HOW TO MAKE A DISCOVERY OF PRINCIPLE

Addendum to
THE GEOMETRY OF LYNDON LAROUCHE'S DOMAIN OF DISCOVERY OF PRINCIPLES

By Pierre Beaudry, 2/11/2025

FOREWORD

There is an innate ordering principle to numbers which Gottfried Leibniz called "preestablished harmony." According to him, such harmony was created by God for a purpose that has not yet been made clear to mankind and which remains to be investigated as to its purpose. Here, in substance, is what he wrote about it:

> "It is good to give an example. Let us take in order the numbers: 0 1 2 3 4 5 6 7 8 9 10 etc. and then their squares: 0 1 4 9 16 25 36 49 64 81 100 etc., and the differences between these squares: 1 3 5 7 9 11 13 15 17 19 etc. We find that the differences between the squares of the numbers taken in order are the odd numbers, again in order; and after having tested a long sequence of numbers, and found that this holds good, we justifiably presume that it will always continue to hold good to infinity; but we do not thereby see either the necessity or the cause of it, which depends on certain demonstrative reasons taken from the source, or a priori. Souls capable of these reasonings are called 'minds,' and it can be rightly said of them that they are made in the image of God, and that there is a society between God and them, so that with regard to them, God is not only what an architect is to his building, but also what a Prince is to his subjects."[1]

Why would such preestablished harmony exist among numbers? And what makes it necessary to have such a divine a priori ordering? Why were numbers the

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[1] In _**Leibniz and the Two Sophies: The Philosophical Correspondence**_, Edited and translated by LLOYD STRICKLAND, Iter Inc. Centre for Reformation and Renaissance Studies, Toronto 2011, p. 198-99. See my report: _**WHAT_GOES_INTO_A_DISCOVERY_OF_PRINCIPLE.pdf**_

chosen ones to represent such a preestablished harmony? What is its purpose and what does it tell us about the lawfulness of the universe? What was God's Intention? You may want to try to understand the following biquadratic geometrical construction and see if my hypothesis for the coincidence of opposites of Nicholas of Cusa and of the *I Ching* (*Book of Changes*) is on the right track.

THE BIQUADRATIC GEOMETRICAL CONSTRUCTION OF TIME-REVERSAL IN TEMPORAL ETERNITY

My hypothesis is that the preestablished harmony of numbers was created by God for humans to understand *creative time; that is, time-reversal in temporal eternity*. My first question is: how can one discover the transfinite principle of time, the time above and beyond the moment to moment cyclical daily time? I can conceive of time in two different ways, which requires two completely different axiomatic processes. The first is a simple sense perception cyclical time (Figure 1. Left), which is the equivalent of counting moments like numbers, such as **1, 2, 3, 4, 5,** etc., clockwise, where the succession goes from the past to the future. The second is a more complex three dimensional torus Galactic process of doubly-connected cyclical time which can be represented as follows: **1**, (1) **2**, (1, 2) **3**, (1, 2, 3), **4**, (1, 2, 3, 4), **5**, etc., clockwise, which goes from the future to the past, then back to the future again. (Figure 1, Right).
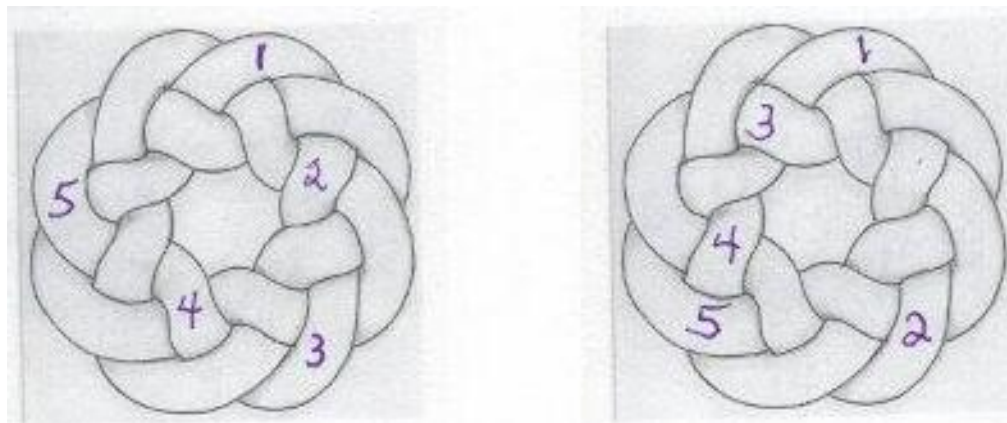

Figure 1. The three-dimensional biquadratic time modular cycle (Left) and the time-reversal modular cycle (right)

Why is there a difference between the ordering of numbers in the two images of Figure 1? The construction on the left demonstrates simple sense perception ordering whereby you go from one number to the next successive one, one step at a time, as **1** to **2**, to **3**, and so on. The second construction on the right, demonstrates an infinite succession of units of action whereby ***each past number is added to the next number in such a way that you leave an additional empty space between each step for the inclusion of future numbers to come, as if you were moving in a constantly rotating present of temporal eternity***.
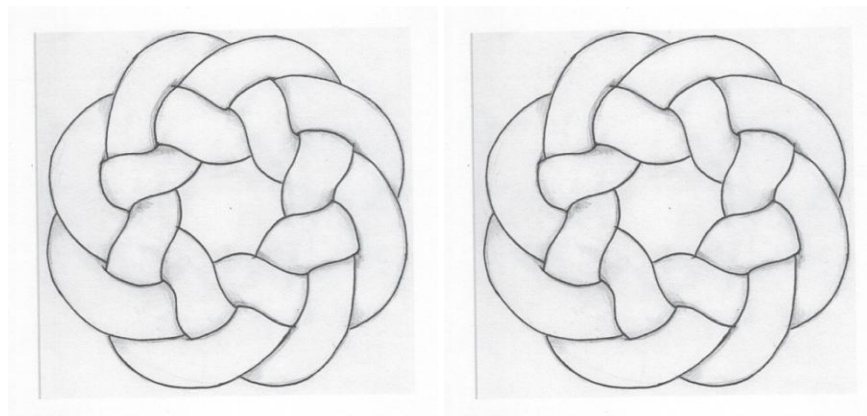
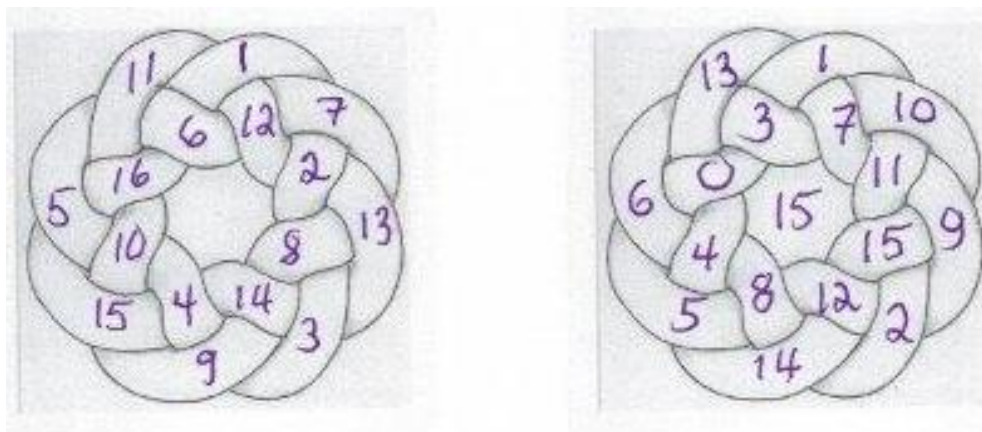(Use the above two empty torus models for your own exercise.)

Figure 2. Sense perception modular cycle (left) and time-reversal temporal eternity modular cycle (right)

First, note that number **1** is at twelve o'clock on both the right and left cycles of Figure 2. (Take the time to find where number **2** is located in both cycles.) On

the left cycle, insert after number **2** as many numbers as you can until there are no longer any empty spaces left. All numbers represent simple units of action of time moving forward without change, continuously, and clockwise, **1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16.** This is an infinite unchanging cycle of 16 units of action. The geometry of that simple sense perception cycle is such that if you keep repeating the series, you will always get the same continuous succession, again and again, without ever changing a single step. The question is: How do you go beyond that limitation of continuous unchanging time into a changing and growing creative time-reversal of temporal eternity?

Secondly, take the right cycle in Figure 2 and break the previous limit by changing the rule of succession of numbers and create a new rule for an infinite succession of units of changing actions from past to future. In other words, each time you take a new step into the future, *you have to leave behind an empty space for a future number to come.* This is long range future thinking and forecasting.

All numbers have a pre-assigned location where they belong and where they are all ordered in correspondence with their future reciprocals. What does such a preestablished harmony mean? *This means you have discovered the geometry of temporal eternity.* The Chinese people have been using Mencius's principle of the good for thousands of years in order to give the proper direction to their growing society. They called it, *I Ching (Book of Changes)*, which is an ancient Chinese text that originally provided crucial insights into changes of personal growth, inter-personal relationships, and long range political decision-making. This is also in agreement with Helga Zepp-LaRouche's 10th principle of the good and with Zhang Weiwei's principle of China as a "civilizational state."[2]

There is a hidden singularity when you get to the limit of **15** on the right module of Figure 2. That reciprocal limit **15** united with its opposite **0** becomes the reciprocal for the entire cycle, such that **15+0 = 15, 12+3 = 15, 8+7 = 15, 4+11 = 15**; because the coincidence of opposites of Nicholas of Cusa is the same as the one of *I Ching (Book of Changes)*. Furthermore, the next number **16** falls at the

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[2] Zhang Weiwei, **The China Wave, Rise of a Civilizational State**, World Century, Horizon Media, Co. Ltd., 2011. Helga Zepp-LaRouche, **Ten Principles of a New International Security and Development Architecture | The Schiller Institute**

same place as **15**. This is strange, because this is the only place in the entire system where the unit of action doubles up with another number in the same location, as the unity of **yin** and **yang**. This is the singularity which calls for a change into time-reversal, from **14** to **17,** from **13** to **18**, and from **12** to **19**, etc. (Figure 2.)

This doubling of opposites is a welcoming signal to get to the next higher modular cycle of reciprocal **47** in reverse. In other words, the last reciprocal of the module is inviting us to continue the same process into a series of new modules, which will also have **16** steps in each and which will be the inverse of each other; that is, reciprocals **15, 47, 79, 111**, etc., with a difference of **32** between each. Once this future series of cycles is discovered, you will realize that the limits of **15** and **0** are the two anchors of inversion for the complete infinite system.
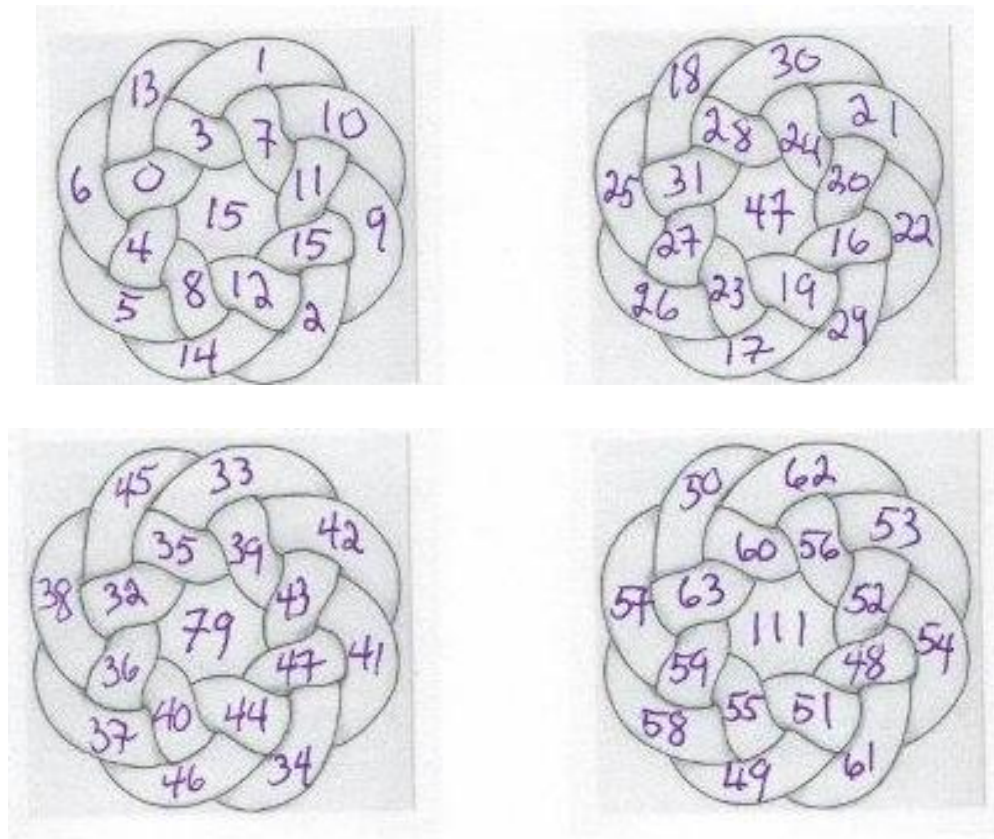

Figure 2. Four sets of reciprocals of temporal eternity within the same module: **15, 47, 79, 111,** etc. Note that all even and odd numbers alternate all of their locations from opposite sides.

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