

Lesson I.

What is the Yi King? The title means "The Book of Changes".

The earliest information that we have about the Yi King is that it consisted originally of the Trigrams of Fu-Hsi, about 3322 B.C. We shall learn, in due course, what these are. But all philosophy must derive from the contemplation of the origin of things, and all sound philosophy must begin with the conception of Zero; for if we begin with any other conception, we have an unbalanced condition, and therefore one which cannot be original, as otherwise the question which recurs is:- "How did this come to be?". To our Chinese Brethren, with that overmastering passion for equilibrium, which is manifest in every minutest detail of the very manner of their daily life, such consideration is evidently paramount.

In the Brahmin philosophy, The Rishis explained the Universe by saying that God created it. The question instantly arose: - "Who created God?". To answer this it was necessary to make God self-sustaining, and therefore they proceeded to analyse His attributions. In the end it was found that any positive attributions not only implied limitations but led directly back to the original mass of ignorance, and they were accordingly forced to conclude by denying all qualities or quantities soever to the supreme God, Parabrahman. In other words, they found themselves obliged to reduce their God to Nothing; the Chinese, being more practical, cut out all the waste work and started with the ~~Nothing~~ Nothing of the "Great Extreme", which we may consider as really the equivalent of the Tao. We represent this Tao geometrically by a point. But since this Tao is not only non-existent in

respect of all other possible predicates; it turns out on analysis that a thing which is in no way nothing, may just as well be regarded as ~~something~~^m. If we say that no eggs are not in a basket, we have merely devised a complicated way of saying that some eggs are in the basket.

Now in the course of the Hindu analysis, while they were trying to determine the qualities of God, they came across a phenomenon which they called "The pairs of opposites". It is most important to grasp this necessity of thought, - that our attempt to solve the problem philosophically is completely destroyed if we once admit two sides of an equation which do not cancel out exactly. The Chinese, perceiving that the Tao (in this connection they called it *Thai Ki*) is so purely Nothing that it must be Something, or at least only capable of apprehension by symbolising it as Something, took an original pair of opposites; they called these the *I* or *Yao*. These lines are called respectively, Yang and Yin, the Yang being an unbroken and the Yin a broken line. These correspond to the masculine and feminine principles of Nature; they may be called the Father and Mother. Tao simply breaks up into Tao and Teh, Shiva and Shakti. We now see how striking is the identity with the Hebrew theology in respect of Tetragrammaton. I have treated this matter at great length in my essay on the Tarot.

We have then a formula of generation and development by this equation; - ~~2~~ $1 + (-1) = 0$., or rather

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- (1). The grand or old Yang . ---
 (2) The young Yin ++ - -
 (3). The young Yang ---
 (4). The grand or old Yin - -

The Chinese philosophers found that these four combinations were still rather impracticable, perhaps rather in the same way as it is impossible to make a magic square of four cells; two x two. The great Fu-Hsi, therefore, decided to consider the combinations of two things taken three at a time, and this set down the basis of the whole of the Yi by his Kwa, or Trigrams. These are of course eight in number.

1. 


2. 


3. 


4. 


5. 


6. 


7. 


8. 



Lesson 2.

At this point uninitiated scholarship began to cause trouble. The attributions of Fu-Hsi were not properly understood, and in B.C. 1185 or thereabouts, King Wan gave a completely different order and attributions to the Kwa which are very unsatisfactory; he also erected a general system of divination by considering the combinations of two things taken six at a time, by putting each Trigram on the top of each of the others in turn. He thus obtained the 64 figures or Hexagrams of the Yi King. To each Hexagram he supplied a brief comment called Thwan. His son, the Duke of Kao wrote a comment on each separate line in each Hexagram. The book by this time had become very generally revered by ~~scholar~~/scholars, but their ability does not seem to have been equal to their enthusiasm. There are, in particular, a number of commentaries attributed to Confucius, but much of them is almost certainly spurious.

The whole of this trouble has arisen from the failure to maintain the mathematical accuracy of the original conception. The Chinese have always been hampered by their system of ideography; their language has never progressed beyond the agglutinative stage, and they have cultivated a very annoying tendency to be poetic and pictorial. The system of the Yi, ~~Yi~~ rightly considered, is extremely simple and adequate; it turns out, on examination, to be identical with the system of the Holy Qabalah.

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the Sephiroth. It is most important to check every step in our path by the balance of things. Whenever anything loses balance, it becomes imperfect. The first of the Trigrams  is the perfect explanation of the masculine idea without any departure from the simplicity other than the mere multiplication of the symbol; and it is therefore called Khien which is the Lîngam, or Heaven. At the other end of the scale is  which is called the Khwan, that is to say Yoni, or Earth, and corresponds exactly to Khien.

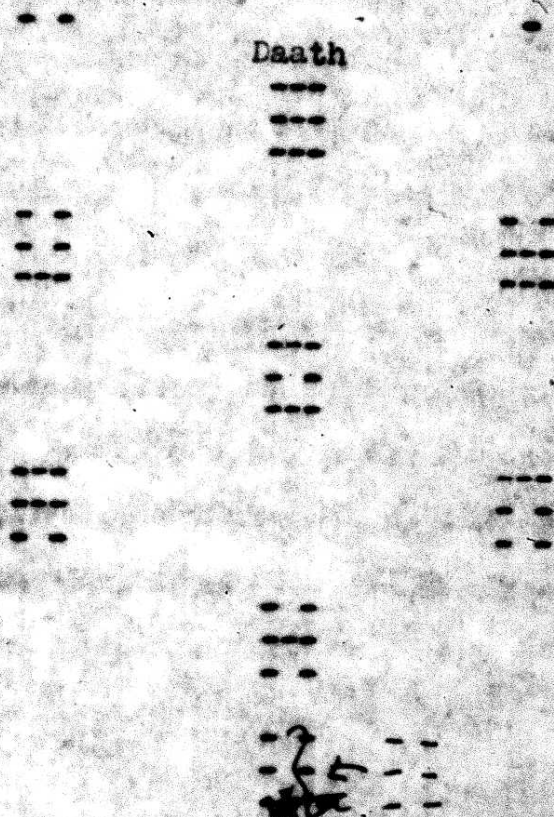
The first derogation from the perfection of the masculine simplicity is the balanced interference by the  and so we get the symbol  meaning the Sun. Corresponding to this is Khan  which is the Moon. These are called also Tai Yang and Tai Yin. The Sun and the Moon are thus, so to speak, materially potent representatives of the purely spiritual ideas of Lîngam and Yoni. This, in fact, gives the key to the book. The Chinese character meaning Yi King is composed of the characters for the Sun and Moon.

The changes described in this Book of Changes are changes produced by the interplay of the Sun and Moon. Every phenomenon being an act of love under will, we can see how the Chinese regarded this matter; everything that happened was the result of some inter-action of the solar and lunar principles.

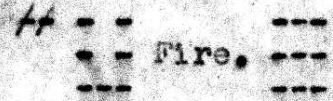
There are, however, four more Kwa; but these cannot be balanced as Lîngam and Yoni, or as Sun and Moon. They have a definite taint of imperfection, and correspond precisely to the "four elements" of the Cabalistic philosophy. In attributing

these, we are considerably helped by the pictorial effect; the Trigram Sun --- suggests the atmosphere below the unbreakable abyss of Heaven. Tui, Water, --- suggests a wave upon the unbreakable abyss of the sea floor. Kan, Fire --- suggests the flickering flames upon the hearth; and Kan --- reminds us of earth upon the molten core.

This is of course very vague; but it is very Chinese. Fortunately we are not wholly dependent upon tradition, because, when we come to put these eleven figures upon the Tree of Life, we find not only an absolute balance in themselves, but a perfect correspondence with the traditional attributions of the Sephiroth.



This is a superficial analysis of this hexagram. Please let me know if you understand it, and if it helps you. If so do the other 63 on similar lines, as a basis for research.

1. Elemental modification. Fire of Phallus.  Fire.  Phallus.

2. Marriage attribution.

 Water and water. Water weds water.

3. The lines in pairs

 equals 
 equals  Big Water.
 equals 

4. Zodiacal attribution Sol in Taurus

Note the union of those elements we used to call contradictory. Phallus Sun and Fire against Water and Taurus (Earth).

But this is not all. The general meaning of the Hexagram in ~~ABUNDANCE~~ ~~ABUNDANCE~~ (of strength).

The linear comment. 1. Moves toes. This goes with Fire of Phallus

2. ?

3. Mussolini and parable of ram. This shows rashness of Fire and Phallus. without

4. Opens fence  effort. Symbol of wagon and wheel.

Big Water,

5. ~~Bad~~ ~~bad~~ of Water. (Sloth? Complacency)

6. ~~More~~ ~~more~~ ram. Aries got stuck

Appendices 1 and 2 do not add much.

Appendix 3 says that the idea of Houses and Roofs (as opposed to caves and sleeping out in the summer- came from Ta Kwang

Appendix 6 implies that Ta Kwang is the state of robustness which makes people restless, advance rashly (XXXV Zin) and get wounded (XXXVI Ming 1). There is much perhaps about this interpretation.

In any case all these meanings must be combined and distilled to one most clear quintessence.

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2.7

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4. Open fence / effort. Symbol of wagon and wheel.

BY at

5. Red tide of Water. (Sloth; Complacency)

6. More ram. Aries got stuck

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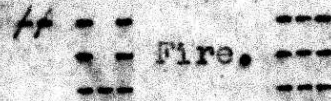
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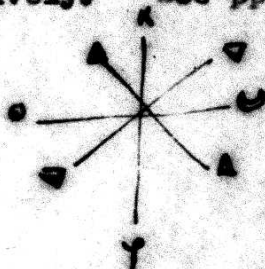
32.

Fu Hsi Trigrams.

True Order.



King Wan's Trigrams are formed by successive application of opposite principles to 1, 2, and 3 successively. See pp 429 - 30.

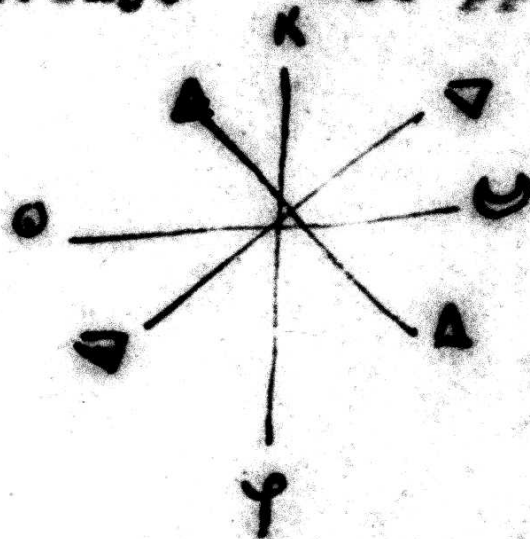


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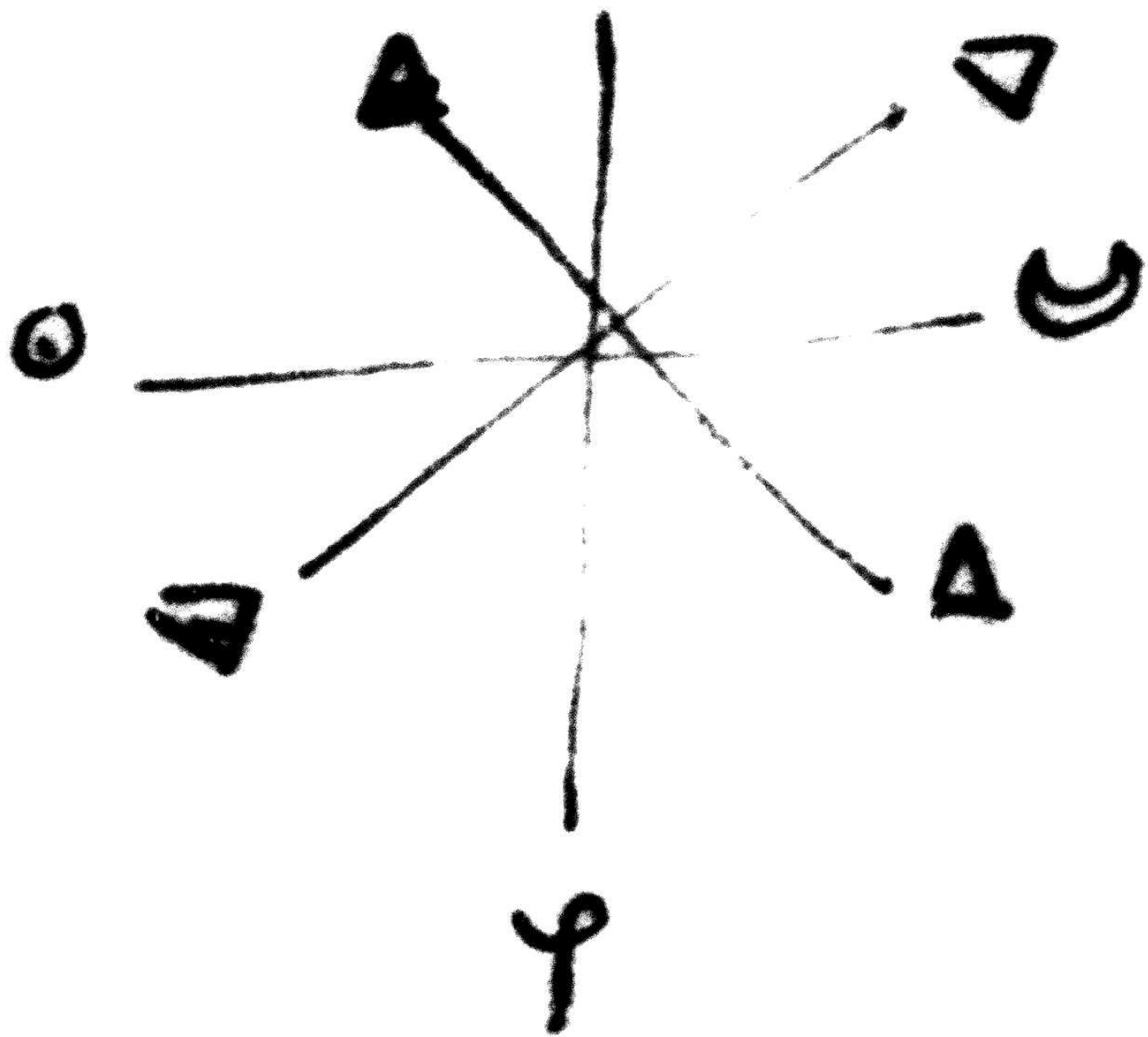
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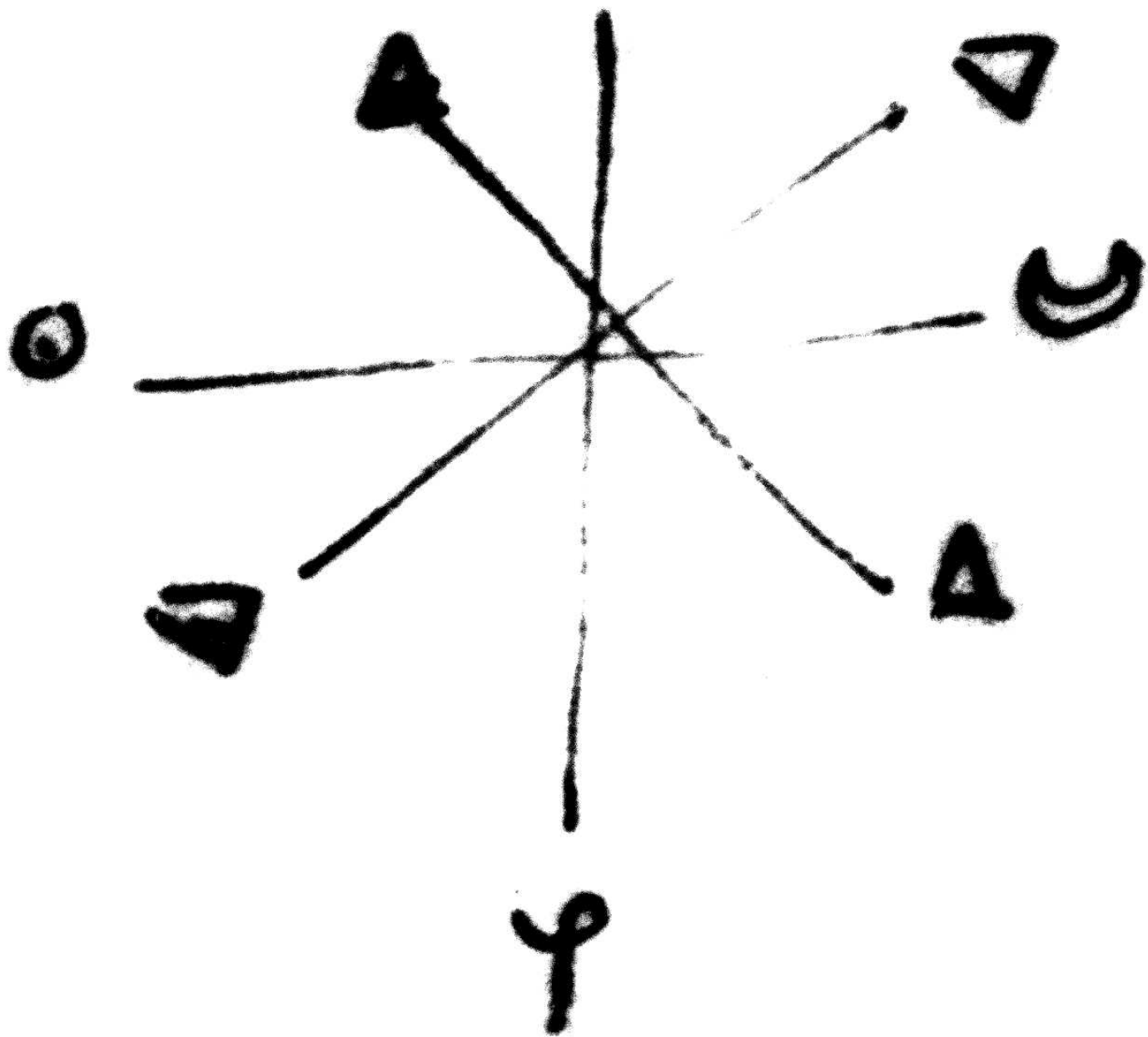
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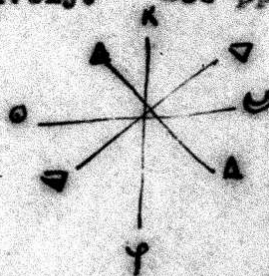
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(Have I used Fire as lowest M?
Look through carefully.)

begun Dec 23 '41 E.V. 12.30 A.M.

A short explanation of the result of modifying each trigram by the superposition of each of the Eight.

This shows how admirably analysis by pure Qabalah agrees with, & illuminates, the commentaries of King Wu & the Duke of Chau.

Yoni-Kteis.

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Kteis.	Hex.2 (Big Yoni) Khwan.	Plain description; hardly requires comment.
Luna.	Hex. 8 (Love, union). Pi.	Shews the universal Desire (readiness) fixed in the feminine form.
Water.	Hex. 45 (Collection, Zhui. things collected).	The image of the desire manifest by reflection. Hence, the objects are now shewn to the senses.
Air.	Hex.20. Scorpio. Kwan. (Big Earth). "Manifesting or contemplating."	The intelligible setting-forth of the Desire: intellectual presentation.
Earth	Hex.23 Sagittarius. Po. "Falling or causing to fall"	Destroys the elasticity of the Yoni; hence it is brittle, & Sagittarius smashes the whole formula
Fire	Hex.16 "Pleasure" Yu.	Desire enflamed: burns itself up for lack of material strong enough to extrovert it.
Sol.	Hex.35. "Advance". Zin.	Here the proper male takes possession; so the desire becomes fruitful, & its object is attained.
Phallus.	Hex.12 Libra. Phi. ?translation of title.	Now the extreme ruthlessly masters the Yoni desire; it has no 'conscience' or special character: hence the possession is violent, brutal, unintelligent.

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Fire.

Fire.	51 Kan "Fire"	Plain description of fire, its sudden impact, its tendency to sink when unsupported.
Phallus.	25 Wu Wang ? "Prudence"	The bold ruthless & indiscriminating Lingam takes hold of the practical Energy of Fire. Hence action is a gamble, & the results are surprising, various, incalculable.

Kteis. 2 4 Fu.
"return, repetition".

The practical will of Fire is freed (by Yoni) to let itself go without control as desire may determine. Hence, it tends to follow well-trodden paths. When this is quite senseless & excessive, as in line 6, disaster follows.

Sol. 21. Shih Ho.
"Union by gnawing".

Fire has taken to itself a steady master, & becomes lasting energy as opposed to the flash-in-the-pan of 51 (Aries becomes Leo). This leads to achievement by persistent "hacking through"; if in excess (line 6) the effort ends in disaster.

Luna. 3 Kun.
"difficulty"

The moon restricts, chills, damps the will of Fire. Hence it struggles hard, & is a long time achieving any effort. This it does only by "getting on the soft side" of its objective. When crushed, despite all (line 6) it is quenched & balked altogether.

Water. 17 Sui.
"following".

Water is less ~~xxx~~ powerful than the Moon; so the Will can warm the image of its object, though slowly; at the end (line 6) it causes it to boil, & so attains success.

Air. 42. Yi.
"increasing"

Air is by nature friendly to fire, so that the will is able easily to attain its purpose & manifest it. But if this goes on to boasting, & the Air (intellectual form) is too weak, his victory vanishes, & he becomes lost & detested.

Earth. 27. I.
"Nourishing"

Earth is friendly to Fire, & its substantial fuel; so the will achieves its purpose (unless too ambitious, or ill-directed) & consolidates its gains.

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LUNA.

Luna. 29. Khan.
"(Luna)"

Plain description of the lunar qualities. But (as there is no positive action at work) the negative side of the moon - restriction - is paramount. (Only the Thwan & line 3 give the bright aspects of the symbol). Narrowness & constriction are redoubled. In excess (line 6 as usual) there is complete restriction of all movement.

Kteis. 7. Sze.
"hosts".

The influence of Yoni frees the forces of Luna, but has no power to direct them, or even to organize them.

Water. Khwan.
"distress"

The elasticity & solvent virtue of water enables the moon to expand at least into its own plastic image. But there is no positive element to energize the lunar image; there is recognition of the urgent need for help.

Phallus. 6 Sung.
"Contention".

The indeterminate vigour of the Lingam breaks up violently the restriction of Luna, fructifies her in fierce irregular ways, begets strife whose fortune varies, & no settlement is possible, even after victory has seemed complete.

Fire. 40. Kieh.
"Loosing".

Fire, less strong & less exalted than the Phallus, has yet a better effect upon the Moon. It burns away the cords of restriction, calcines the putrefaction of the uninspired lunar image of the Kteis. The symbol therefore implies release, & thus the original current, momentarily checked, resumes its course unhampered.

Air. 59. Hwan.
"Dispersion".

Air, still less energetic than Fire in the male line, is able only to begin the process of "loosing" shewn in 40, Kieh. Nor is Air so concentrated in its action; the male Will is not only lowered in intensity, but modified & harmonized by the marriage of Fire & Water, its parents. Yet its intellectual virtue enables the symbol to appear better balanced & more intelligible.

Earth. 4. Mang.
"youthful ignorance".

The weight of Earth solidifies the fluidity of the Moon, & determines the meaning of this basic symbol as "maternity". The child has attained independent existence, but is as the clay which must be moulded as time goes on by education & experience.

Sol. 64. Wei Zi.
"success impermanent".

Sol is the correct mate & master of Luna, & the symbol is that of the perfect achievement of the whole aim of the Yi. All is brought to utmost success; the only flaw is that the symbol is topheavy, & may be upset by the next series of changes. (All this is doctrine pertaining to the skeletal structure of this Book, & cannot be discussed in this series of notes.)

Earth. 52 Kan.
"mountain" (?)

This hexagram describes Earth unmodified by other symbols. It is the clay of which all forms are shaped. Its virtue is to be utterly plastic, perfectly still, yet ready to take the impress of other forms of energy. It is in fact 2 Khwan at the lower end of the scale.

Phallus. 33.
Thun. Virgo.
"Big Air"
"retiring".

The Phallus attacks Earth with its ordinary indiscriminating violence; hence an unwieldy & topheavy symbol unable to direct itself, ~~like Virgo~~ yet - like Virgo - fertile (or, rather, fallow) & open (Big Air) to all impulse & direction alike. Its natural heaviness makes it resist, none the less, all attack; hence its virtue is to retire.

Kteis. 15.
Khien. "Hum-
ility".

This hexagram is the perfect twin of 33 "Retiring", as the impression made by Yoni is the precise counterpart of Lingam: both are "great, originating, penetrating, advantageous, correct & firm" though the type of firmness differs in form. Hence 15 shews what Earth feels, as 33 shews how it behaves, under the stress of the pantomorphous creative forces.

Sol. 56. Lu.
"Strangers"

The Sun, the male harmonic next in rank to the Lingam, is determined in its creative will by its humanity. His action, accordingly, upon the element of Earth is to beget men, & the first appearance of these must evidently be as strangers, as travellers, as pioneers.

Luna. 39. Kien.
"lameness"

The Moon lacks male power to mould the plastic clay of Earth; her meaning of restriction emphasizes the impotence of the most passive of the elements. Her sincerity, her own need of Light, her inward fortitude, these nevertheless induce her to struggle although well knowing the difficulty of her Task. Lameness is an apt summary of her efforts. But her persistence is at last rewarded in Line 6, but not until she has fought herself to a standstill. "Only by passive love shall he avail" (Pre-vail (?): look up LXV or VII. It is the central doctrine of orthodox mysticism.

Fire. 62. Hsiao
Kwo. (Big Moon).
"excess in trifles"
"carelessness in
details".

It is natural for fire to feed upon solid matter; but, lacking intelligent control, the effect may be to burn it uselessly. Hence the symbols of a bird flying merely for the sake of the enjoyment, & of the Moon, no longer revolving (that is, alive) but carried along by the earth's motion, shining very brightly.

but only by borrowed light which does not even affect her internal economy, are appropriate. Cf. 62 & 28 with Luna, 61 & 27 with Sol, for basic similarity of structure: one set is waste, the other conservation.

Water. 31. Hsien.
"Influence".

Water, the slowest, gentlest, elastic yet incompressible element exercises its subtle solvent virtue upon Earth, to fit it for any subsequent creative impression. The two passive elements, modifying each other, become the proper "well-watered land" for the development of life. No extroverted action, only silent interaction, is the virtue of this hexagram. It influences by its still receptivity.

Air. 53. Kien.
"gradually" (advancing is implied.)

The element of Air is derived from its ancestors, Phallus, Sol, Fire, this last (its father having begotten it upon its proper mate, Water). Hence the effect of its attack upon its twin, & correlative, Earth is natural, easy, & gradual. The symbol of the marriage of a young lady (in the Thwan) is point-blank Qabalah; that of the wild geese, rocks & trees (in the linear comment) suggests the process of Nature, where Earth, fertilized, realizes its destiny in evaporation, escape from the bondage of matter: vegetable as well as animal growth aid flight towards the highest ideals without losing the foundations of reality - the rocks, the hardest & most permanent manifestations of the Element of Earth, on which the wild (that is, free) geese may alight, whether on the shore, the "large rocks" or "the high mound", or "the large heights beyond". They eat & drink joyfully at their ease; their feathers may be used as ornaments; & the wife, who for 3 years had not become pregnant? In the end, the natural issue cannot be prevented. Such, then, is the issue of the marriage of the Son & the Daughter; the final operation in the formula of Tetragrammaton. Note specially that 53 is formed both by the superposition & right interlacing of Air & Earth; the wrong superposition gives 18, the wrong interlacing 12. (Contrast this with 18 Ku, where the same elements meet in wrong & unnatural conflict.

Water.

Water. 58. Tui. "Water".

The natural description of the element is, as in the case of Air, neglected in favour of the strictly moral or spiritual meaning. 58 is taken simply as "pleasure". The same may be said of the Suit of Cups in the Tarot.

Phallus. 10. Li. (meaning of Li not given.)

The creative Phallus inflaming the image of the lower Will (fire) inspires resolute - sometimes rash - action. But its excess (line 6) produces "energized enthusiasm", awakes the Divine Consciousness. The Heracleian madness, "going baresark", "running amok" are all examples of this exaltation excited by action. When this is enlightened, 'great good fortune' results; the injunction is accordingly to make sure that the action is consonant with the True Will.

32

Yi King.

6

1. ☿ of ☿ Creator of All Heaven
2. ☉ of ☉ Womb of All Earth.
Copulation - Birth.
3. ☽ of ☿ The original restriction of the will by which
one becomes one particular Star.
Deadening the Will.
4. ♀ of ☽ Ignorance. Formulation in matter of restriction
aforesaid. i.e., incarnation. A flower sucking
up water. Fertilizing the child.
Education its right principles.
 1. Punish only the minor restrictions.
 2. Be patient. Learn from everything.
Develop on ancestral planes.
 3. Avoid learning with lust of result.
 - 4.
 5. Prevent complexes from forming.
 6. Do not use superiority to tyrannize over
the ignorant but to help them.
5. ☽ of ☿ Waiting. Restriction of one's creative impulse.
Making the rules of the game.
6. ☿ of ☽ Creative impulse attacking the restricted universe.
Beginning of the way back (contention, sex v Desire)
Having won refuse Fruit of Victory.
7. ☉ of ☽ Multitude. Womens reply. Expansion to Infinity of
of the restricted universe.
8. ☽ of ☉ Union. Fixation of the infinite design.
9. ♀ of ☿ Small restraints. Mental image of the Will.
10. ☿ of ☽ Treading (ejaculation) Will controlling pleasure;
or creative will impregnating the reflecting surface.
It is ☽ the Spirit breeding and breeding over
the Waters.
11. ☉ of ☿ Universe modifying its creator. Correct in
12. ☿ of ☉ The Creator modifying the universe. Incorrect. in.
13. ☿ of ☉ Union of Men. Creative influence acting on the
Realised self and so uniting all.
14. ☉ of ☿ The realisation of the creative impulse. Success in
Magick.
15. ♀ of ☽ Humility. Utmost expansion of Matter (hence humility)
Making void of material things.

32

Yi King.

6

1. ☿ of ☿ Creator of All Heaven
2. ☉ of ☉ Womb of All Earth.
Copulation - Birth.
3. ☽ of ☿ The original restriction of the will by which
one becomes one particular Star.
Deadening the Will.
4. ♀ of ☽ Ignorance. Formulation in matter of restriction
aforesaid. i.e., incarnation. A flower sucking
up water. Fertilizing the child.
Education its right principles.
 1. Punish only the minor restrictions.
 2. Be patient. Learn from everything.
Develop on ancestral planes.
 3. Avoid learning with lust of result.
 - 4.
 5. Prevent complexes from forming.
 6. Do not use superiority to tyrannize over
the ignorant but to help them.
5. ☽ of ☿ Waiting. Restriction of one's creative impulse.
Making the rules of the game.
6. ☿ of ☽ Creative impulse attacking the restricted universe.
Beginning of the way back (contention, sex v Desire)
Having won refuse Fruit of Victory.
7. ☉ of ☽ Multitude. Womens reply. Expansion to Infinity of
of the restricted universe.
8. ☽ of ☉ Union. Fixation of the infinite design.
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16. Δ of ○ Harmony - satisfaction. Shooting forth of desire. Concentration in energetic action of idea
17. ▽ of Δ Following on. Reflection (projection) of the Will. Bog: H.P.K. is subconscious.
18. ▽ of Δ Troubles and hard work. Binding of mind by body. St. Paul's complaint.
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20. Δ of ○ ~~Manipulation~~ Manifestation in thoughts and speech of the idea of Nuit: and its formulation in a Pentacle. This involves contemplation. The Big Earth. Mental image of the infinite desire: conception in mind of the universe.
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26. ▽ of ♀ Great accumulation. Material garment of the Creative Impulse. Hence heaviness.
27. ▽ of Δ Fixation in matter of the Will. Formulation of the Magical link.
28. ▽ of Δ The imagination in its true sense. Prepare plans with extreme care.
29. ☺ of ☺ Restriction. The pure feminine symbol. But also she is bound very strictly to the feminine formula.
30. ○ of ○ Realisation (with necessary defect). Great work of Tiphereth. All jointly; menstrual influence.
31. ▽ of ▽ Slow flowing of matter. Binah attracting Malkuth.
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33. ψ of ∇ $\odot$ in ∇ Creation of Matter. Big air $\odot$ in ∇ Ripening - fructifying.
34. Δ of ψ $\odot$ in ∇ Motion of the Will. $\odot$ in ∇
35. $\odot$ of $\odot$ Realisation of Desire.
36. $\circ$ of $\odot$ Intelligence wounded. Expansion to infinity of realisation. Thus including Trance of Sorrow and 5th = 6th work. Line 6 sudden collapse of the formula to be followed by the ~~divine principles~~ *divine principles* as per Osiris Formula.
37. Δ of $\odot$ The communication (to others) of one's Realisation (the Oracle of the Sun) The utterance of the Light. The Manifestation ~~the~~ in Consciousness of the Human Nature.
38. $\odot$ of ∇ The Realisation of (the imperfection of) pleasure of images.
39. $\cup$ of ∇ ~~Lapeness~~ The Restriction caused by the Body.
40. Δ of $\cup$ The Will breaking up Restriction. Loosing - Solution - Resolution. The Burning up of the refuse of the Past.
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42. Δ of Δ Increasing. The Son aiding the Father; the mind assisting the will.
43. ∇ of ψ The Damping down (or the flowing forth) of the Creative impulse. $\odot$ in Δ
44. ψ of Δ Creation of the Spirit. (Mental conception). $\odot$ in ∇
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47. ∇ of $\cup$ The Manifestation in Matter of Restriction.
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49. ▽ of ○ The easy movement of the Realised Self.
50. ○ of △ The Realisation of the Mental image.
51. △ of △ The Will: Motion.
52. ▽ of ▽ The Body: Rest: Repose: Stillness.
53. △ of ▽ The Solution of Material Things (Spirit acting on Matter; The Mind informing the Body). Gradual Advance.
54. △ of ▽ Disturbances of ^{Calm} ~~Colour~~ or Pleasure?. Brooding of ~~on~~ on " "
55. △ of ○ The Will still acting on the Realised self (there is danger of ~~ministry~~). State of excessiveness.
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mild complaint.

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Son aiding the Father; the mind
will.

m(or the flowing forth) of the
se. © in II

Spirit. (Mental conception). © in 2

Reflection (or Formulation)

ascending. The expansion to ~~Parity~~
to the progress of the Mental

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HEXAGRAMS	TRIGRAMS SUPERPOSED	TRIGRAMS INTERLACED	"BIG"							
I	<u>M1/M1</u>	<u>M1+M1</u>	<u>M1</u>	9		XXXI	F3/F4	M4+ F2		
II	F1/F1	F1+F1	F1	V		XXXII	M3/M4	F2+F3		
III	F2/M3	M2+F1			M1F1	XXXIII	M1/f4	M4+M4	M4	III
IV	F4/M2	F1+M2			M2F2	XXXIV	M3/ <u>m1</u>	F3+F3	F3	8
V	F2/ <u>M1</u>	<u>M1+M3</u>			in alternate columns	XXXV	M2/F1	F1+M3		
VI	<u>M1/F2</u>	F4+ <u>M1</u>	7			XXXVI	F1/M2	F3+F1		
VII	F1/F2	F1+M3			F1+F2	XXXVII	M4/M2	<u>M1+F4</u>		
VIII	F2/F1	F4+F1			Col. 1	XXXVIII	M2/F3	M3+ <u>M1</u>		
IX	M4/ <u>M1</u>	<u>M1+M2</u>			M1+M2	XXXIX	F2/F4	M4+F1		
X	<u>M1/F3</u>	M2+ <u>M1</u>			Col. 2	XL	M3/F2	F1+F3		
XI	F1/ <u>M1</u>	F3+M3		γ	M1F1	XLI	F4/F3	M3+M2		
XII	<u>M1/F1</u>	F4+M4		≡	Col. 1	XLII	M4/M3	M2+F4		
XIII	<u>M1/M2</u>	<u>M1+M4</u>				XLIII	F3/ <u>M1</u>	<u>M1+F3</u>		K
XIV	M2/ <u>M1</u>	F3+ <u>M1</u>			Balances	XLIV	<u>M1/M3</u>	M4+ <u>M1</u>		2
XV	F1/F4	F2+F1			III-VI	XLV	F3/F1	F4+F2		
XVI	M4/M2	F1+F2				XLVI	F1/M4	F2+M3		
XVII	F3/M3	M2+F2			M2+F2	XLVII	F3/F2	F4+F3		
XVIII	F4/M4	F2+M2			Col-2	XLVIII	F2/M4	M4+M3		
XIX	F1/F3	M3+M3	M3	X		XLIX	F3/M2	<u>M1+F2</u>		
XX	M4/F1	F4+F4	F4	M		L	M2/M4	F2+ <u>M1</u>		
XXI	M2/M3	M3+M4				LI	M3/M3	M3+F2		
XXII	M4/M2	F3+F4				LII	F4/F4	F2+F4		
XXIII	F4/F1	F1+F4		+		LIII	M4/F4	M4+F4		
XXIV	F1/M3	M3+F1		~		LIV	M3/F3	M3+F3		
XXV	<u>M1/M3</u>	M2+M4				LV	M3/M2	M3+F2		
XXVI	F4/ <u>M1</u>	F3+M2				LVI	M2/F4	F2+M4		
XXVII	F4/M3	M3+F4				LVII	M4/M4	M4+M2		
XXVIII	F3/M3	M3+F3				LVIII	F3/F3	M2+F3		
XXIX	F2/F2	F4+M3			M2+F2	LVIX	M4/F2	F4+M2		
XXX	M2/M2	F3+M4			Col. 1	LX	F2/F3	M2+M3		
						LXI	M4/F3	M2+M2	M2	
						LXII	M3/F4	F2+F2	F2	
						LXIII	F2/M2	<u>M1+F1</u>		
						LXIV	M2/F2	F1+ <u>M1</u>		

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Hugan

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Baker

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11 Aug

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62. 17/1. 2/3. 24/6. 11/9. 8/10.
63. 3/5. 27/7. 4/9. 7/9. 15/10. 30/11.
64. 26/1. 6/2. 14/4. 6/6. 18/6. 4/7. 15/8. 13/9