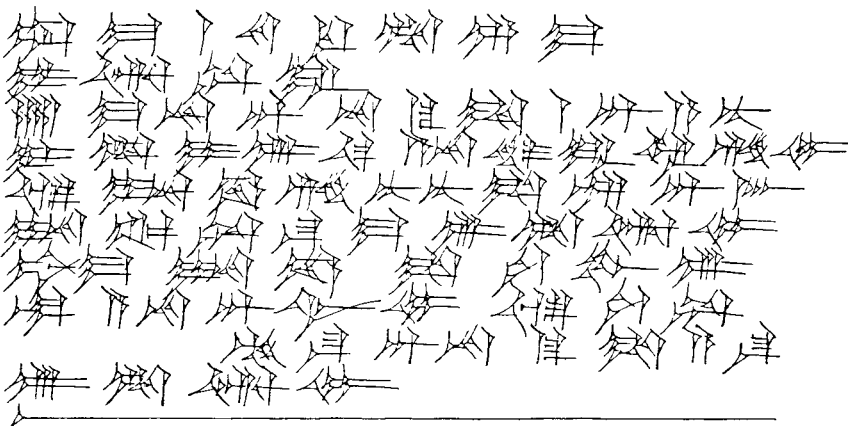
L. E. 40


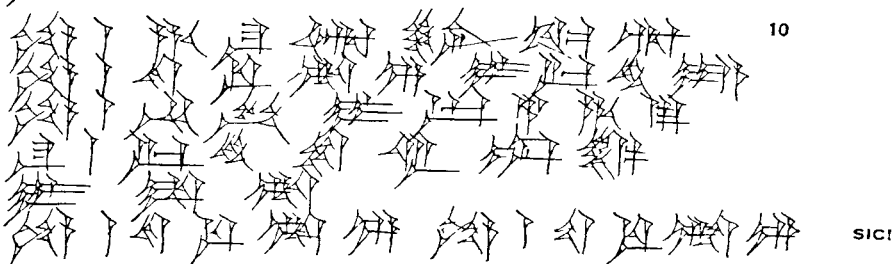

34

CASE

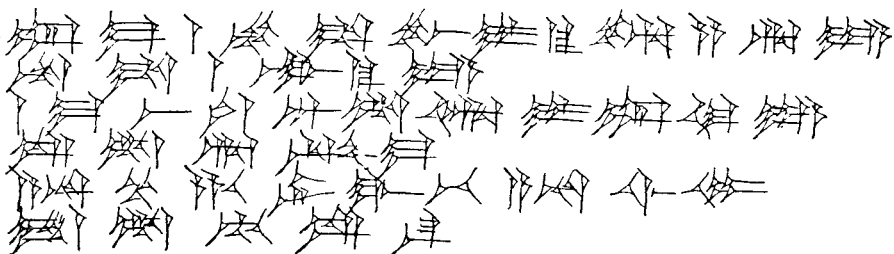


TABLET

OBV. 5


REV. 10

 15
 SIC!

35

OBV. 5


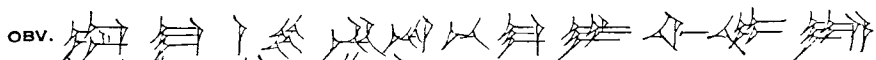
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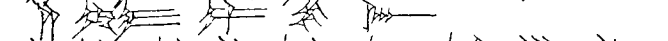
38

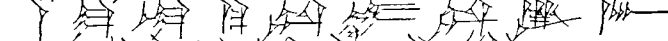
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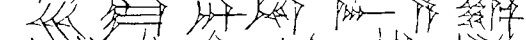


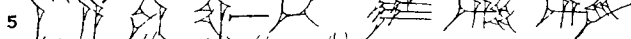
39

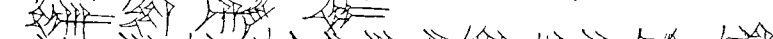
OBV. 

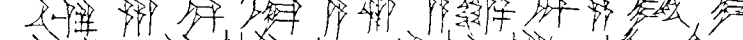


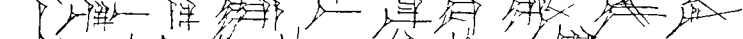




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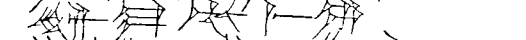
10 

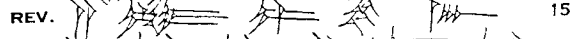


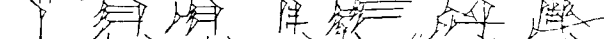




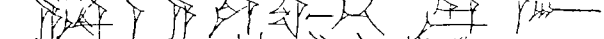
LO. E. 

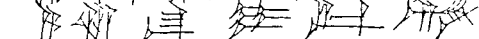


REV.  15

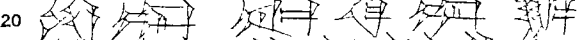


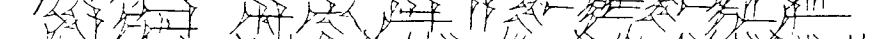


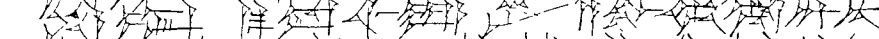






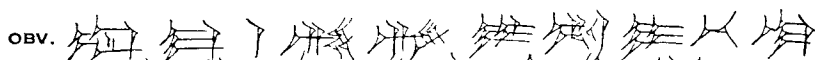
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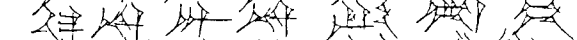


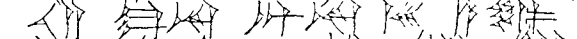


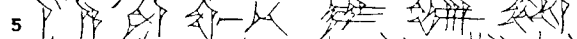
40

OBV. 







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15
LO. E.
REV.
20
25

41

CASE

Tablet 41 Case

TABLET

OBV.
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44

OBV.

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LO. E.

REV.

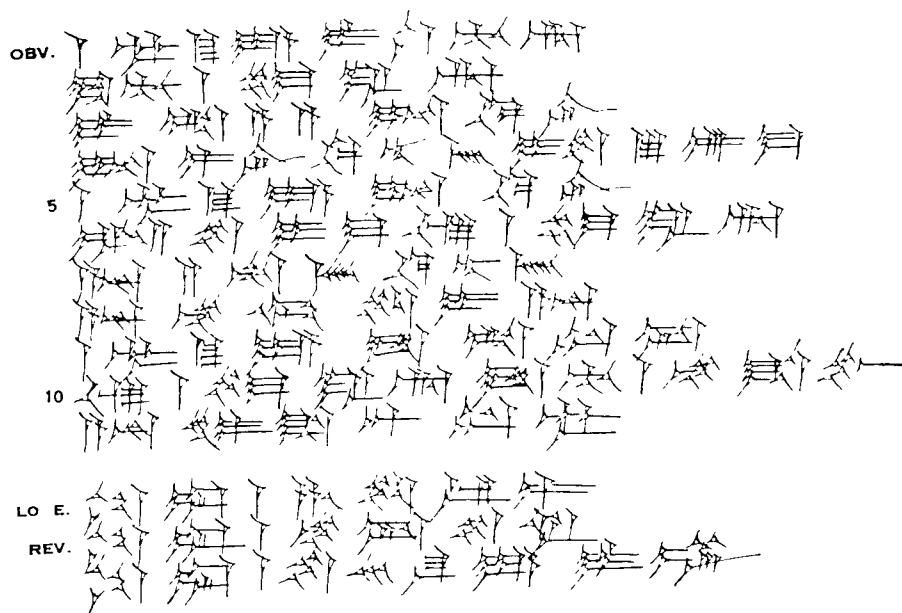
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25

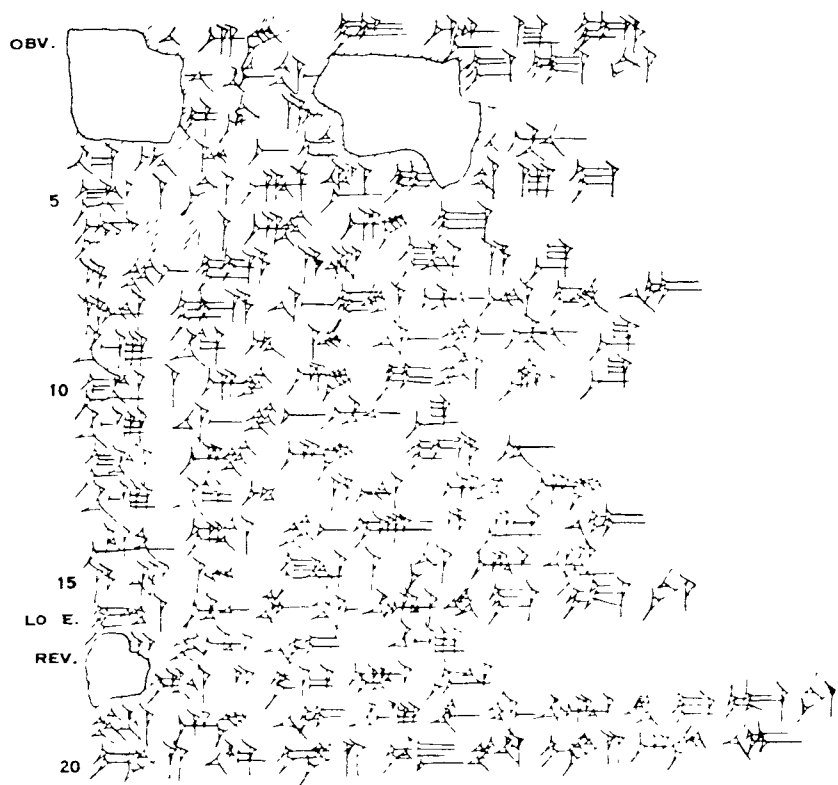
SIC!

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46



CONTINUED

30 35 40 45

ERASURE

OBV.

5

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15

CONTINUED

CONTINUED

20
25
Lo. E.
REV.
30
35

Handwritten cuneiform script, likely from a tablet. The text is arranged in columns, with some lines starting with a vertical line. The script is dense and appears to be a continuation of a previous text.

40

Handwritten cuneiform script, continuing the text from the previous section.

45

Handwritten cuneiform script, continuing the text from the previous section. The text ends with a large, stylized symbol that resembles a cross or a star.

52

CONTINUED

35 𣎵 𣎵 𣎵 𣎵 𣎵 𣎵 𣎵 𣎵 𣎵 𣎵
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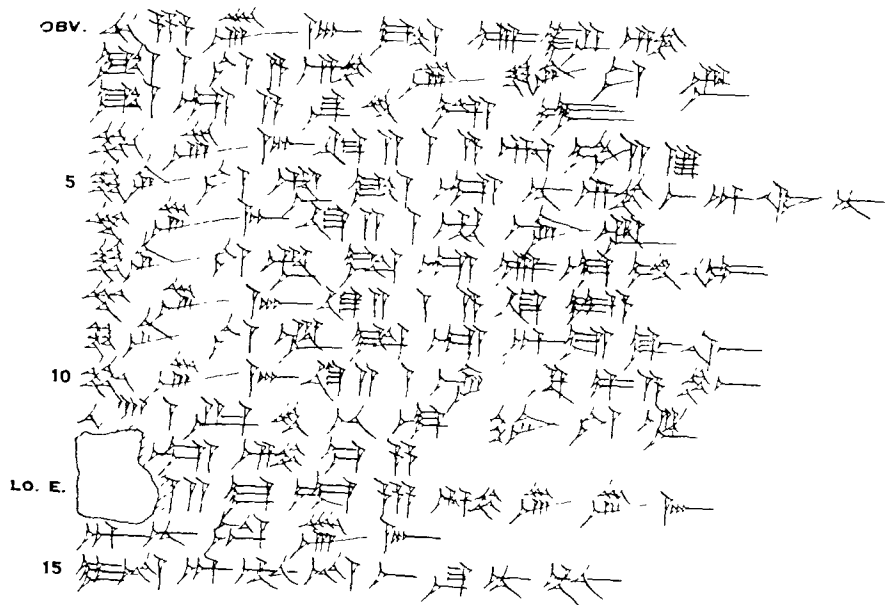
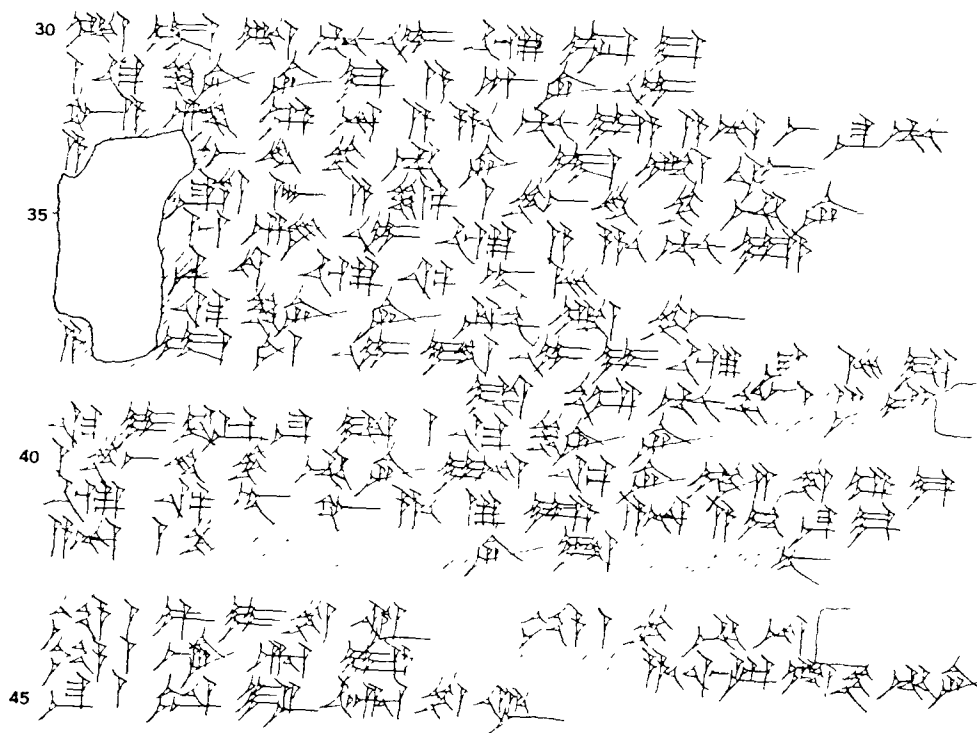
53

OBV. 𣎵 𣎵 𣎵 𣎵 𣎵 𣎵 𣎵 𣎵 𣎵 𣎵
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° SIC!

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REVERSE NOT INSCRIBED

CASE

[illegible]

TABLET

OBV.

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LO. E.

REV.

CONTINUED

CONTINUED

45

• **SICI**

CASE

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 金鳳鳳鳳鳳鳳鳳

TABLET

OBV.

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10

CONTINUED

CONTINUED

Handwritten musical score for "The Rose Tree" in a simplified notation system. The score is written on a grid with 35 numbered lines. It includes a key signature of one sharp (F#) and a common time signature (C). The notation consists of vertical stems with horizontal lines indicating pitch and rhythm. The score is divided into sections labeled "OBV." (Obbligato Violin), "LO. E." (Lower Ensemble), and "REV." (Rehearsal). The music is written in a simplified, shorthand notation system.

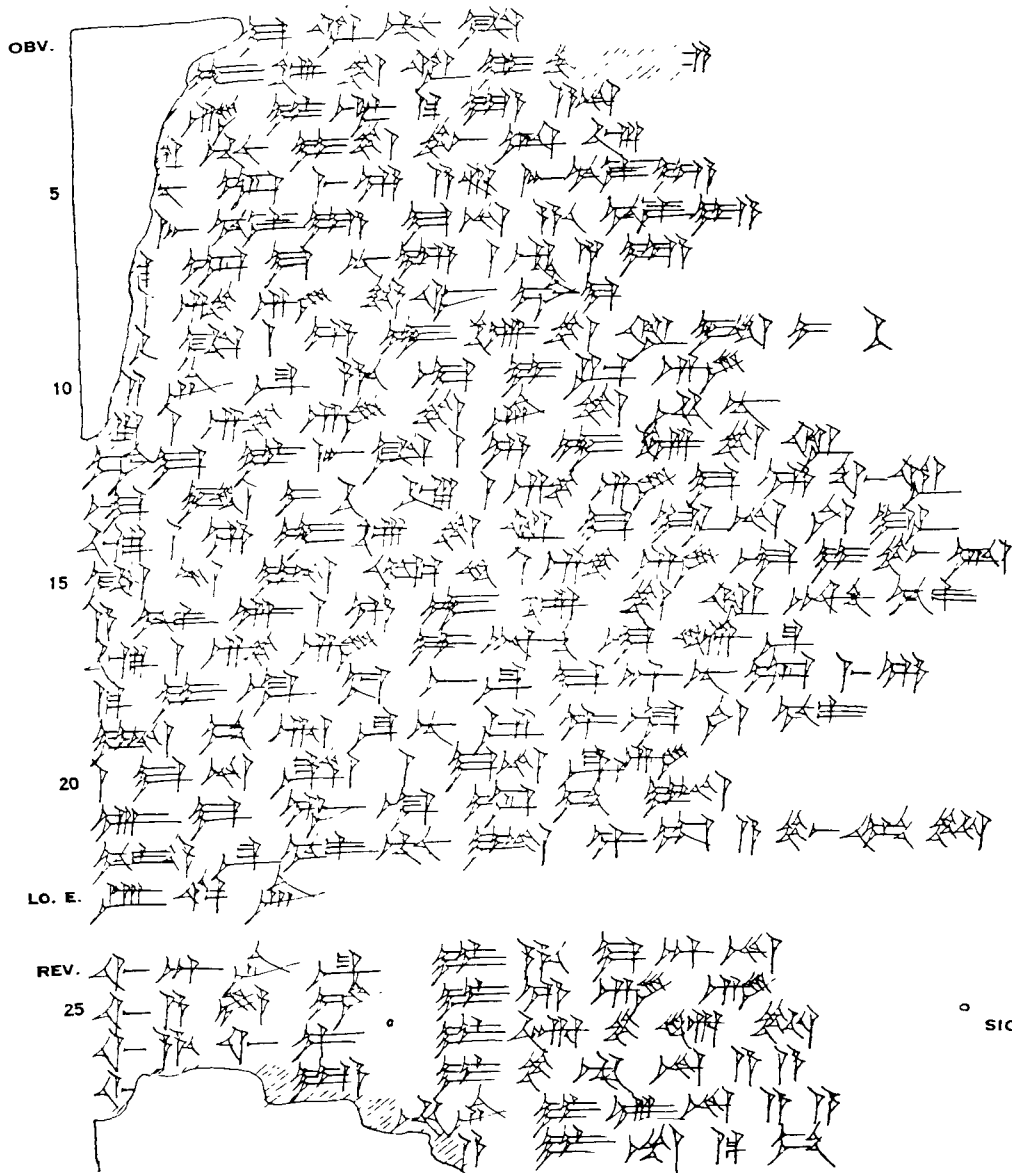
CONTINUED

59

CONTINUED



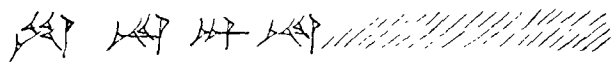
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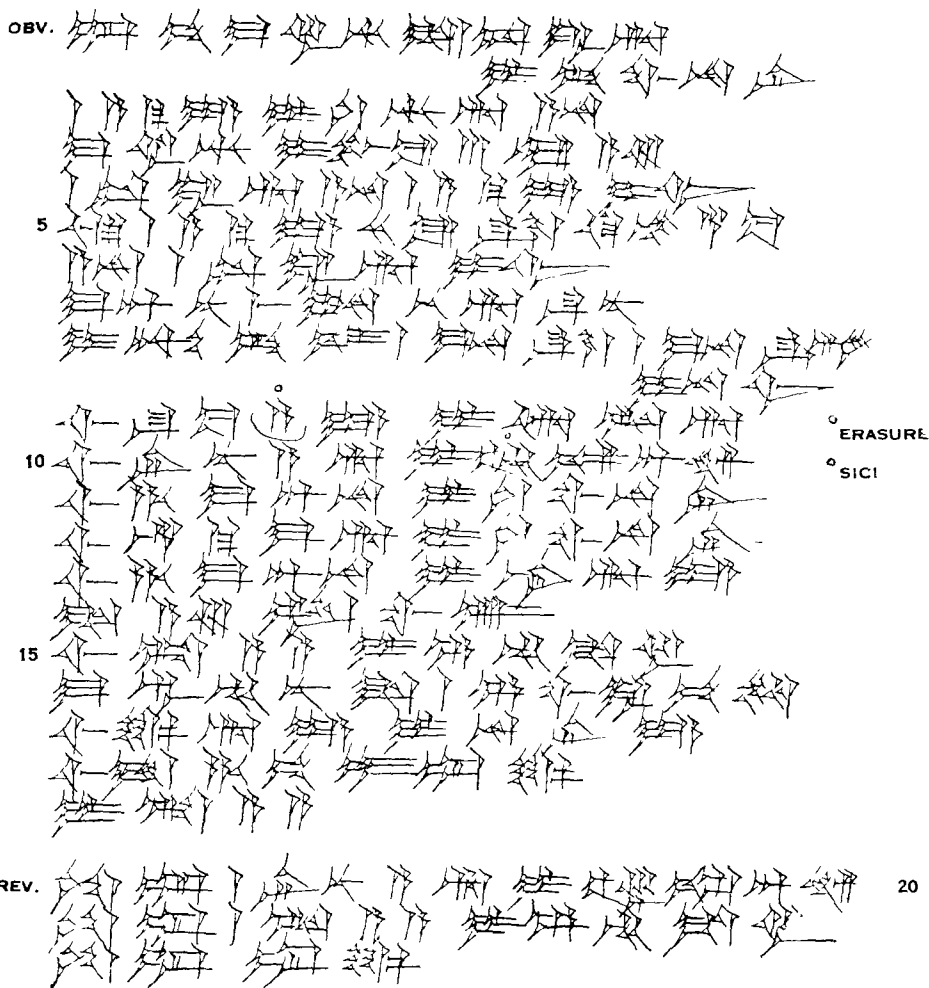
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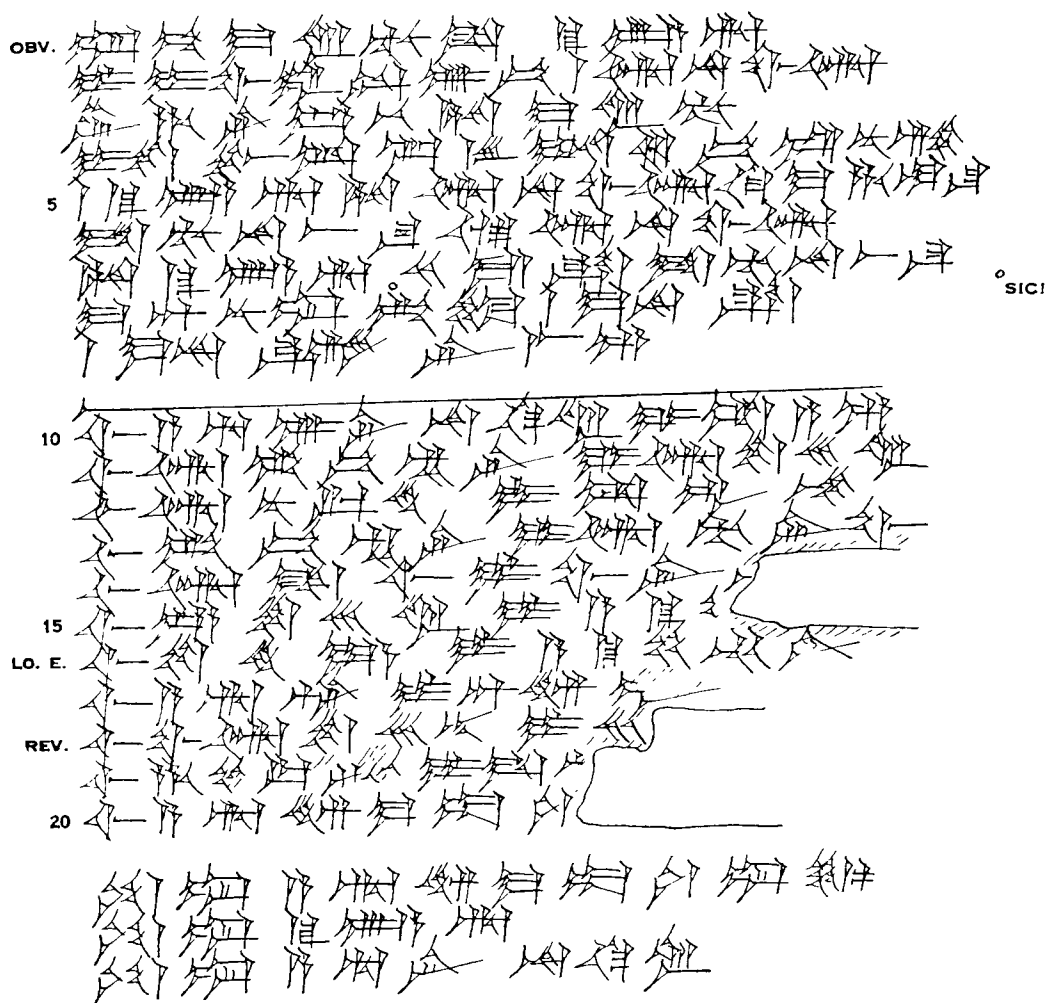


SOME SEALS DESTROYED

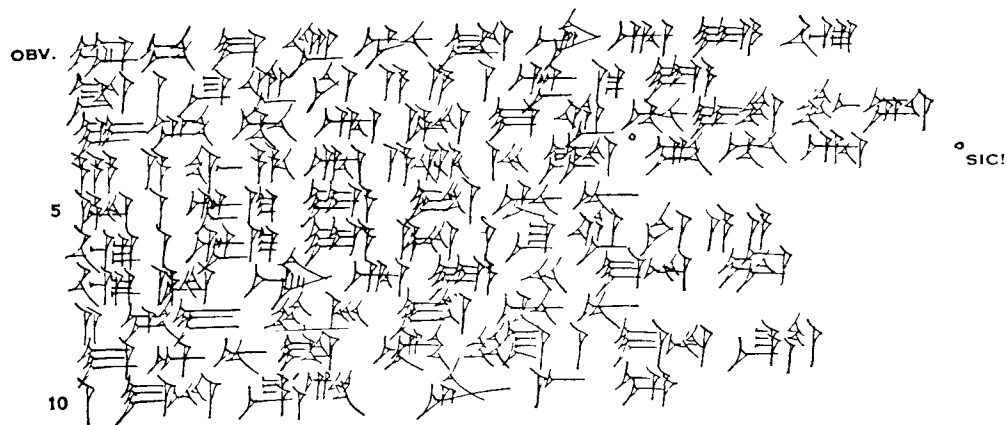
61



63



64



CONTINUED

64

CONTINUED

15
20

REV.

65

OBV.

5

10

15

REV.

CONTINUED

WRITTEN OVER ERASURE

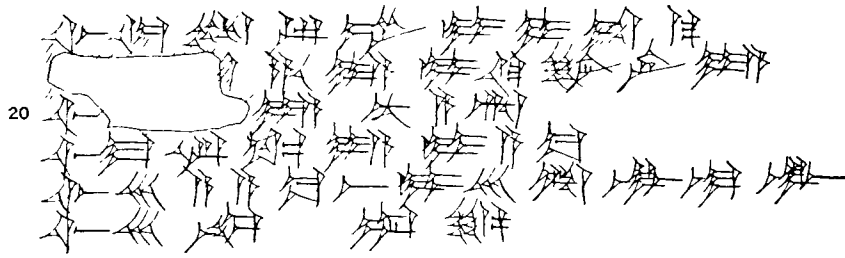
SIC!

SIC!

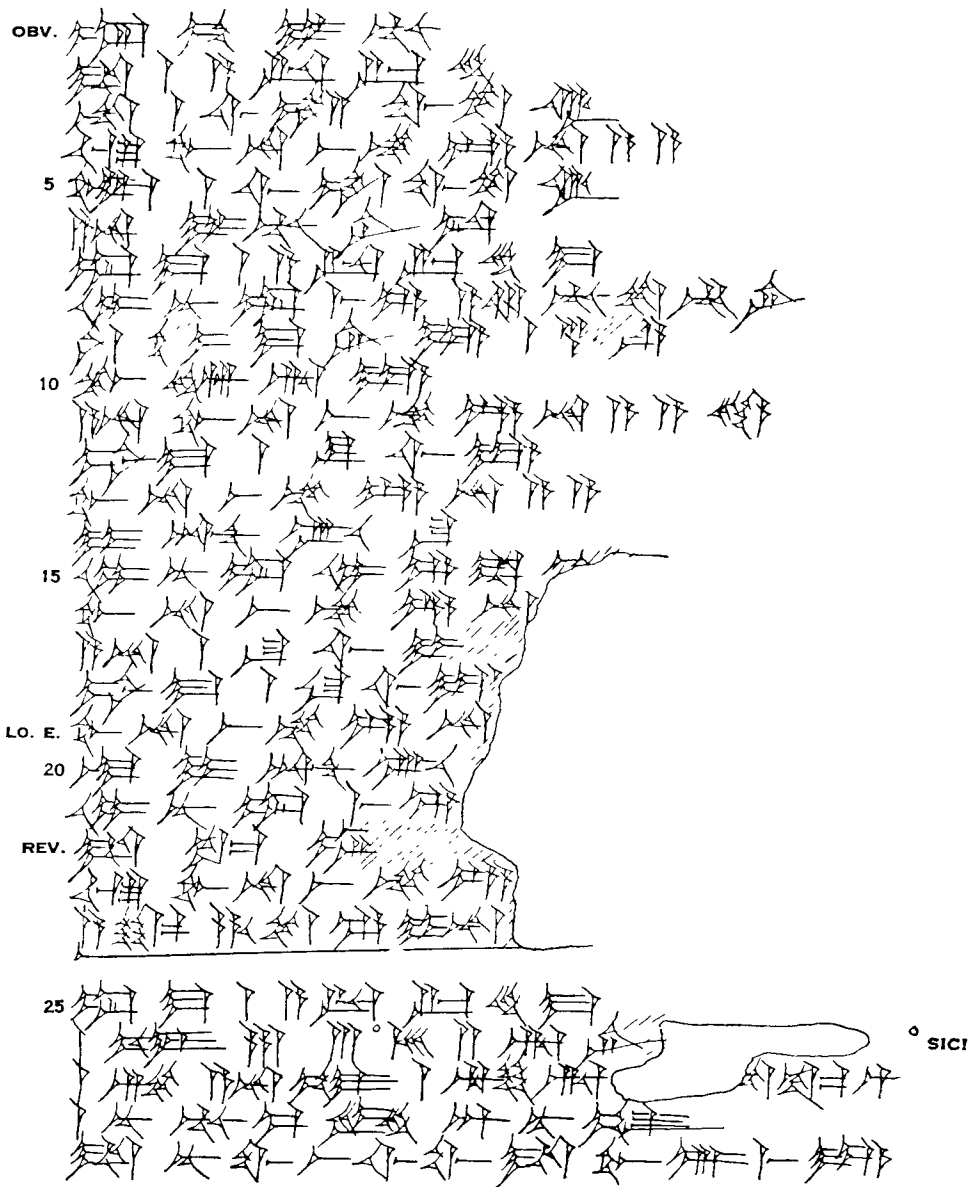
SIC!

65

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66




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金銀一十兩
金銀一十兩

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35



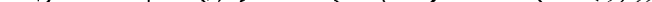
OBV.

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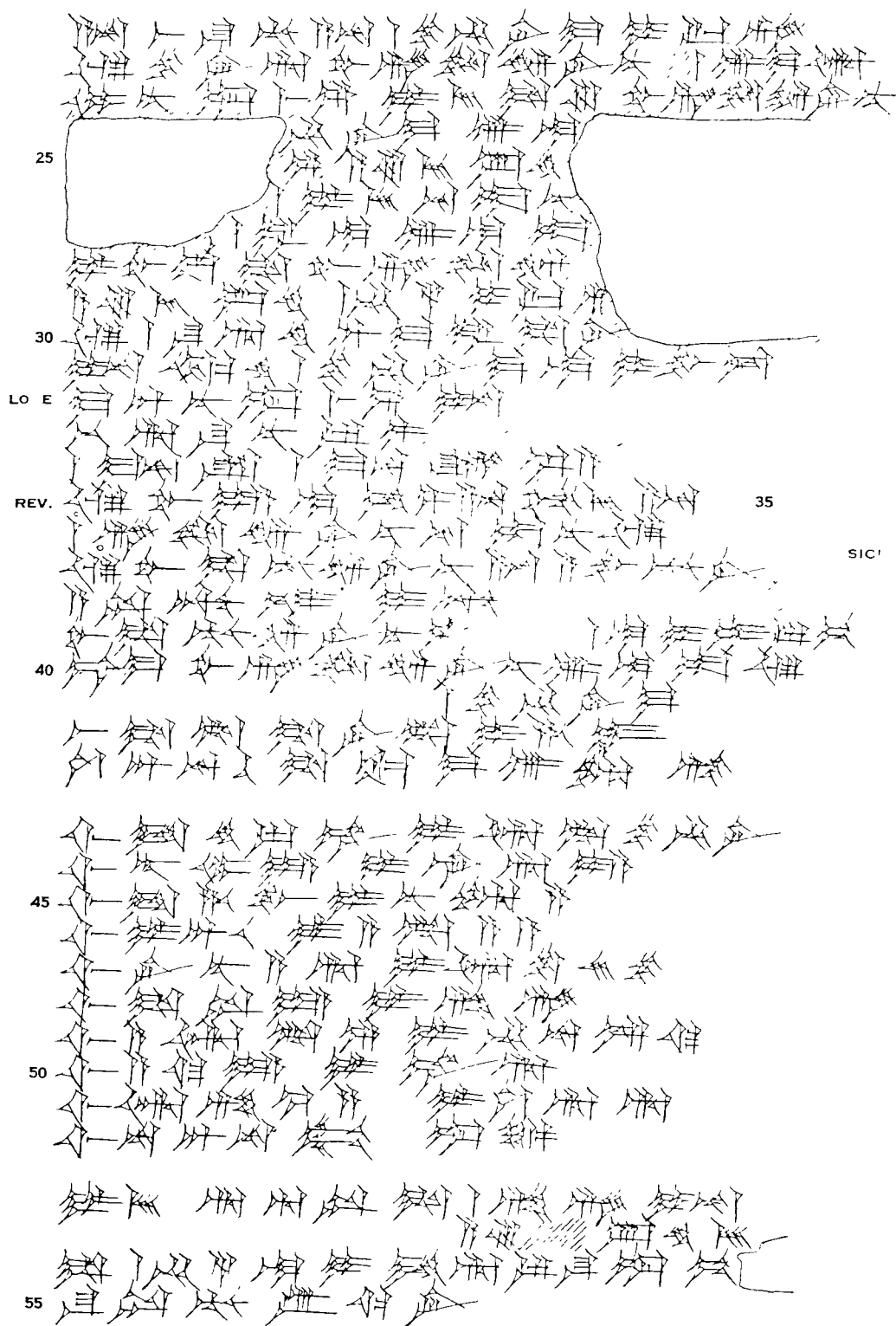
20

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CONTINUED

SIC!

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CONTINUED

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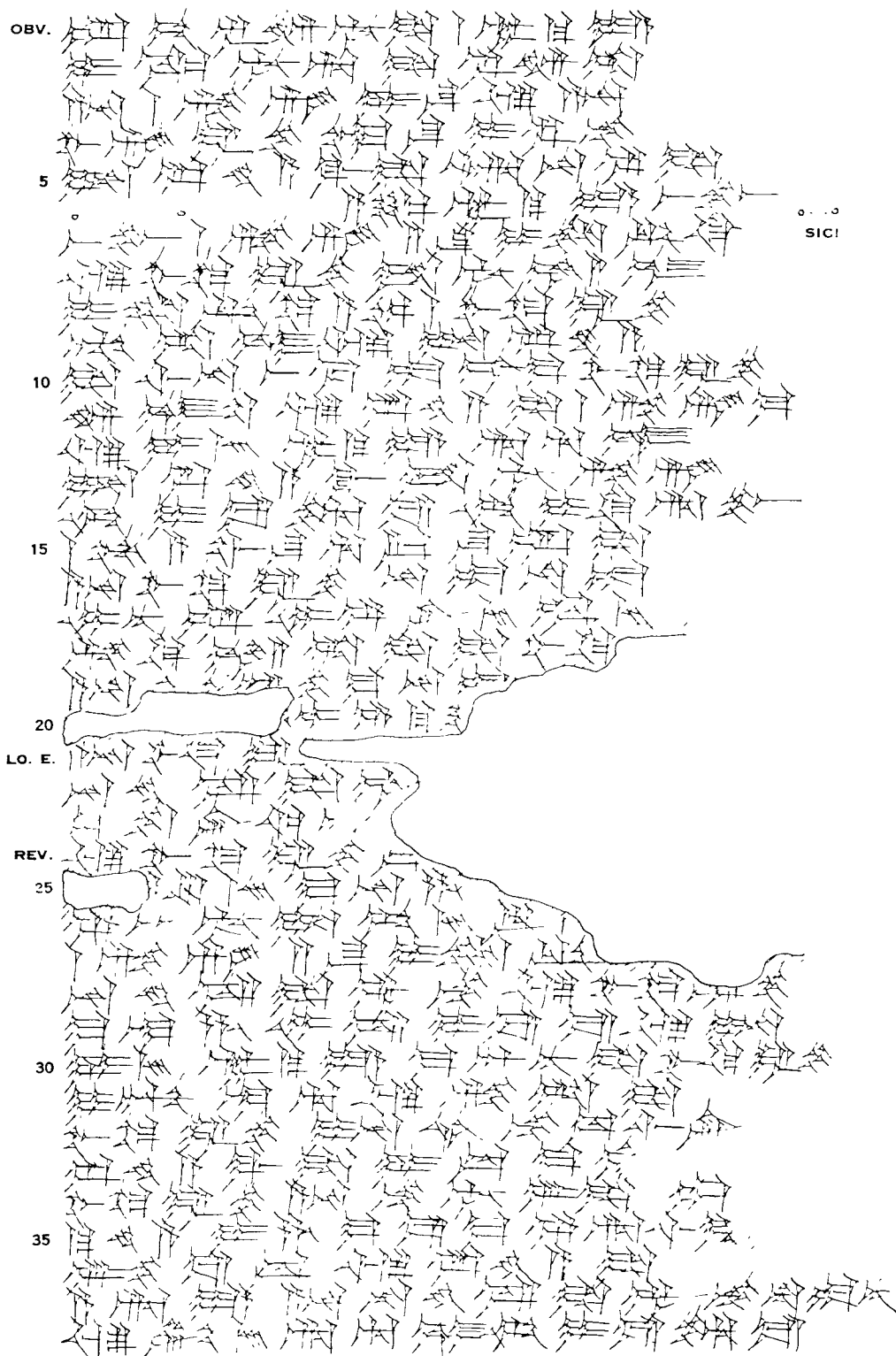
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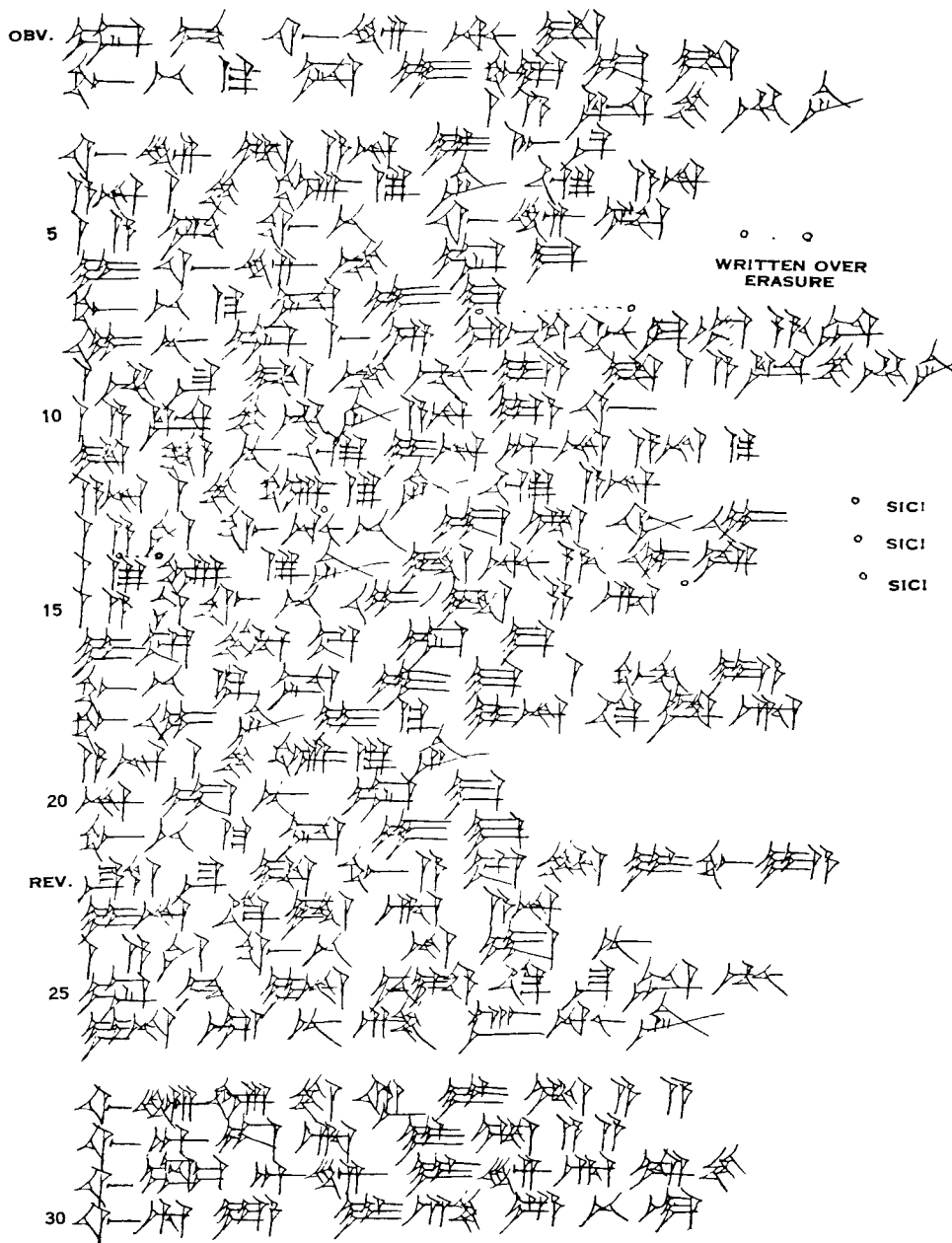
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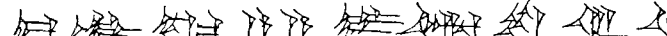
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5. 下列各句，在括号内填上适当的关联词。

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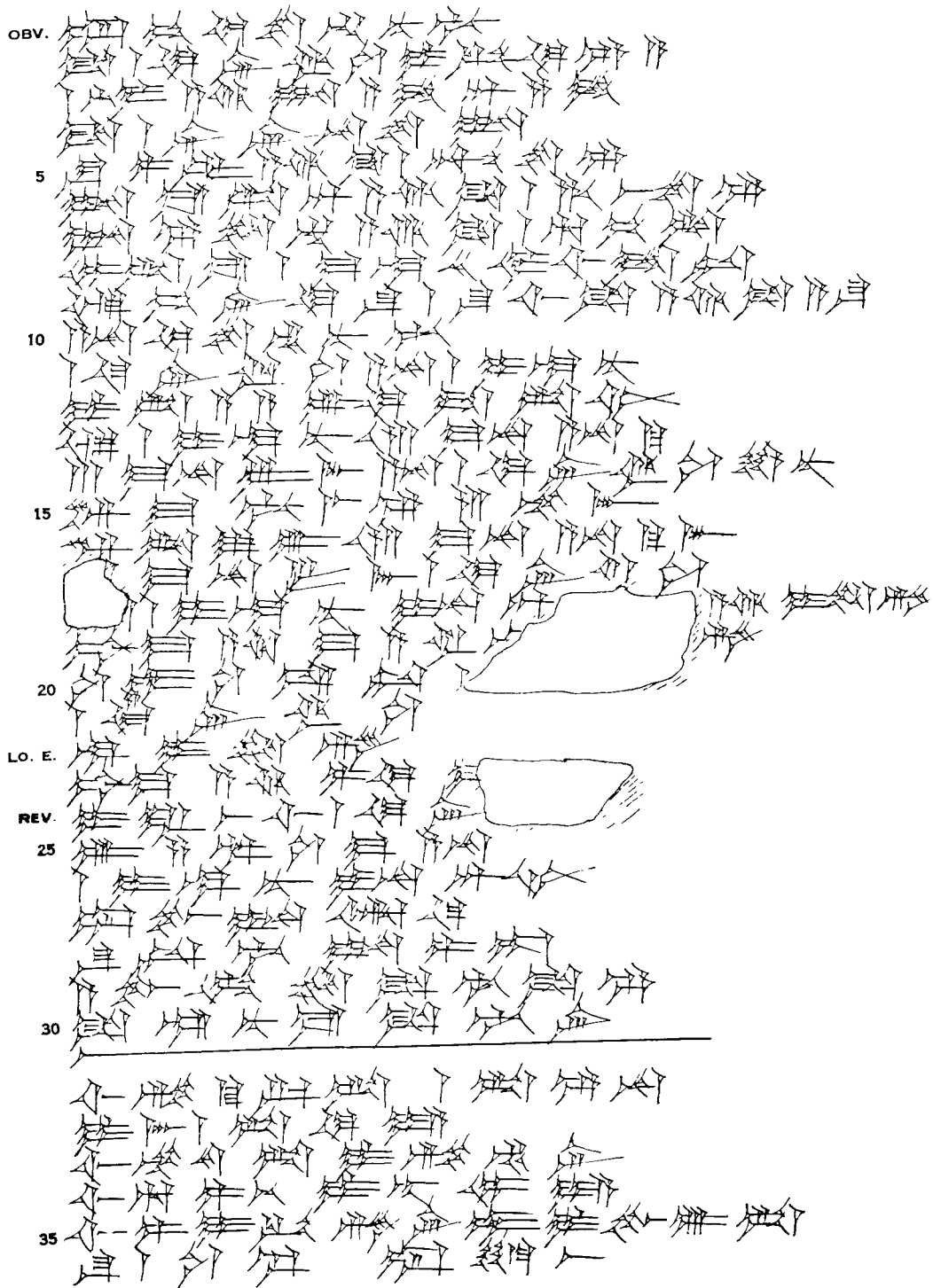
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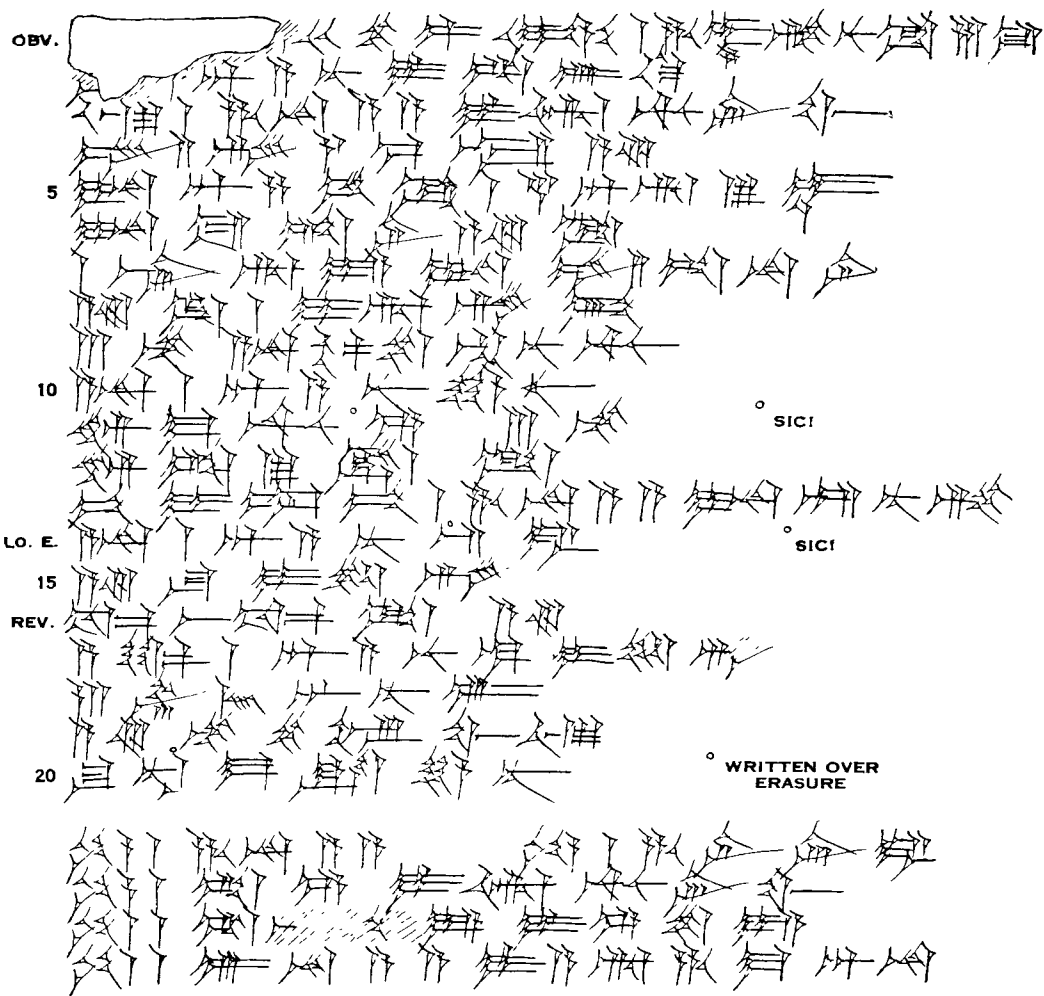
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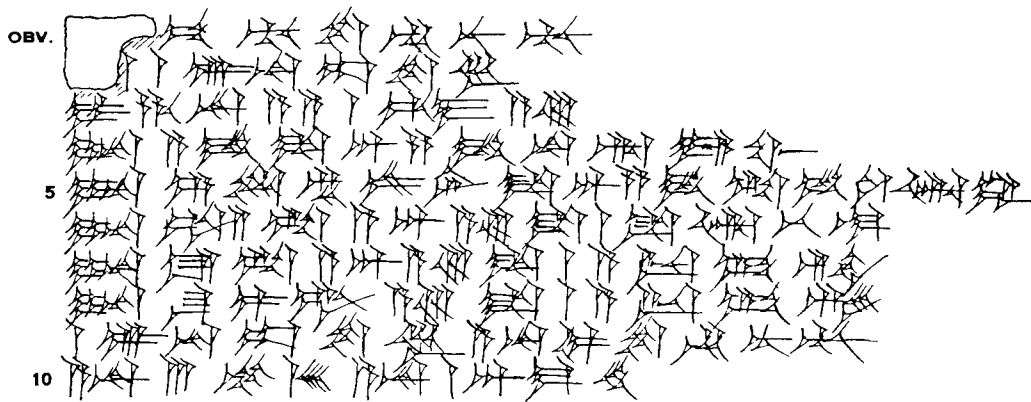
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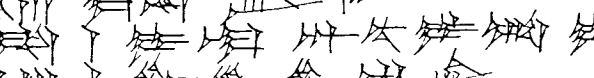
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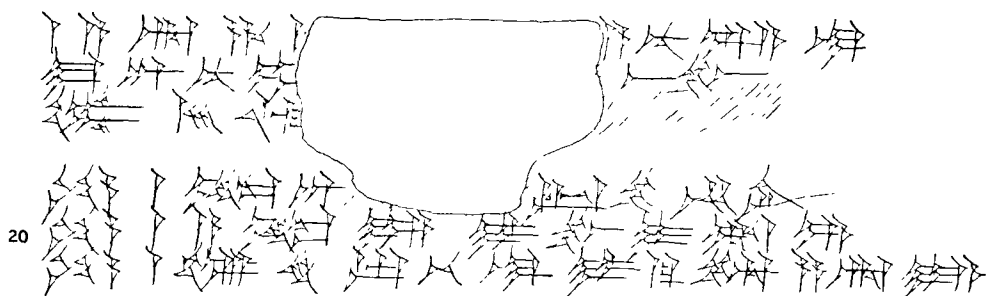
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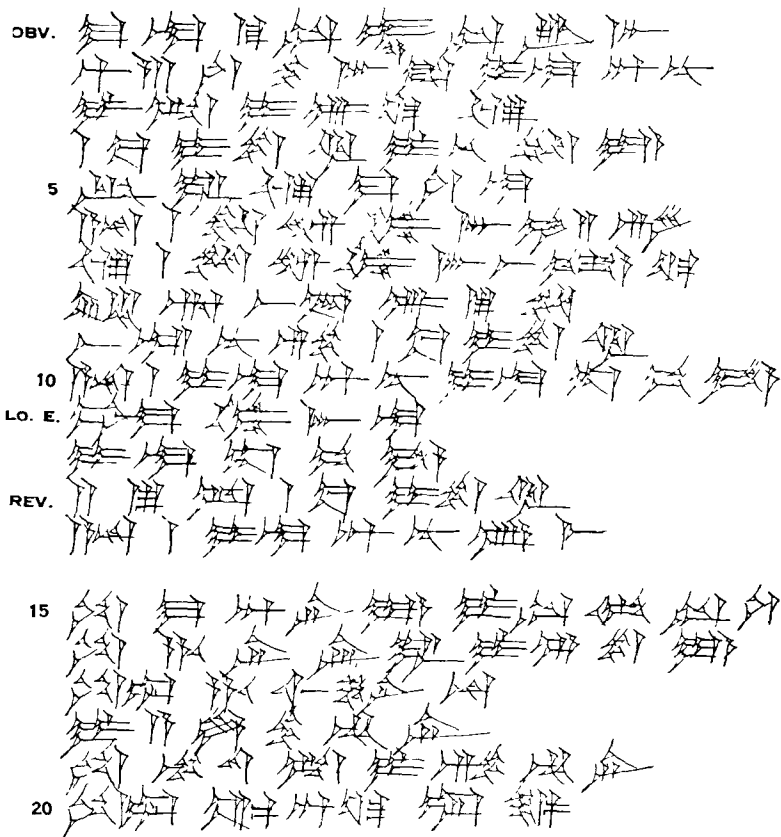
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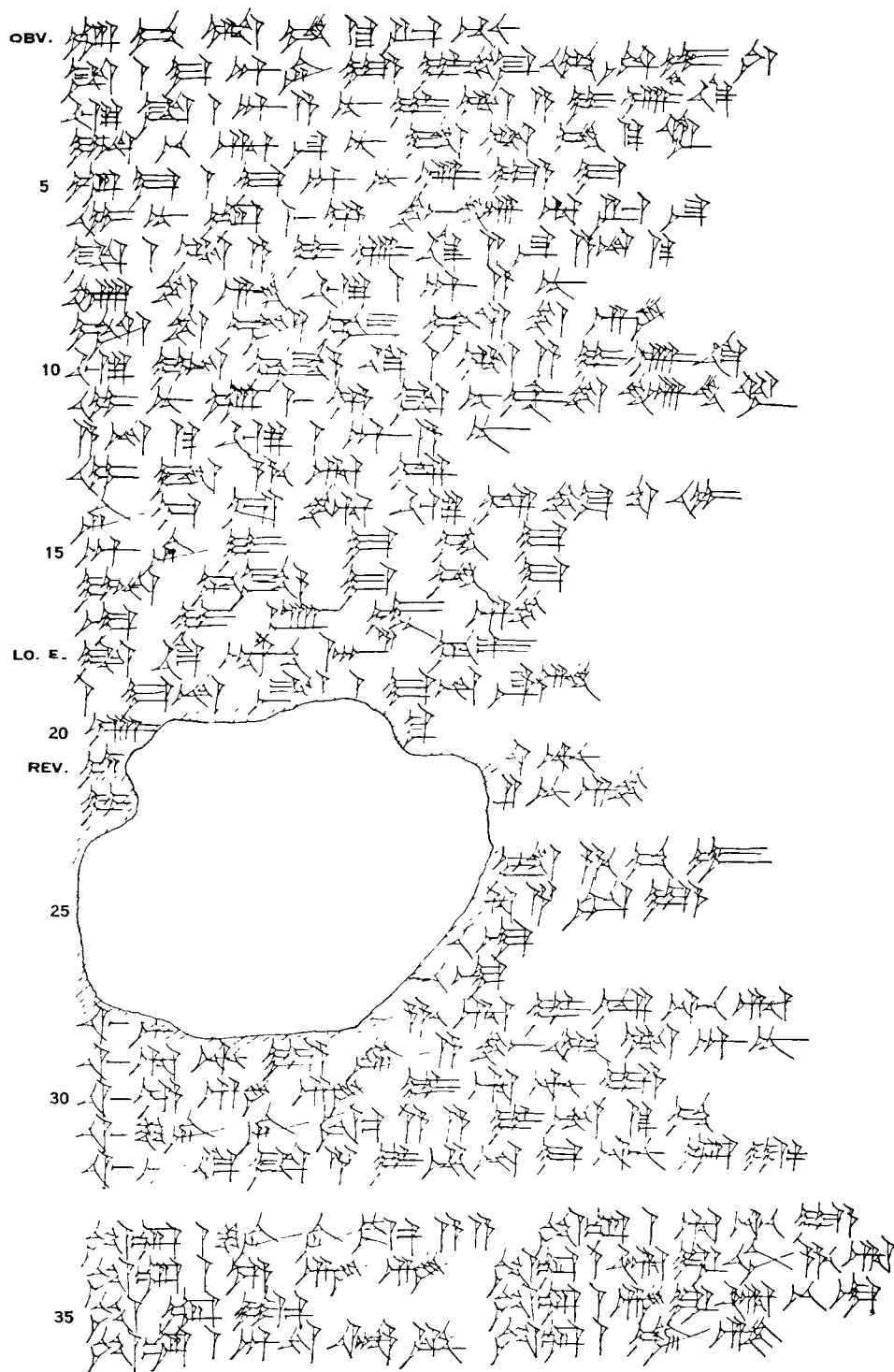
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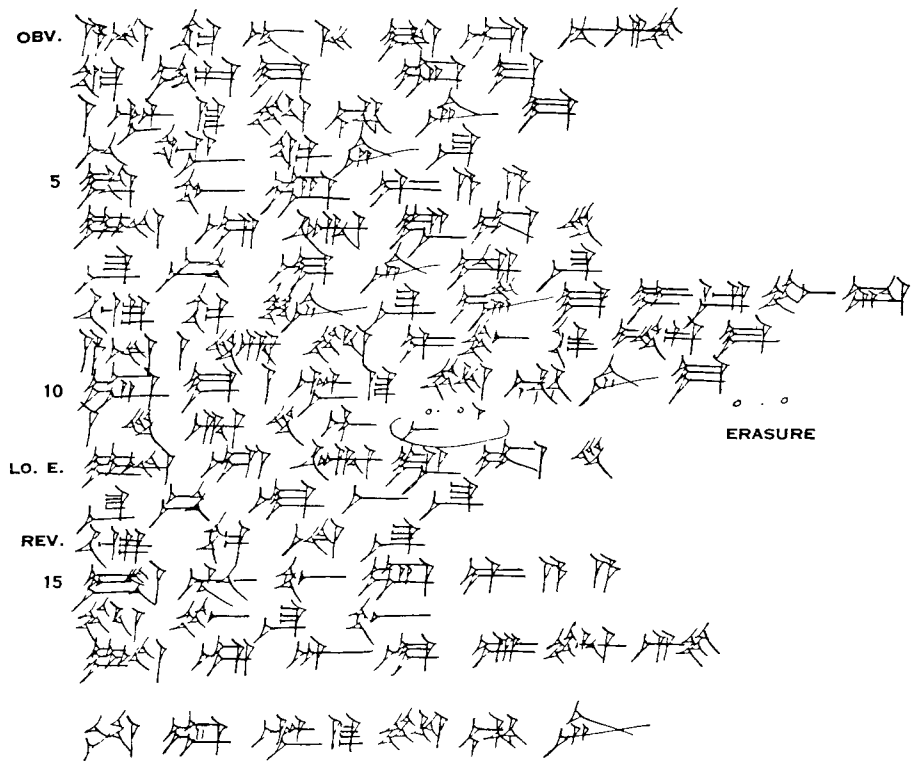
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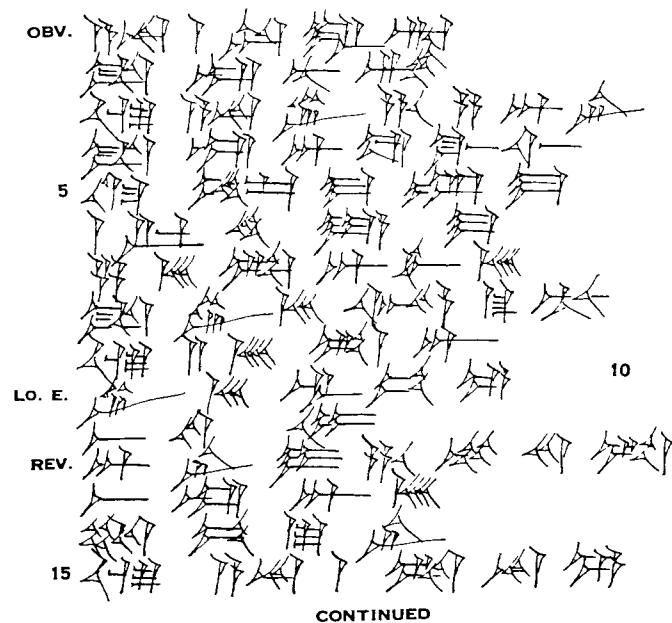
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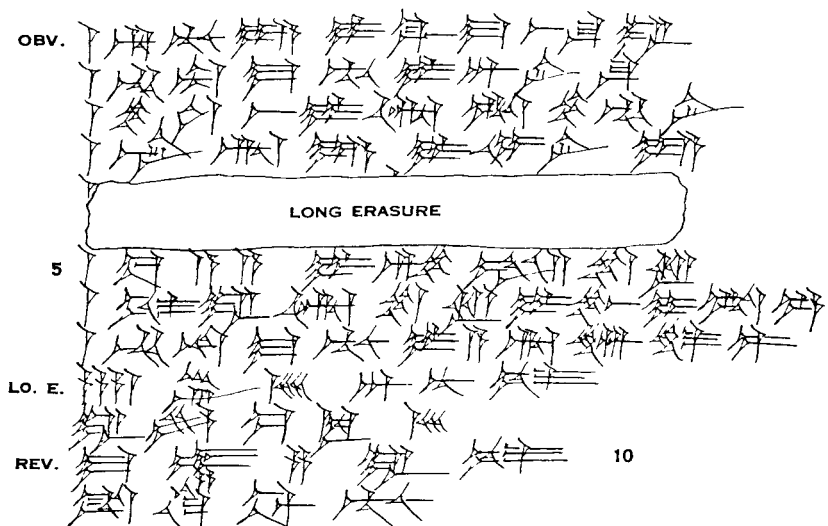
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