

which change is made possible. For in regard to any change there must be some fixed point to which the change can be referred; otherwise there can be no definite order and everything is dissolved in chaotic movement. This point of reference must be established, and this always requires a choice and a decision. It makes possible a system of coordinates into which everything else can be fitted. Consequently at the beginning of the world, as at the beginning of thought, there is the decision, the fixing of the point of reference. Theoretically any point of reference is possible, but experience teaches that at the dawn of consciousness one stands already inclosed within definite, prepotent systems of relationships. The problem then is to choose one's point of reference so that it coincides with the point of reference of cosmic events. For only then can the world created by one's decision escape being dashed to pieces against prepotent systems of relationships with which it would otherwise come into conflict. Obviously the premise for such a decision is the belief that in the last analysis the world is a system of homogeneous relationships - that it is a cosmos, not a chaos. This belief is the foundation of Chinese philosophy, as of all philosophy. The ultimate frame of reference for all that changes is the nonchanging.

The Book of Changes takes as the foundation for this system of relationships the distinction between heaven and earth. There is heaven, the upper world of light, which, though incorporeal, firmly regulates and determines everything that happens, and over against heaven there is the earth, the lower, dark world, corporeal, and dependent in its movements upon the phenomena of heaven. With this differentiation of above and below there is posited, in one way or another, a difference in value, so that the one principle, heaven, is the more exalted and honored, while the other, earth, is regarded as lesser and lower. These two cardinal principles of all existence are then symbolized in the two fundamental hexagrams of the Book of Changes, THE CREATIVE and THE RECEPTIVE. In the last analysis, this cannot be called a dualism. The two principles are united by a relation based on homogeneity; they do not

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roduced here in anticipation of these definitions, as the types of change alluded to would not otherwise be intelligible.]

The image displays a musical score on ten systems of five-line staves. Each staff contains several red dots representing musical notes. The notes are scattered across the staves, with some appearing on the top line and others on lower lines. The overall pattern suggests a sparse, pointillist-style musical composition. The notes are distributed as follows across the systems:

- System 1: 1 note on the top line, 2 notes on the second line from the top, 3 notes on the third line from the top, 2 notes on the fourth line from the top, and 2 notes on the bottom line.
- System 2: 1 note on the top line, 1 note on the second line from the top, 1 note on the third line from the top, 1 note on the fourth line from the top, and 1 note on the bottom line.
- System 3: 1 note on the top line, 1 note on the second line from the top, 1 note on the third line from the top, 1 note on the fourth line from the top, and 1 note on the bottom line.
- System 4: 1 note on the top line, 1 note on the second line from the top, 1 note on the third line from the top, 1 note on the fourth line from the top, and 1 note on the bottom line.
- System 5: 1 note on the top line, 1 note on the second line from the top, 1 note on the third line from the top, 1 note on the fourth line from the top, and 1 note on the bottom line.
- System 6: 1 note on the top line, 1 note on the second line from the top, 1 note on the third line from the top, 1 note on the fourth line from the top, and 1 note on the bottom line.
- System 7: 1 note on the top line, 1 note on the second line from the top, 1 note on the third line from the top, 1 note on the fourth line from the top, and 1 note on the bottom line.
- System 8: 1 note on the top line, 1 note on the second line from the top, 1 note on the third line from the top, 1 note on the fourth line from the top, and 1 note on the bottom line.
- System 9: 1 note on the top line, 1 note on the second line from the top, 1 note on the third line from the top, 1 note on the fourth line from the top, and 1 note on the bottom line.
- System 10: 1 note on the top line, 1 note on the second line from the top, 1 note on the third line from the top, 1 note on the fourth line from the top, and 1 note on the bottom line.

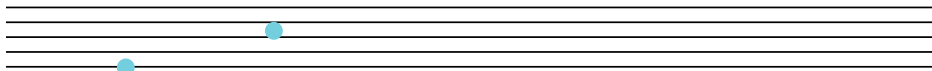
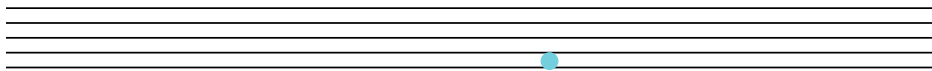
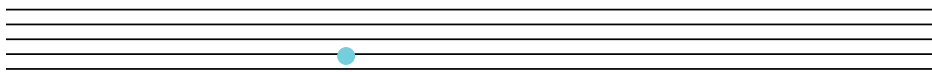
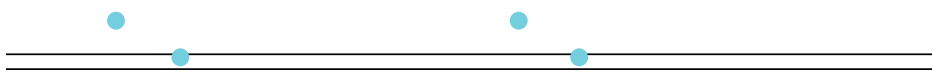
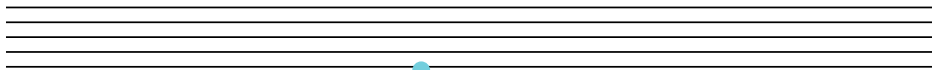
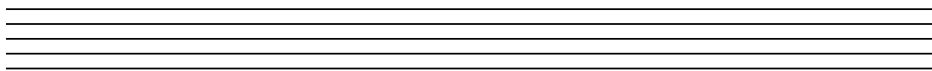
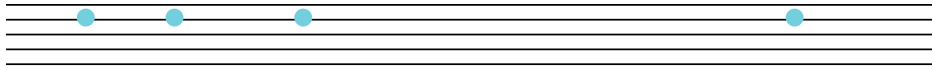
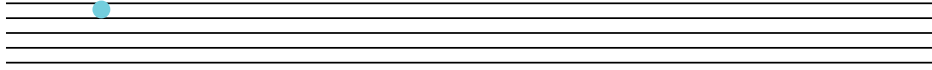
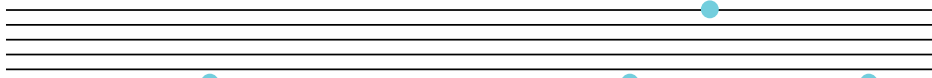
This image displays a musical score on 12 staves, each consisting of five horizontal lines. The notes are represented by small orange dots. The notes are distributed across the staves as follows:

- Staff 1: 2 notes (top line and second line from top)
- Staff 2: 6 notes (various positions across the staff)
- Staff 3: 2 notes (middle and bottom lines)
- Staff 4: 5 notes (various positions across the staff)
- Staff 5: 3 notes (various positions across the staff)
- Staff 6: 2 notes (top and bottom lines)
- Staff 7: 4 notes (various positions across the staff)
- Staff 8: 6 notes (various positions across the staff)
- Staff 9: 7 notes (various positions across the staff)
- Staff 10: 4 notes (various positions across the staff)
- Staff 11: 5 notes (various positions across the staff)
- Staff 12: 5 notes (various positions across the staff)

This image displays a musical score consisting of 12 systems of staves. Each system is composed of three staves. The notes are represented by yellow dots. The first system has four notes on the top staff and two on the middle and bottom staves. The second system has two notes on the top staff, two on the middle, and two on the bottom. The third system has two notes on the top staff, two on the middle, and two on the bottom. The fourth system has two notes on the top staff, two on the middle, and two on the bottom. The fifth system has two notes on the top staff, two on the middle, and two on the bottom. The sixth system has two notes on the top staff, two on the middle, and two on the bottom. The seventh system has two notes on the top staff, two on the middle, and two on the bottom. The eighth system has two notes on the top staff, two on the middle, and two on the bottom. The ninth system has two notes on the top staff, two on the middle, and two on the bottom. The tenth system has two notes on the top staff, two on the middle, and two on the bottom. The eleventh system has two notes on the top staff, two on the middle, and two on the bottom. The twelfth system has two notes on the top staff, two on the middle, and two on the bottom.

This image shows a musical score consisting of 12 staves. Each staff is a five-line system. The notes are represented by green dots. The notes are scattered across the staves, with some appearing in pairs or small groups. The overall pattern of notes is sparse and irregular, suggesting a minimalist or experimental musical style. The notes are distributed across the staves as follows:

- Staff 1: 1 note on the 4th line.
- Staff 2: 1 note on the 1st line, 1 note on the 4th line, 1 note on the 5th line.
- Staff 3: 1 note on the 2nd line, 1 note on the 3rd line, 1 note on the 4th line, 1 note on the 5th line.
- Staff 4: 1 note on the 1st line, 1 note on the 2nd line, 1 note on the 3rd line, 1 note on the 4th line, 1 note on the 5th line.
- Staff 5: 1 note on the 1st line, 1 note on the 2nd line, 1 note on the 3rd line, 1 note on the 4th line, 1 note on the 5th line.
- Staff 6: 1 note on the 1st line, 1 note on the 2nd line, 1 note on the 3rd line, 1 note on the 4th line, 1 note on the 5th line.
- Staff 7: 1 note on the 1st line, 1 note on the 2nd line, 1 note on the 3rd line, 1 note on the 4th line, 1 note on the 5th line.
- Staff 8: 1 note on the 1st line, 1 note on the 2nd line, 1 note on the 3rd line, 1 note on the 4th line, 1 note on the 5th line.
- Staff 9: 1 note on the 1st line, 1 note on the 2nd line, 1 note on the 3rd line, 1 note on the 4th line, 1 note on the 5th line.
- Staff 10: 1 note on the 1st line, 1 note on the 2nd line, 1 note on the 3rd line, 1 note on the 4th line, 1 note on the 5th line.
- Staff 11: 1 note on the 1st line, 1 note on the 2nd line, 1 note on the 3rd line, 1 note on the 4th line, 1 note on the 5th line.
- Staff 12: 1 note on the 1st line, 1 note on the 2nd line, 1 note on the 3rd line, 1 note on the 4th line, 1 note on the 5th line.



This image displays a musical score consisting of 12 systems of staves. Each system is composed of two five-line staves. The notes are represented by blue dots scattered across the staves. The distribution of notes varies across the systems, with some systems having a higher density of notes than others. The notes are positioned at various intervals across the staves, suggesting a complex melodic or harmonic structure. The overall layout is clean and minimalist, focusing on the placement of the notes themselves.

The image displays a musical score on ten staves. Each staff is composed of five horizontal lines. Purple dots are scattered across the staves, representing notes or data points. The dots are positioned at various intervals across the staves, with some appearing on the same staff and others on adjacent ones. The dots are located at approximately the following positions (relative to the staff lines):

- Staff 1: 3rd line, 4th line, 5th line
- Staff 2: 2nd line, 3rd line, 4th line, 5th line
- Staff 3: 1st line, 2nd line, 3rd line
- Staff 4: 4th line, 5th line
- Staff 5: 2nd line, 3rd line, 4th line, 5th line
- Staff 6: 3rd line, 4th line, 5th line
- Staff 7: 1st line, 4th line
- Staff 8: 2nd line, 3rd line
- Staff 9: 4th line, 5th line
- Staff 10: 5th line



This image displays a musical score consisting of 20 staves. Each staff contains a series of colored dots, which serve as a visual representation of musical notes. The colors used include red, blue, yellow, cyan, purple, green, orange, and pink. The dots are arranged in a way that suggests a melodic line across the staves, with some dots appearing on the same staff and others on adjacent ones. The overall layout is clean and organized, with the staves stacked vertically. The dots are scattered across the staves, creating a rhythmic and melodic pattern that is visually appealing and easy to follow.