

Monogrammlexikon 2
Dictionary of Monograms 2

Monogrammlexikon 2

Internationales Verzeichnis
der Monogramme bildender Künstler
des 19. und 20. Jahrhunderts

Herausgegeben von Paul Pfisterer

Dictionary of Monograms 2

International List
of Monograms in the Visual Arts
of the 19th and 20th Centuries

Edited by Paul Pfisterer



Walter de Gruyter · Berlin · New York 1995

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Walter de Gruyter & Co., Berlin 1964

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Vorwort

Monogrammentschlüsselung ist Spurensuche. Einzelne Buchstaben, Chiffren und Signets sind kurze Sigel, hinter denen sich eine Lebens- und Schaffensgeschichte von Künstlern verbirgt.

Sie werden von Künstlern entworfen, verändert, verworfen, manchmal ein Leben lang zwar mit Abänderungen, aber meist in erkennbarer Ähnlichkeit benutzt. Sie sind Werbung, Garantiesiegel und oft genug Rätsel.

Diese Rätsel wollte ich lösen, ahnungslos, auf welche Materialfülle ich mich dabei einlassen mußte. Erst seit dem 19. Jahrhundert treffen sich das Interesse von Forschung und Sammlern einerseits und der Künstler andererseits, die Werke und deren Urheber identifizierbar und individuell zuschreibbar zu machen. Oder wie Goldstein in seinem Monogrammllexikon von 1964 im Vorwort schreibt: „Ja, der Ehrgeiz der Redaktoren geht dahin, keinen, der noch Anspruch auf den Namen Künstler erheben kann, zu übersehen im Dienste der Forschung und der Allgemeinheit, deren Interesse groß ist, ebenso wie das Verlangen des Künstlers, als Individualität gewürdigt zu werden.“

Neben der Fülle von Enzyklopädien und Nachschlagewerken zum künstlerischen Schaffen aller Zeiten blieb die Monogrammforschung lückenhaft. Georg Kaspar Nagler veröffentlichte 1850 bis 1879 sein Lexikon „Die Monogrammisten und diejenigen bekannten und unbekannten Künstler aller Schulen, welche sich zur Bezeichnung ihrer Werke eines figürlichen Zeichens, der Initialen des Namens, der Abbreviaturen derselben usw. bedient haben“. Monogramme bis zur Mitte des 19. Jahrhunderts sind hier in fünf Bänden zusammengetragen. Die mühevollen Arbeit des Suchens, der Entschlüsselung und der Zuordnung wurde erst von Franz Goldstein fortgeführt, der in zwei Jahrzehnten rund 20.000 Monogramme sammelte und damit zeitlich unmittelbar an das Handbuch von Nagler anschloß.

In dieser Tradition steht auch das vorliegende Werk, in dem ich ca. 25.000 Monogramme in einfacher Weise erschlossen habe, so daß sie für den Benutzer leicht auffindbar sind. Bei der Beschreibung der Künstler habe ich mich auf das Notwendigste beschränkt. Zu den meisten hier Verzeichneten gibt es ausführlichere Informationen in entsprechenden Nachschlagewerken.

Ich möchte mich an dieser Stelle bei allen bedanken, die dabei geholfen haben, daß dieses Werk entstehen konnte. Als erstes bedanke ich mich bei meiner Frau Claire Pfisterer für ihre unermüdliche, geduldige Hilfe bei diesem Projekt.

Dem Verlag Walter de Gruyter gilt ebenfalls mein Dank. Er unterstützt dieses Projekt, indem er als wissenschaftlicher Verlag seit Jahrzehnten die Monogrammforschung fördert und verlegt.

Mein Dank gilt auch der Geduld etlicher Antiquariate und Sammler, dem Städelmuseum und vielen anderen, die mich auf Monogramme hingewiesen haben, ebenso den zeitgenössischen Künstlern, die mir freundlicherweise ihre Daten und Monogramme übergaben.

Die hier verzeichneten Monogramme stammen von Gemälden und Graphiken, von Skulpturen und aus Büchern, Museen, Zeitschriften und von Ausstellungen.

Ich fand sie bei Sammlern, in Antiquariaten, in Auktionshäusern, Nachlässen und direkt bei den Künstlern. Fast alle Monogramme sind von mir mit der Hand abgezeichnet, nur wenige stammen direkt vom Urheber. Die Umsetzung erfolgte mit dem Bleistift und kommt damit dem Original sehr nahe.

Ich hoffe, daß mein Monogrammlexikon Ihnen nützlich ist und freue mich auf Ihre Ergänzungen, Hinweise und Kritik.

Gießen, im Frühjahr 1995

Paul Pfisterer

Foreword

Deciphering monograms is detective work. Single letters, ciphers, and colophons are terse devices that are keys to the life and work of artists.

Artists design, alter, and abandon their monograms. Sometimes they retain them for a lifetime, perhaps modifying them, but usually not to such a degree as to become unrecognizable. The monogram is an advertisement, a warranty stamp, and often enough a riddle.

My project was to solve these riddles, without realizing what a mass of material was awaiting my attention. It was not until the nineteenth century that scholars and collectors and artists themselves discovered a common interest in rendering works of art and their creators identifiable and individual attribution possible; or, as Goldstein wrote in the foreword to his 1964 dictionary of monograms: 'It is the ambition of the authors not to overlook anyone who can lay claim to the name of artist, in the hope of satisfying the great interest shown by scholars and the general public, no less than the demand of the artist to find appreciation as an individual.'

Compared with the profusion of encyclopaedias and reference works available on the art of all periods, research into monograms has produced only fragmentary results. Between 1850 and 1879, Georg Kaspar Nagler published his work 'The Monogrammists and the Known and Unknown Artists of All Schools Who Have Used Figurative Signs, Initials of Names, Abbreviations of Same Etc. to Sign Their Works'. He recorded monograms up to the mid-nineteenth century in five volumes. The laborious work of collection, decipherment, and attribution was to be continued only at a much later date by Franz Goldstein, who in over two decades amassed more than 20,000 monograms, taking up where Nagler had stopped.

The present work is in this tradition. I have dealt with about 25,000 monograms in a simple manner to make it easy for the user to find what he or she is looking for. I have kept notes on the artists to a minimum. More detailed information on most of the artists recorded is available in the appropriate reference works.

I would like to thank all those who have contributed to making this publication possible, above all my wife Claire Pfisterer for her tireless, patient aid in this project.

My thanks also go to the publishers Walter de Gruyter. As an academic publisher, they have supported the project by promoting and publishing research on monograms for many decades.

I also pay tribute to the patience of many antiquarian dealers and collectors, the Städelmuseum, and many others who drew my attention to monograms; and the contemporary artists who were kind enough to make their data and monograms available to me.

The monograms recorded in this work appear on paintings and prints, on sculptures, and were found in books, museums, periodicals, and exhibitions. I obtained them from collectors, antiquarian dealers, auction houses, from among posthumous works, and from living artists. I recorded almost all monograms by hand, very few

being directly produced by the artist concerned. I worked in pencil, thus coming very close to the original.

I hope my dictionary of monograms will prove useful, and will be grateful for any additions, comments, and criticism.

Gießen, Spring 1995

Paul Pfisterer

Benutzerhinweise

Monogrammteil

Im vorderen Teil sind die Monogramme in alphabetischer Reihenfolge in Kästchen abgebildet. Diese Kästchen sind jeweils mit einem Buchstaben und einer Nummer versehen, damit Sie das darin abgebildete Monogramm bequem im mittleren Teil, dem Index, auffinden können.

Am Ende des Monogrammteils folgt ein Anhang in vier Unterteilungen, in dem schwer lesbare, schwierige und nicht in den alphabetischen Teil einzuordnende Monogramme stehen.

Index

Im mittleren Teil finden Sie zur Entschlüsselung der Monogramme die Monogramm-Nummern und den Namen des Künstlers. Bei Namensgleichheit sind zusätzlich noch Geburtsjahr oder Schaffenszeit angegeben. Über den Namen können Sie anschließend im nachfolgenden biografischen Index mehr über die Person erfahren.

Biografischer Index

Hier finden Sie alle Künstlernamen in alphabetischer Reihenfolge, jeweils mit einer Kurzbiografie (Lebensdaten mit Geburts-/Sterbeort, Schaffensorte/Gegenden sowie Arbeitstechniken) und einer Zusammenfassung aller Nummern unter denen die abgebildeten Monogramme des jeweiligen Künstlers im Buch auffindbar sind.

Nachfolgend die Abkürzungen der **Arbeitstechniken**, die in diesem Index vorkommen:

A	Aquarelle
Ar	Architektur
Col	Collagen
Com	Comiczeichnungen
D	Drucktechnische Grafiken im Offsetbereich
Dek	Dekorationsmalerei
Des	Design
F	Fotografien
Glm	Glasmalerei
Gou	Gouachen
Gr	Druckgrafische Originalarbeiten
Ill	Illustrationen
Kar	Karikaturen
Ker	Keramiken
KG	Kunstgewerbe und verwandte Bereiche
Lin	Linolschnitte
M	Malerei
Min	Miniaturen
Mst	Monogrammstempel
O	Objekte
P	Pastellzeichnungen
Pla	Plakatkunst

PM	Porzellanmalerei
S	Siebdruck / Serigrafie
St	Stahlstich
Tex	Textilkunst
TM	Theatermalerei
WGr	Werbegrafik
Xyl	Xylografie (reproduzierender Holzschnitt)
Z	Zeichnungen

Anhänge

In den Anhängen finden Sie Monogramme, die nicht alphabetisch einzuordnen sind, da sie entweder unlesbar oder figürlich sind. Ich habe versucht, auch hier ein Ordnungsschema zu entwickeln, um Ihnen die Auffindbarkeit zu erleichtern.

Anhang 1

Der Anhang 1 enthält bildhafte Symbole; das sind Monogramme, in denen man ein Bild oder Symbol erkennen kann.

Danach folgen

- quadratische Formen
- Kreise
- ovale Formen
- rechteckige Formen
- vieleckige Formen
- dreieckige Formen
- gemischte geometrische Formen
- senkrechte Formen
- herzförmige Formen
- pfeilförmige Formen
- senkrechte langgestreckte Formen
- sternförmige Formen
- Formen mit Kreuzen
- Formen mit Zahlen

Anhang 2

Er enthält zumeist kyrillische Monogramme. Sie sind zur Sucherleichterung ebenfalls unter „A-ähnlich, B-ähnlich“ und so weiter eingeordnet.

Anhang 3

In dieser Abteilung befinden sich die schwer definierbaren, das heißt verschlungen dargestellten Monogramme. Dieser Anhang beginnt mit einfacheren und endet mit stark verschlungenen Monogrammen.

Anhang 4

Hier sind die schwer lesbaren Monogramme eingeordnet.

Zur Hilfe

Unter A ist alles einsortiert, was eine A-Form hat, A in irgendeiner Form enthält oder dem A ähnlich ist. Trotzdem kann es sein, daß das von Ihnen gesuchte Monogramm an anderer Stelle steht, da ausgerechnet dieses Monogramm geringfügig anders ist. Sie würden es vielleicht unter V finden und sofort erkennen. Die Suche nach Monogrammen ist manchmal voller Überraschungen. Lassen Sie sich deshalb nicht entmutigen, vielleicht steht das Gesuchte an anderer Stelle.

Suchbeispiel

Sie haben ein Blatt, monogrammiert mit **AvF**. Sie gehen in den **Monogrammteil**. Er beginnt mit **A**. Jeweils oben steht außerdem durch eine Nummer gekennzeichnet, wo Sie sich gerade befinden. Sie haben **AvF** gefunden, und es entspricht genau Ihrem Monogramm. Sie schauen auf die links oben in Ihrem Monogrammkästchen eingedruckte kleine Nummer mit Buchstaben: **AV 2038**. Sie schlagen nun im Index **AV 2038** auf und finden den Namen: **Ferber, Alexandra von**. Sie haben das Monogramm entschlüsselt und außerdem Zugang zu den biografischen Daten. Sie brauchen lediglich im biografischen Teil unter **Ferber** nachzulesen, um mehr über die Künstlerin zu erfahren.

Wichtige Hinweise

Monogramme werden so einsortiert, daß sie entweder von oben oder von links lesbar sind. Das heißt, wenn von einem verschlungenen Monogramm AG das A nach links herausragt, wäre es unter A zu finden. Seitenverkehrte Buchstaben werden ignoriert und stehen immer am Ende der jeweiligen Abteilung.

Bei Grenzfällen von undefinierbaren Monogrammen steht an erster Stelle der nächste lesbare Buchstabe.

Die Ordnung der Monogramme erfolgte in der Reihenfolge

- große klare Schrift
- große, nicht mehr klare Schrift
- Kleinschreibung
- spiegelverkehrt.

Zusätze zum Monogramm wie fecit (hat es gemacht), sculps. oder sculpsit (hat es gestochen) etc. sind Zusätze, die nicht immer beigelegt sind. Sie werden beim Einsortieren nicht im Alphabet berücksichtigt, da sie eine irreführende Veränderung des Monogramms ergeben. Deshalb hier die gängigsten Abkürzungen:

del. (delineavit) = hat es gezeichnet

in. oder inv. (invenit) = hat es erfunden

inc. oder i. (incidit) = hat es geschnitten

fec. oder fe. oder f. (fecit) = hat es gemacht

pinx. (pinxit) = hat es gemalt

lith. (lithografiert) = hat die Lithografie angefertigt

sculp. oder sc. (sculpsit) = hat es gestochen (Kupferstiche).

Sollten Sie ein Problem mit einem schwierig einzuordnenden Buchstaben haben, z.B. weil er aus einem alten Alphabet stammt, so betrachten Sie die Seite mit der **Buchstabensammlung**.

Sie ist sehr wertvoll, auch zur Entschlüsselung von Buchstaben bei Signaturen.

Quellenverzeichnis

Bei der Recherche der Künstlerlebensdaten griff ich auf die bekannten großen Lexika sowie eine Reihe unbekannter Bücher mit Lebensdaten von Künstlern zurück.

Die wichtigsten seien hier genannt:

Akoun, J.-A.: *La Côte des Peintres*, Paris 1994.

Benezit, E.: *Dictionnaire des Peintres, Sculpteurs, Dessinateurs et Graveurs*, Paris 1976.

Boetticher, F. von: *Malerwerke*, Leipzig 1948.

Busse, J.: *Busse-Verzeichnis*, Wiesbaden 1977.

Dressler, W. O.: *Kunstjahrbuch*, Berlin 1930.

Goldstein, F.: *Monogrammxikon*, Berlin 1964.

Gorenflo, R. M.: *Verzeichnis der bildenden Künstler von 1880 bis heute*, Rüsselsheim/Main 1988.

Johnson, J./Greutzner, A.: *Dictionary of British Artists*, Woodbridge/Suffolk, 1976.

Nagler, G. K.: *Die Monogrammisten*, München 1858.

Saur, K. G.: *Künstler der jungen Generation*, München 1987.

Singer, H. W.: *Allgemeines Künstler-Lexikon*, Frankfurt/Main 1922.

Thieme, U./Becker, F.: *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*, Leipzig 1937/38.

Toman, P.: *Dodatky ke Slovniku*, Prag 1955.

Vollmer, H.: *Allgemeines Lexikon der bildenden Künstler des 20. Jahrhunderts*, Leipzig 1958.

Wiedenspann, A./Bode, H.: *Die Kronberger Malerkolonie*, Frankfurt/Main 1971.

Wollmann, J.: *Die Willingshäuser Malerkolonie*, Schwalmstadt-Treysa 1992.

Wurzbach, A. v.: *Niederländisches Künstlerlexikon*, Wien und Leipzig 1906.

User's guide

Monogram section

In the first section the monograms are depicted in boxes in alphabetical order. Each box is given a letter and a number so that the monogram can easily be located in the middle section, the index.

The monogram section is followed by an appendix with four subsections containing monograms that are hard to read, and that are difficult and impossible to classify alphabetically.

Index

The middle section permits decipherment of the monograms via monogram numbers and the names of artists. Where names are identical, the artist's year of birth or active period is stated. Personal data can be found by looking up the name in the biographical index.

Biographical Index

All artists' names are listed in alphabetical order, each with a brief biography (vital statistics with place of birth and death, place or region where active, and working techniques) and a summary of all the numbers under which the monograms can be found in the book.

The following abbreviations are used for **working techniques** mentioned in the index:

A	(Aquarelle) Watercolour
Ar	(Architektur) Architecture
Col	(Collagen) Collages
Com	(Comiczeichnungen) Comic drawings
D	(Drucktechnische Grafiken im Offsetbereich) Offset lithography
Dek	(Dekorationsmalerei) Decorative painting
Des	(Design) Design
F	(Fotografien) Photography
Glm	(Glasmalerei) Glass painting
Gou	(Gouachen) Gouaches
Gr	(Druckgrafische Originalarbeiten) Monotypes
Ill	(Illustrationen) Illustrations
Kar	(Karikaturen) Caricatures
Ker	(Keramiken) Ceramics
KG	(Kunstgewerbe und verwandte Bereiche) Decorative arts and related fields
Lin	(Linolschnitte) Linotypes
M	(Malerei) Painting
Min	(Miniaturen) Miniatures
Mst	(Monogrammstempel) Monogram stamps
O	(Objekte) Objects
P	(Pastellzeichnungen) Pastel drawings
Pla	(Plakatkunst) Poster art
PM	(Porzellanmalerei) Porcelain painting

S	(Siebdruck / Serigrafie) Silkscreen printing / serigraphy
St	(Stahlstich) Steelplate engraving
Tex	(Textilkunst) Textile art
TM	(Theatermalerei) Stage design
WGr	(Werbefrafik) Advertising art
Xyl	(Xylografie [reproduzierender Holzschnitt]) Xylography (prints from wood-cuts)
Z	(Zeichnungen) Drawings

Appendices

In the appendices you will find monograms that cannot be classified alphabetically, since they cannot be read or are representational. In this domain, too, I have attempted to develop a classificatory schema to facilitate the search.

Appendix 1

Appendix 1 contains representational symbols; these are monograms in which a figure or symbol can be recognized.

- Squares
- Circles
- Ovals
- Rectangles
- Polygons
- Triangles
- Mixed geometrical forms
- Vertical forms
- Heart-shaped forms
- Arrow-shaped forms
- Vertically elongated forms
- Star-shaped forms
- Cruciform shapes
- Forms with numbers

Appendix 2

This appendix contains for the most part Cyrillic monograms. To facilitate the search, they are also classified under “A-like, B-like” and so on.

Appendix 3

This section contains monograms that are difficult to define, that is to say monograms that are intricate or convoluted. The appendix begins with the simpler monograms and proceeds in order of intricacy.

Appendix 4

Appendix 4 contains monograms that are difficult to read.

Finding Your Way

Under A everything is classified that is A-shaped, contains an A in some form or other, or resembles an A. You might discover, however that the monogram you are

looking for is listed elsewhere if it differs slightly in some way. For example, you might find it and immediately recognize it under V. The search for monograms is often full of surprises. So don't lose heart; you may find what you are looking for somewhere else.

A Sample Search

You have a leaf bearing the monogram **AvF**. You begin your quest in the **monogram section**. It starts with **A**. Your position is also indicated in each case by a superposed number. You have found **AvF**, and it corresponds exactly to your monogram. You note the letter/number code printed in the top left corner of your monogram box: **AV 2038**. You now look up **AV 2038** in the index and find the name **Ferber, Alexandra von**. You have deciphered the monogram and gained access to the biographical data. You need only look in the biographical section under **Ferber** to find out more about the artist.

Important

Monograms are sorted to be read either from top to bottom or from left to right. That is to say, if in a convoluted monogram **AG** the **A** projects to the left, it is to be found under **A**. Mirror-image letters are always ignored and are listed at the end of the section concerned. In borderline cases of indefinable monograms, the first legible letter is taken first.

The monograms are given in the following order:

- large, clear lettering
- large, unclear lettering
- small letters
- mirror-image lettering.

Tags to monograms such as *fecit* (has made it), *sculps.*, *sculpsit* (has engraved it), etc. are not always added. They are not taken into account in alphabetical classification, since this would result in a confusing alteration to the monogram. Here are the most common abbreviations:

del. (*delineavit*) = has drawn it

in. or *inv.* (*invenit*) = has invented it

inc. or *i.* (*incidit*) = has cut it

fec. or *fe.* or *f.* (*fecit*) = has made it

pinx. (*pinxit*) = has painted it

lith. (*lithografiert*) = has lithographed it

sculp. or *sc.* (*sculpsit*) = has engraved it (copperplate engraving).

Should you have problems with a letter that is difficult to classify, for example because it comes from an old alphabet, turn to the page with the

Letter collection.

It is extremely useful, also for deciphering letters in signatures.

Sources

In my quest for biographical data on artists, I turned to the large established reference works and to a number of less known books providing such information.

The following list gives the most important titles:

Akoun, J.-A.: *La Côte des Peintres*, Paris 1994.

Benezit, E.: *Dictionnaire des Peintres, Sculpteurs, Dessinateurs et Graveurs*, Paris 1976.

Boetticher, F. von, *Malerwerke*, Leipzig 1948.

Busse, J.: *Busse-Verzeichnis*, Wiesbaden 1977.

Dressler, W. O.: *Kunstjahrbuch*, Berlin 1930.

Goldstein, F.: *Monogrammxikon*, Berlin 1964.

Gorenflo, R. M.: *Verzeichnis der bildenden Künstler von 1880 bis heute*, Rüsselsheim/Main 1988.

Johnson, J./Greutzner, A.: *Dictionary of British Artists*, Woodbridge/Suffolk, 1976.

Nagler, G. K.: *Die Monogrammisten*, München 1858.

Saur, K. G.: *Künstler der jungen Generation*, München 1987.

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Thieme, U./Becker, F.: *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*, Leipzig 1937/38.

Toman, P.: *Dodatky ke Slovniku*, Prag 1955.

Vollmer, H.: *Allgemeines Lexikon der bildenden Künstler des 20. Jahrhunderts*, Leipzig 1958.

Wiedenspann, A./Bode, H.: *Die Kronberger Malerkolonie*, Frankfurt/Main 1971.

Wollmann, J.: *Die Willingshäuser Malerkolonie*, Schwalmstadt-Treysa 1992.

Wurzbach, A. v.: *Niederländisches Künstlerlexikon*, Wien und Leipzig 1906.

Hilfstabelle zur Klassifizierung vorkommender Schriften

A: A A A U U A

a: a a

B: B B L L B L L B

C: C C C C

D: d d d d d d

E: E E L e e E

F: F F F F F F f f f f f f
f f f f f F f f f f f f
J

G: g g g g g g g g g g g g
g g g g g

H: h h h h H H H H H H h h
h h h h h h h h h h

J: j j j j j j j j j j j j
j j j j j j j

K: k k K K K O R R K K K K
K K

L: l f c s l l L

M: m m m m m m

N: n n n n n

O: o o o

P: p p p p p p

Q: q

R: r r

S: s s s s s s s s s s s
L f f

ss: s

T: t t t t t t t t t t t
e e f i t t t

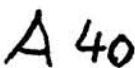
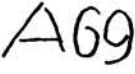
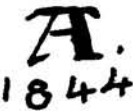
U: u

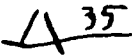
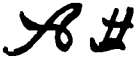
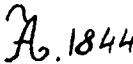
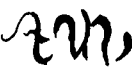
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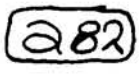
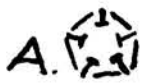
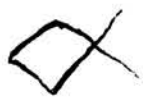
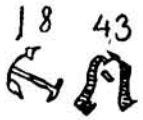
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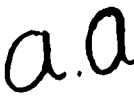
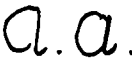
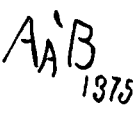
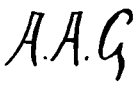
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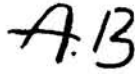
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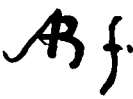
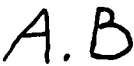
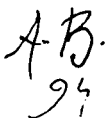
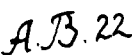
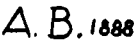
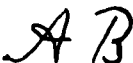
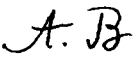
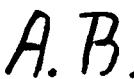
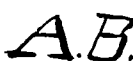
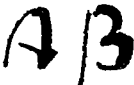
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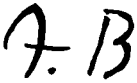
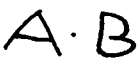
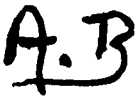
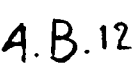
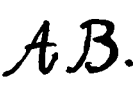
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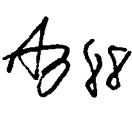
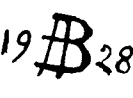
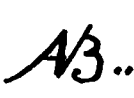
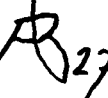
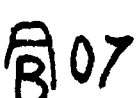
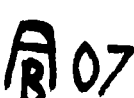
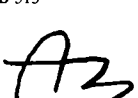
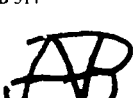
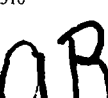
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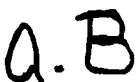
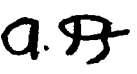
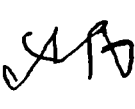
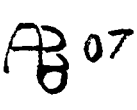
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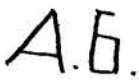
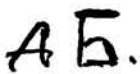
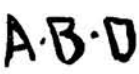
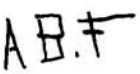
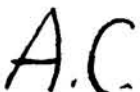
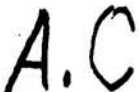
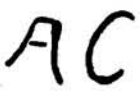
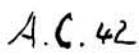
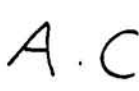
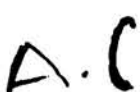
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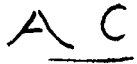
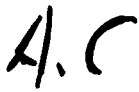
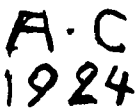
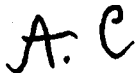
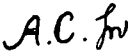
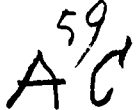
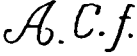
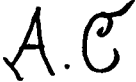
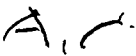
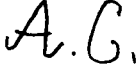
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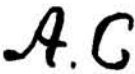
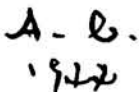
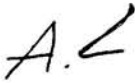
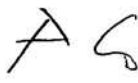
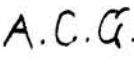
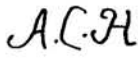
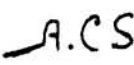
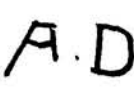
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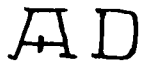
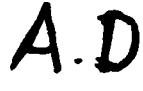
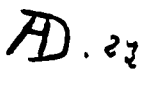
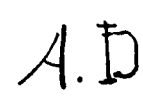
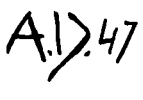
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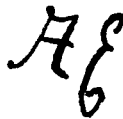
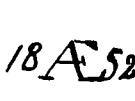
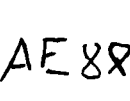
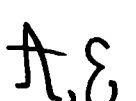
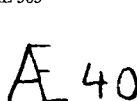
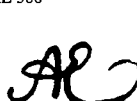
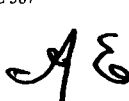
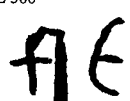
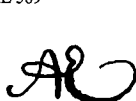
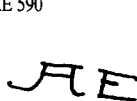
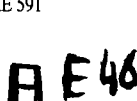
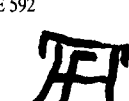
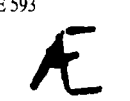
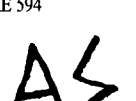
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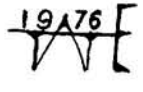
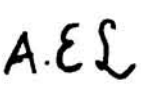
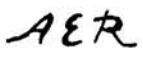
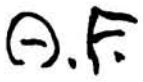
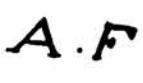
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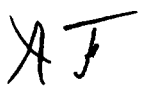
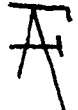
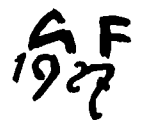
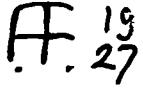
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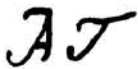
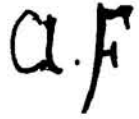
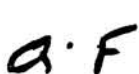
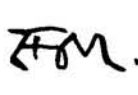
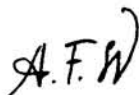
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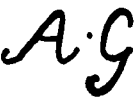
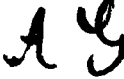
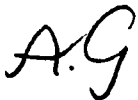
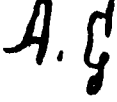
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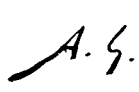
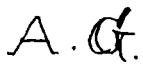
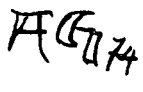
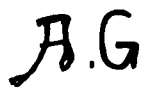
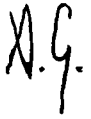
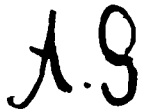
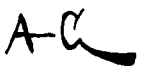
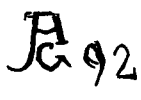
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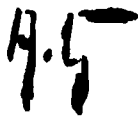
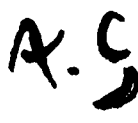
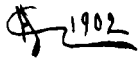
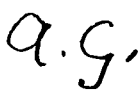
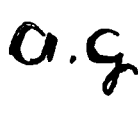
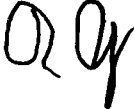
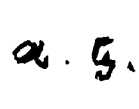
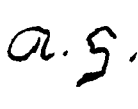
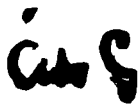
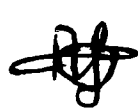
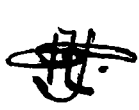
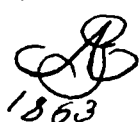
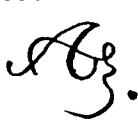
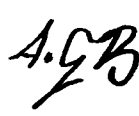
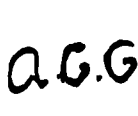
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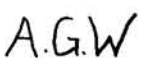
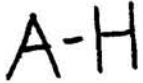
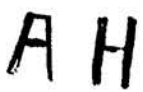
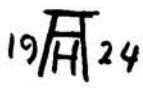
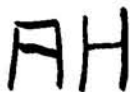
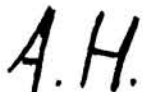
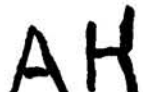
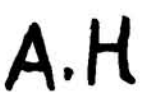
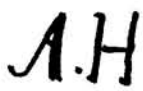
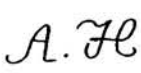
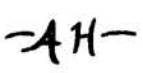
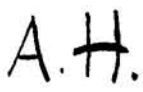
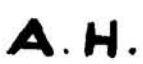
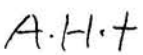
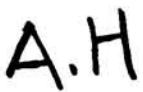
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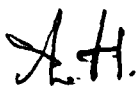
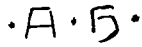
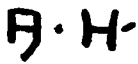
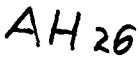
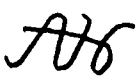
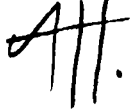
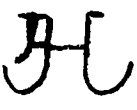
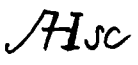
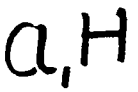
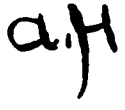
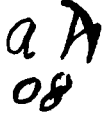
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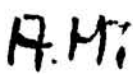
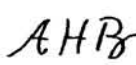
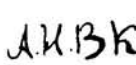
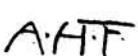
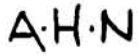
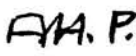
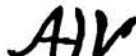
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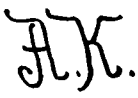
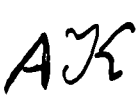
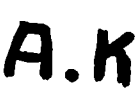
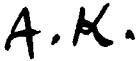
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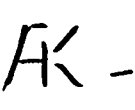
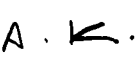
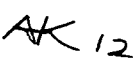
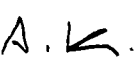
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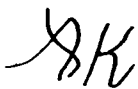
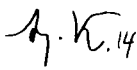
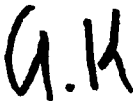
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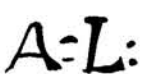
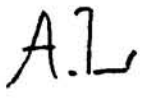
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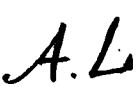
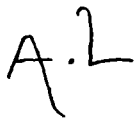
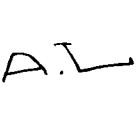
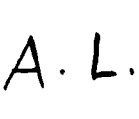
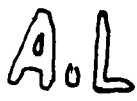
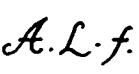
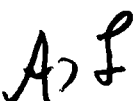
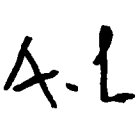
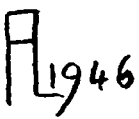
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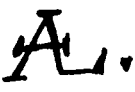
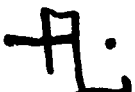
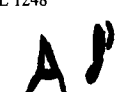
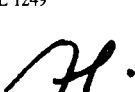
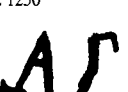
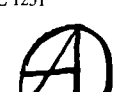
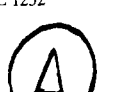
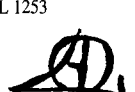
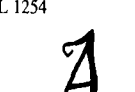
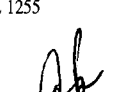
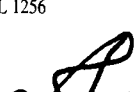
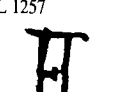
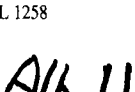
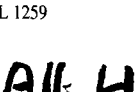
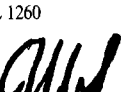
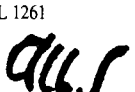
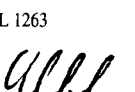
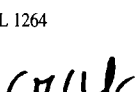
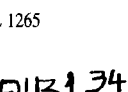
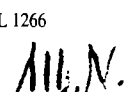
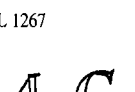
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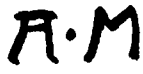
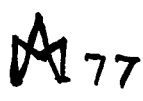
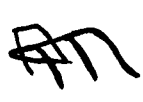
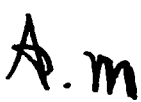
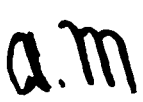
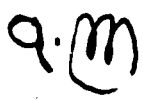
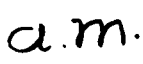
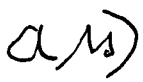
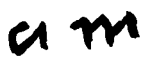
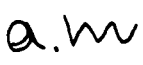
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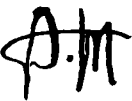
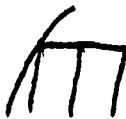
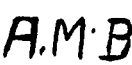
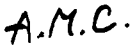
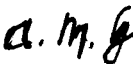
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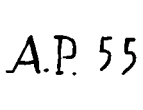
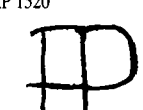
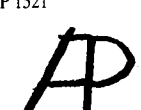
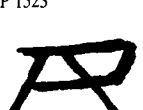
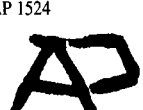
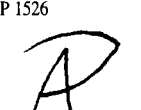
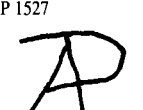
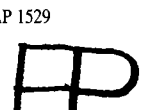
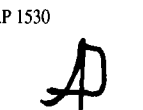
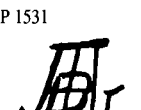
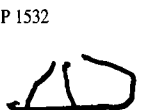
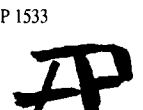
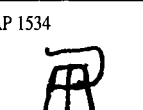
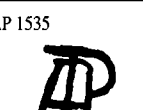
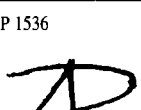
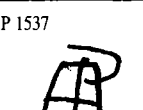
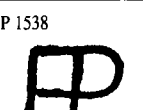
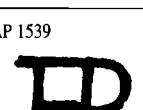
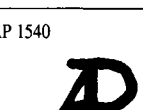
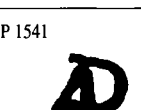
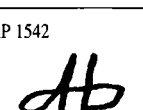
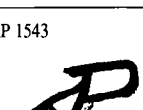
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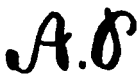
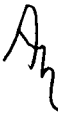
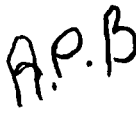
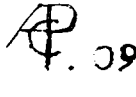
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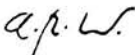
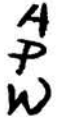
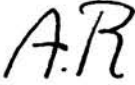
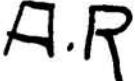
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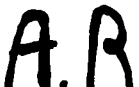
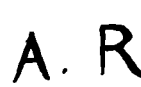
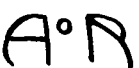
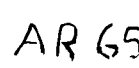
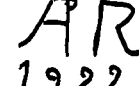
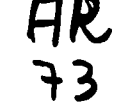
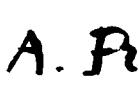
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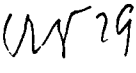
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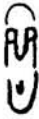
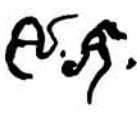
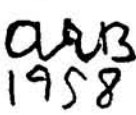
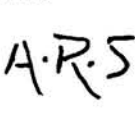
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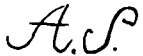
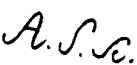
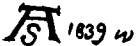
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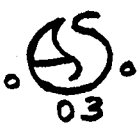
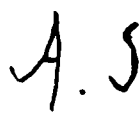
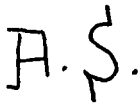
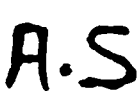
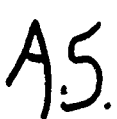
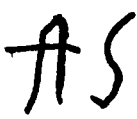
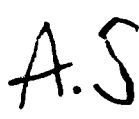
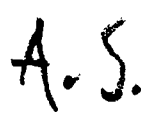
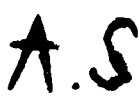
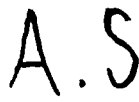
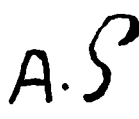
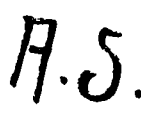
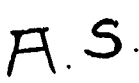
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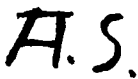
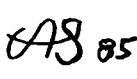
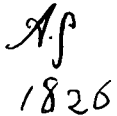
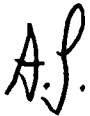
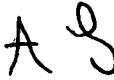
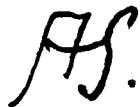
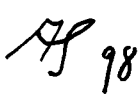
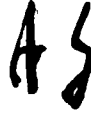
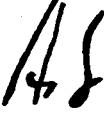
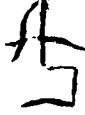
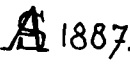
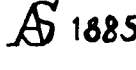
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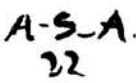
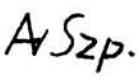
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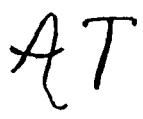
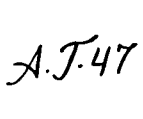
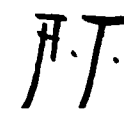
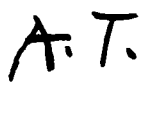
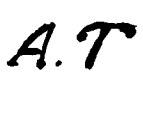
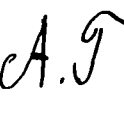
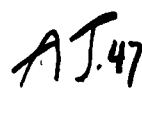
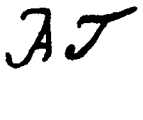
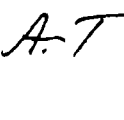
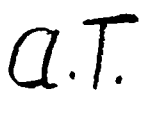
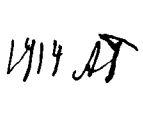
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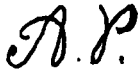
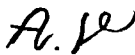
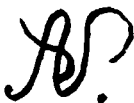
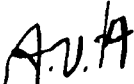
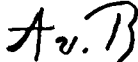
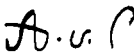
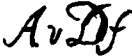
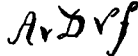
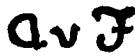
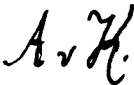
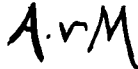
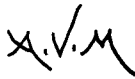
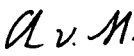
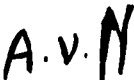
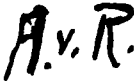
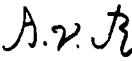
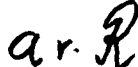
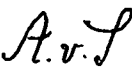
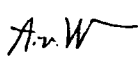
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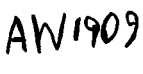
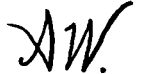
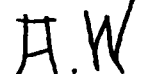
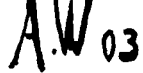
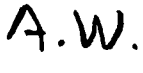
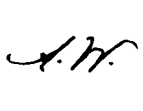
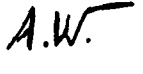
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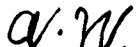
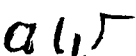
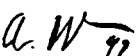
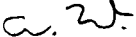
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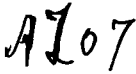
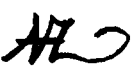
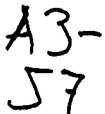
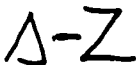
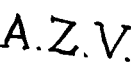
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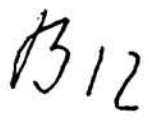
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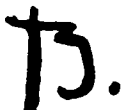
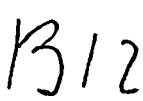
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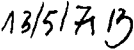
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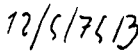
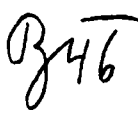
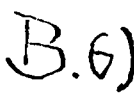
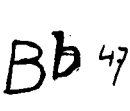
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AW 2193 AWH	AW 2194 A.W.H.	AW 2195 A.W.M.62	AW 2196 <u>AWR</u>	AW 2197 AWR
AW 2198 AW-R	AW 2199 A.W.S	AW 2200 AW.S	AW 2201 AWS	AW 2202 AS
AW 2203 AWP	AW 2204 A.W.W	AW 2205 A.W.W	AX	AX 2206 AxA
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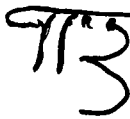
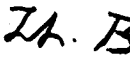
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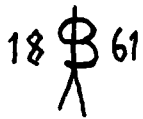
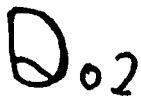
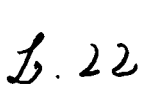
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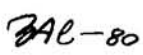
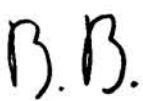
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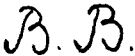
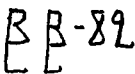
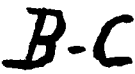
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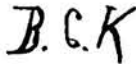
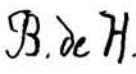
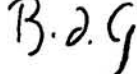
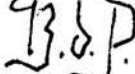
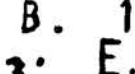
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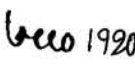
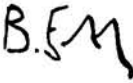
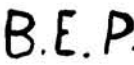
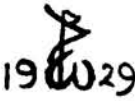
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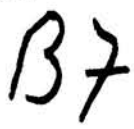
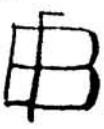
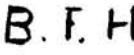
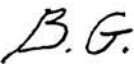
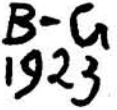
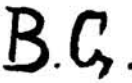
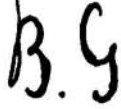
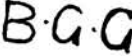
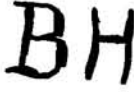
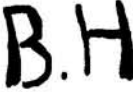
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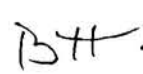
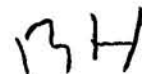
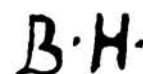
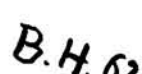
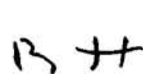
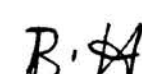
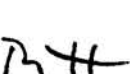
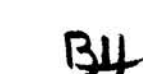
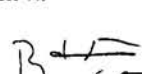
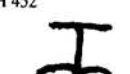
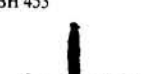
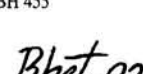
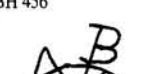
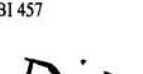
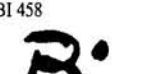
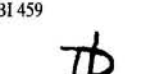
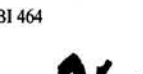
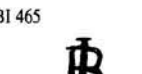
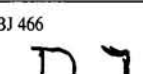
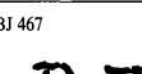
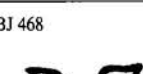
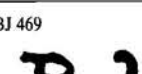
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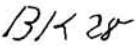
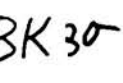
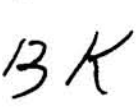
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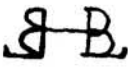
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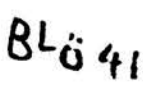
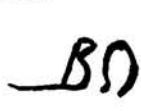
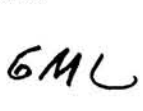
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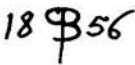
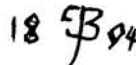
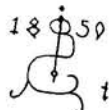
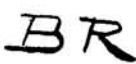
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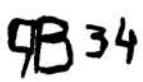
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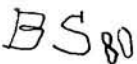
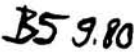
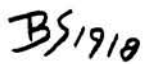
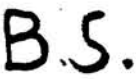
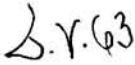
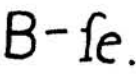
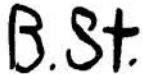
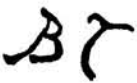
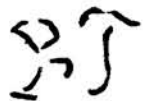
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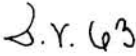
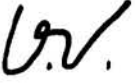
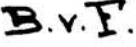
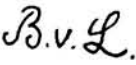
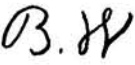
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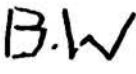
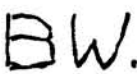
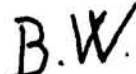
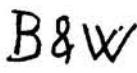
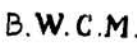
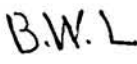
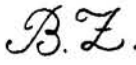
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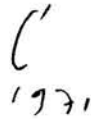
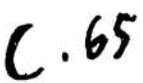
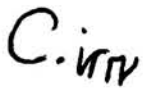
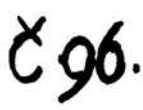
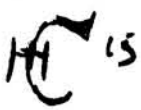
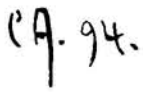
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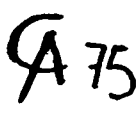
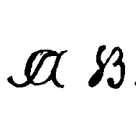
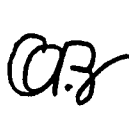
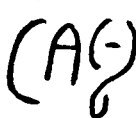
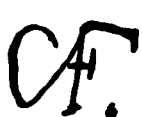
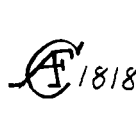
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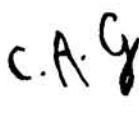
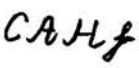
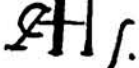
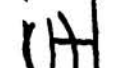
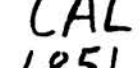
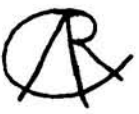
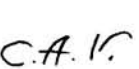
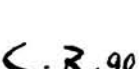
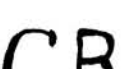
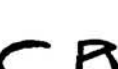
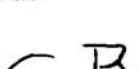
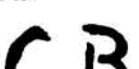
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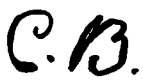
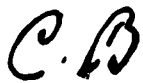
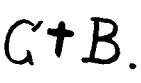
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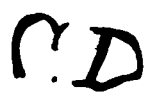
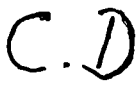
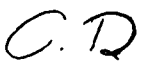
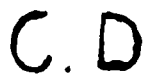
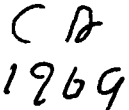
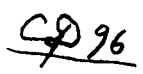
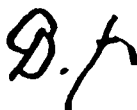
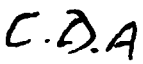
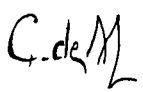
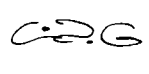
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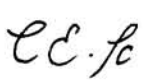
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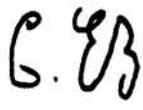
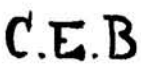
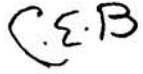
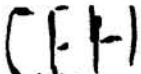
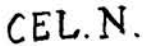
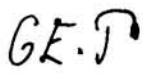
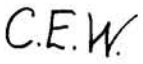
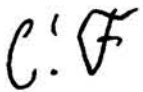
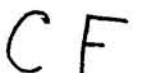
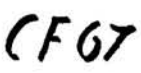
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CB 238 C.B.B	CB 239 CβC	CB 240 cBF.	CB 241 CBF	cc
CC 242 C.C.	CC 243 C.C.	CC 244 CC.	CC 245 C.C.	CC 246 C.C
CC 247 C.C.	CC 248 CC.	CC 249 C.C	CC 250 e.e	CC 251 C.C
CC 252 C.C	CC 253 	CC 254 l.l.	CC 255 	CC 256 
CC 257 	CC 258 	CC 259 	CC 260 	CC 261 
CC 262 	CC 263 	CC 264 	CC 265 	CC 266 C.C.H
CC 267 C.C.H. del	CC 268 CCH ^T	CC 269 C.C.R	CC 270 	CC 271 
CC 272 C.C.S	CD	CD 273 C.D	CD 274 CD	CD 275 G-D

CD 276 	CD 277 	CD 278 	CD 279 	CD 280 
CD 281 	CD 282 	CD 283 	CD 284 	CD 285 
CD 286 	CD 287 	CD 288 	CD 289 	CD 290 
CD 291 	CD 292 	CD 293 	CD 294 	CD 295 
CD 296 	CD 297 	CD 298 	CD 299 	CD 300 
CD 301 	CD 302 	CD 303 	CD 304 	CD 305 
CD 306 	CD 307 	CD 308 	CD 309 	CD 310 
CD 311 	CD 312 	CD 313 	CD 314 	CD 315 

CD 316 	CD 317 	CD 318 	CD 319 	CD 320 
CE	CE 321 	CE 322 	CE 323 	CE 324 
CE 325 	CE 326 	CE 327 	CE 328 	CE 329 
CE 330 	CE 331 	CE 332 	CE 333 	CE 334 
CE 335 	CE 336 	CE 337 	CE 338 	CE 339 
CE 340 	CE 341 	CE 342 	CE 343 	CE 344 
CE 345 	CE 346 	CE 347 	CE 348 	CE 349 
CE 350 	CE 351 	CE 352 	CE 353 	CE 354 

CE 355 	CE 356 	CE 357 	CE 358 	CE 359 
CE 360 	CE 361 	CE 362 	CE 363 	CE 364 
CE 365 	CE 366 	CE 367 	CE 368 	CE 369 
CE 370 	CE 371 	CE 372 	CE 373 	CF
CF 374 	CF 375 	CF 376 	CF 377 	CF 378 
CF 379 	CF 380 	CF 381 	CF 382 	CF 383 
CF 384 	CF 385 	CF 386 	CF 387 	CF 388 
CF 389 	CF 390 	CF 391 	CF 392 	CF 393 