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# LEONARDO LEAPFROGGING BETWEEN IDEAS AND SENSE PERCEPTIONS

The creative Platonic ironies of Leonardo da Vinci, Celtic, and Islamic knots

Pierre Beaudry, 11/02/2020

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## FOREWORD

In a previous report,<sup>1</sup> I discussed a few of Leonardo and Raphael's knot puzzles for the purpose of showing how a paradigm shift or an axiomatic change operates inside of an observer's mind. My intention was to find out if such knots were simple decorations or if there was something more profound hidden in their principle of composition, some hidden underlying principle. In this sequel my purpose is to show that such performative knot-weaving reflects the pathways of how the human mind goes through the creative process of physical space-time like a galactic orbiting process.

How does cognitive change begin first from the future, then goes back to the past, and finally comes back forward to the present by completely reorganizing its own pathway of transformation in such a way that it has to account for the invisible inclusion of a paradigm shift in the simultaneity of eternity?

The epistemological condition to bear in mind in such a process is that if the change causes something new to exist in your mind, it will only appear later as something you didn't know you already knew that is derived from the future; that is, through some sort of reminiscence in the Platonic meaning of the term. As

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<sup>1</sup>[RAPHAEL AND LEONARDO PUZZLES FOR DEMONSTRATING HOW A PARADIGM SHIFT OPERATES](#)

Lyndon LaRouche noted in several of his reports on music, what is to be changed will only be known when the placement of your silent voice in the pathway of universal history shall become audible, not before.

Thus, from the vantage point of Leonardo's knots, you will know when an axiomatic transformation has been completed inside of your own mind only when you have acted to solve Plato's paradox of the One and the Many in the real political world.

### THE LEONARDO KNOTS

“Hear now the ordinance of Necessity. Whatsoever soul has followed the train of a god, and discerned something of truth, shall be kept from sorrow until a new revolution shall begin; and if she can do this always, she shall remain always free from pain.” (Plato, *Phaedrus*, 248c.)

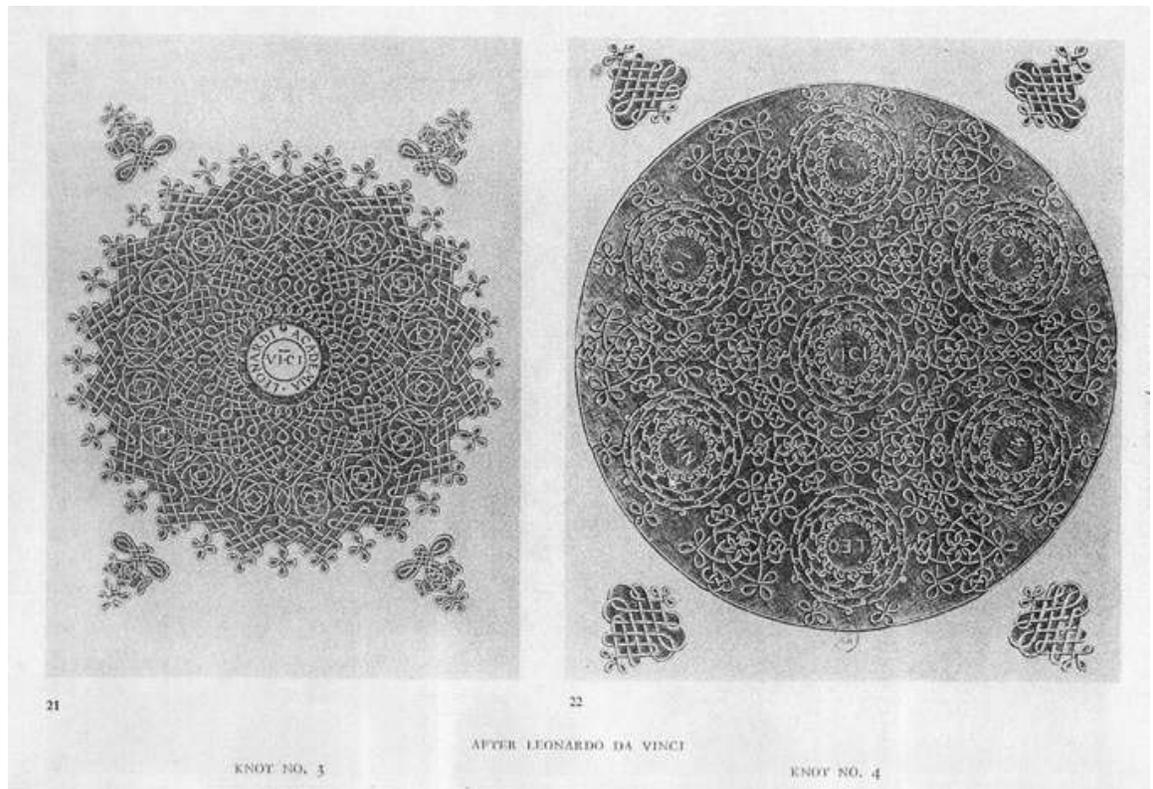
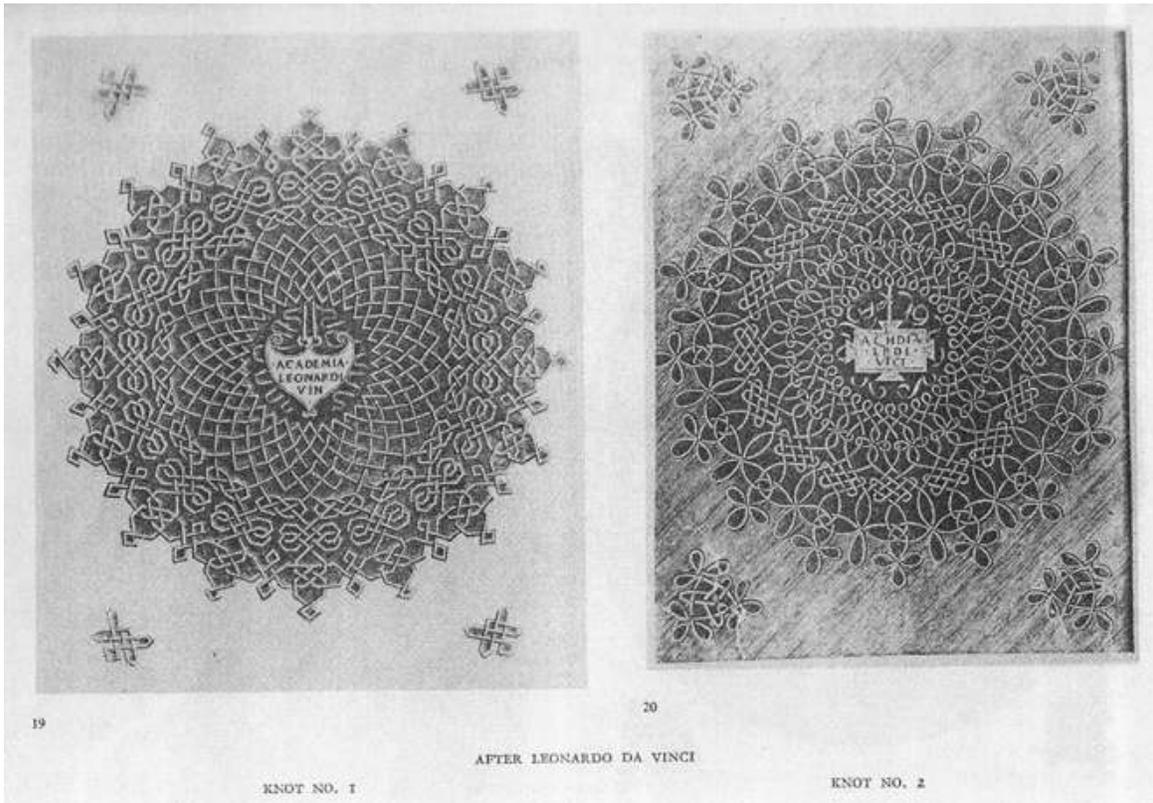
The six plates<sup>2</sup> reproduced below all bear the inscriptions, “*Academia Leonardi Vinci*” and were probably originally created between 1496 and 1499, during the time when Leonardo decorated the ceiling of the *Sala delle Asse* in the Castello Sforzesco of the Duke of Milan, the castle of Ludovic the Moor. Think of those knots as epistemological draperies on the heavenly ceiling of the world soul.

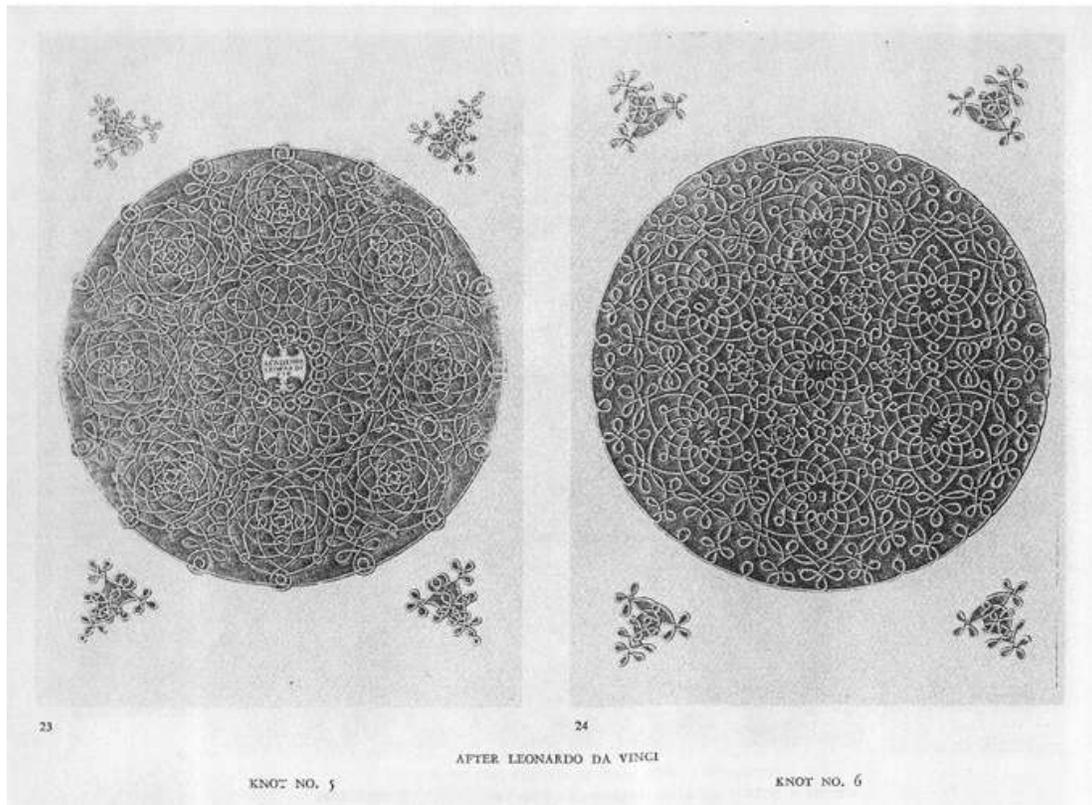
The six plates were reproduced from original Leonardo da Vinci drawings of knots representing puzzles whose purpose has never been fully explained by historians and, as a result, the significance of which has been largely ignored throughout history. His knots may not have been considered serious artistic work, because there was a touch of humor in them, like the collision of different voices harmonizing together as a dissonant pun.<sup>3</sup> My hypothesis is that these knotworks were conceived to help other artists discover the ironic process of how a creative mind makes an axiomatic transformation through leapfrogging from a two to a three-dimensional domain.

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<sup>2</sup> Arthur M. Hind, *Early Italian Engraving*, Part II, Vol. VI, The National Gallery of Art, Washington, Krauss Reprint, Liechtenstein, 1970.

<sup>3</sup> Note that the New Encyclopedias Britannica defines the term “pun” as “two strings united together like an acoustic knot.”





Leonardo da Vinci, *Sala delle Asse*, c. 1498. (1956 restoration)

### MUSIC AND ASTRONOMY

What does the Platonic principle of “reminiscence” have to do with artistic composition? All classical paintings, such as those created by Leonardo or Raphael, almost always concern the ability of recalling to the mind what has been lived before as truths that may have been forgotten by most of mankind, but which are true for all time, past, present, and future.

I am not referring here to metempsychosis in terms of transmigration of souls from one body to another in some religious sense of the term; I am referring to a certain harmony between and amongst ideas as ironies, which like the soul, are immortal and, therefore, have always existed, and which are transformed into colors, shades, and forms of painted representations which had not existed before.

THE PLANETARY ORBITS AND THE EQUAL-TEMPERED MUSICAL SYSTEM							
by WILLIAM BOHDAN							
PLANETS	ASTRO. UNITS	Log. 10X	ADDED CONSTANT	MULTIPLE CONSTANT	CYCLE EQUIVALENT	MUSICAL CYCLES	PLANETS
MERCURY	(P) 0.310	0.5086	+2.496	x 128.8	255.97	C = 256	MERCURY
MERCURY	(A) 0.470	0.3279	" "	" "	279.25	C# = 271.22	MERCURY
VENUS	(P) 0.715	0.1457	" "	" "	302.72	D = 287.35	VENUS
VENUS	(A) 0.725	0.1397	" "	" "	303.49	Eb = 304.44	VENUS
EARTH	(P) 0.983	0.0074	" "	" "	320.52		EARTH
EARTH	(A) 1.017	0.0073	" "	" "	322.42	E = 322.54	EARTH
MARS	(P) 1.379	0.1396	" "	" "	339.46	F = 341.72	MARS
MARS	(A) 1.661	0.2204	" "	" "	349.86		MARS
ASTEROIDS	(P) 2.2	0.3424	" "	" "	363.32	F# = 362.04	ASTEROIDS
ASTEROIDS	(A) 3.6	0.5563	" "	" "	393.13	G = 383.57	ASTEROIDS
JUPITER	(P) 4.95	0.6946	" "	" "	410.95	Ab = 406.37	JUPITER
JUPITER	(A) 5.45	0.7364	" "	" "	416.33		JUPITER
SATURN	(P) 9.006	0.9545	" "	" "	444.43	A = 430.54	SATURN
SATURN	(A) 10.074	1.0032	" "	" "	450.69	Bb = 456.14	SATURN
URANUS	(P) 18.288	1.2622	" "	" "	484.05	B = 483.26	URANUS
URANUS	(A) 20.092	1.3030	" "	" "	489.31		URANUS
NEPTUNE	(P) 29.799	1.4742	" "	" "	511.36		NEPTUNE
NEPTUNE	(A) 30.341	1.4820	" "	" "	512.37	C = 512	NEPTUNE

Lydian Ordering of the planets according to a double octave of **C-256-C512**.

Think of these Leonardo knots as mnemonic step-finders forming maze-like pathways, where you can always locate where you are by projecting yourself in the future, then catch yourself again by jumping backward into the past, and finally recover your original pathway by leaping forward back again to the present, where

you started from; that is, after having identified yourself with the thoughtful process that is assigned to each pathway. These knots can be arithmetical multipliers and dividers, as well as performative short pieces of musical jokes, based on the principle of Lydian variations searching for truth on the theme of the soul, as Plato discusses in the *Phaedrus* and the *Timaeus*, or as Beethoven wrote in his more advanced pieces, such as the [\*Late Quartets\*](#).

Plato located this epistemological domain of the mind beyond the heavens. In the *Phaedrus*, Socrates said: “Of that place beyond the heavens none of our earthly poets has sung, and none shall sing worthily. But, this is the manner of it, for assuredly we must be bold to speak what is true, above all when our discourse is upon truth. It is there that true being dwells, without color or shape, that cannot be touched; reason alone, the soul’s pilot, can behold it, and all true knowledge is knowledge thereof...” (*Phaedrus*, 247c) <sup>4</sup> Like a classical fugue of Bach, Mozart, or Beethoven; each knot requires that you discover how and where to place your voice.

Now, here is the mysterious connection with that location “beyond the heaven” that I have not yet been able to explain to my complete satisfaction. Why do equal divisions by half, and by half of the half, of the solar system express dissonant Lydians such as **C-Eb-F#-A-C** (see Planetary Orbits table), which have the ability to generate all twelve keys of the well-tempered system?<sup>5</sup> Why is it that the reason there cannot exist any other planets between Mercury, Venus, Earth, Mars, Asteroids, Jupiter, Saturn, Uranus, and Neptune is the same as the reason why there cannot exist any other notes between **C, D, E, F, G, A, B, C** and their minor tonalities? Accordingly, the minor and the major tonalities of the musical system correspond remarkably well to the aphelion and perihelion of the different planetary velocities. As LaRouche asserted:

“It is crucial, that the organization of the musical scale follows conceptually the arrangement shown by Kepler, in Kepler’s treatment of the

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<sup>4</sup> Plato, *Phaedrus*, 247c. Translated by R. Hackforth.

<sup>5</sup> See also Plato’s epistemological image of a quadratic divided line between the visible and the intelligible, *Republic VI*, 509-510.

musical harmonies of the solar orbits and the associated harmonic ratio values of their orbital velocities. This means that the necessary and sufficient (i.e., scientific) determination of the musical scale is consistent with the physical universe of Cusa, Kepler, Leibniz, et al., but not with the schema of mathematical imagination adopted by Descartes, Newton, Kelvin, et al.

“The same argument applies to vocal polyphony in general, as also to vocally determined, natural registration, and exactly determined, natural singing-voice species register-shift.

“In the universe of Cusa, da Vinci, Kepler, Leibniz, et al., the laws of the universe are coherent with a musical quality of harmonic ordering. We can show this more readily than otherwise, by studies of the existence of ‘register shifts’ within the extended span of the complete electromagnetic-frequency scale, for a scale starting below the frequency of human-brain ‘alpha waves,’ up through very energetic ‘gamma waves.’

“We must go further, as physics, including biophysics, demands this. We must surpass a simply linear notion of continuous increase of frequency (from ‘2,’ onwards), to the realm of ‘non-linear spectroscopy.’ This latter, ‘non-linear spectroscopy,’ assumes overwhelming importance as we focus upon the biophysical domain.”<sup>6</sup>

It is crucial, therefore, that the human mind be able to follow the same ordering pathway conditions as our Keplerian musical and astromusical system; and therefore, that all human beings be able to articulate the creative process whose potential is hidden in those Lydian divisions. This is the character that Leonardo’s knots also embody. However, the process of discovering its principle of composition is more complex than simply following the look-alike aspect of curve fitting, or more profound than simply replicating some ordering of numbers. In this view, the growth process of the mental and physical universe must reject

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<sup>6</sup> Lyndon LaRouche, *The Science of Music: Solution To Plato's Paradox of 'The One' And 'The Many'*, EIR, July 7, 2017, p. 73. Originally written, January 25, 1991, and published in *A Manual on the Rudiments of Tuning and Registration*, Schiller Institute Inc. 1992.

change coming from simple-linear measures and adopt a multiply-connected non-linear measure of transformation; therefore, the secret is how to find the measure of untying the knots. The axiomatic evidence we are looking for must lead us to higher orders of incommensurable magnitudes of transformation such as the growing progress from non-life, to life, and from life to cognition. For this reason, LaRouche called for transforming our national system of education into a Socratic method of approach to axiomatic transformations of ideas based on resolving Plato's paradox of the One and the Many. As LaRouche concludes:

“By *creative processes*, we mean the same kind of mental processes which generate, transmit, and assimilate new, valid discoveries of fundamental principle in physical science. This occurs as a *Many* into *One* transformation, typifying so the required solution to the *Parmenides* paradox. Since this process is unique and indivisible, every individual mind engaged in generating concepts which are valid, and new to it, to this effect, is an *axiomatically sovereign quality of individuality*.

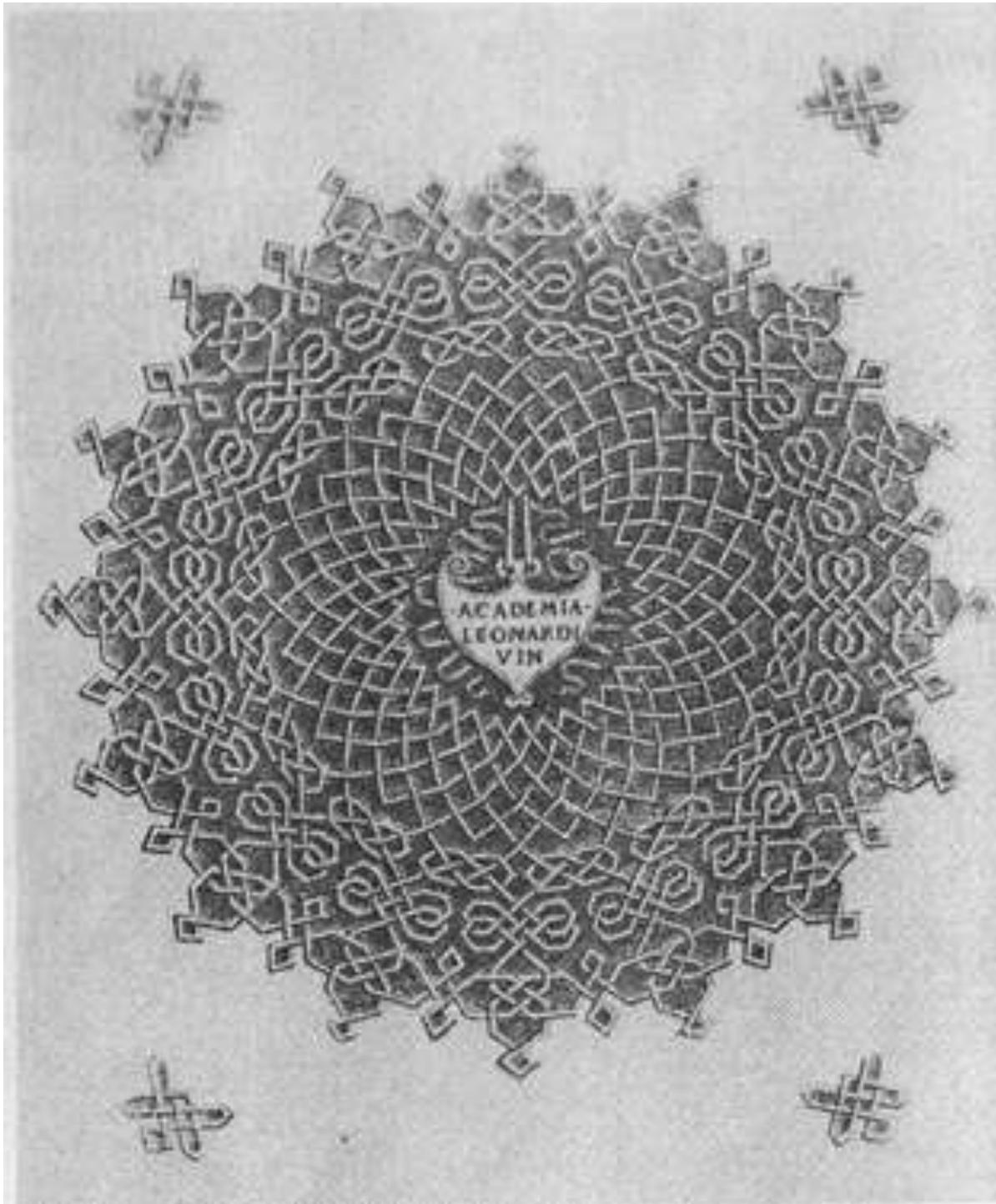
“The case of physical science, the uplifting of man's existence through scientific and technological progress, shows that the self-development of individual mental creative processes, to produce valid changes for the better in man's comprehension of universal physical laws, puts such individual mental-creative processes in a special kind of direct, correspondence with the Will of the Creator.

“Thus, in valid scientific progress, the primary relationship to knowledge of the individual's creative-mental processes is to the *Mind (Will) of the Creator*, and only by derivation to objects in the universe.”<sup>7</sup>

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<sup>7</sup> Lyndon LaRouche, *The Science of Music: Solution To Plato's Paradox of 'The One' And 'The Many'*, EIR, July 7, 2017, p. 73. Originally written, January 25, 1991, and published in [\*A Manual on the Rudiments of Tuning and Registration\*](#), Schiller Institute Inc. 1992.

## LEONARDO'S POLYPHONIC KNOTWORKS



Leonardo Knot No. 1.



“Fire” by John Kouns.<sup>8</sup>

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<sup>8</sup>John Kouns, [\*Da Vinci Knots History\*](#).

For Leonardo, the creative process works by applying the required principle that Plato used to solve the Parmenides ontological paradox of the One and the Many by means of Nicholas of Cusa's *coincidence of opposites*.

Leonardo composed Knot No. 1 with three motifs: 1 outer rim crown of 16 biquadratics (yellow), 4 different quatrefoil knotworks (red and orange) which he intertwined together 4 times into a central rosace intersecting a 16 point torus (blue) whose Poloidal/Toroidal ratio is 3/16; thus, holding together the entire biquadratic composition as a One. The Oneness of Leonardo's Lydian biquadratic design moves according to a principle similar to that of Beethoven's [\*String quartet No. 16 Opus 135\*](#). As Lyn stated:

“The last quartets of Beethoven, beginning with the Opus 127, epitomize the opening into a new dimension of classical musical composition. Since then, the Opus 135, the best classical composers through Brahms, enriched the use of Beethoven's heritage; but they budged music as a whole not an inch further ahead, to this day. Once, by the aid of insights contributed to young musical masters by a science of music, there will be a more adequate assimilation of what the late quartets represent. Once the first truly sovereign musical composition reflecting the principle of those quartets has been heard, we shall know by that sign that the lesson has been mastered, and then music shall, at last, move ahead once more.”<sup>9</sup>

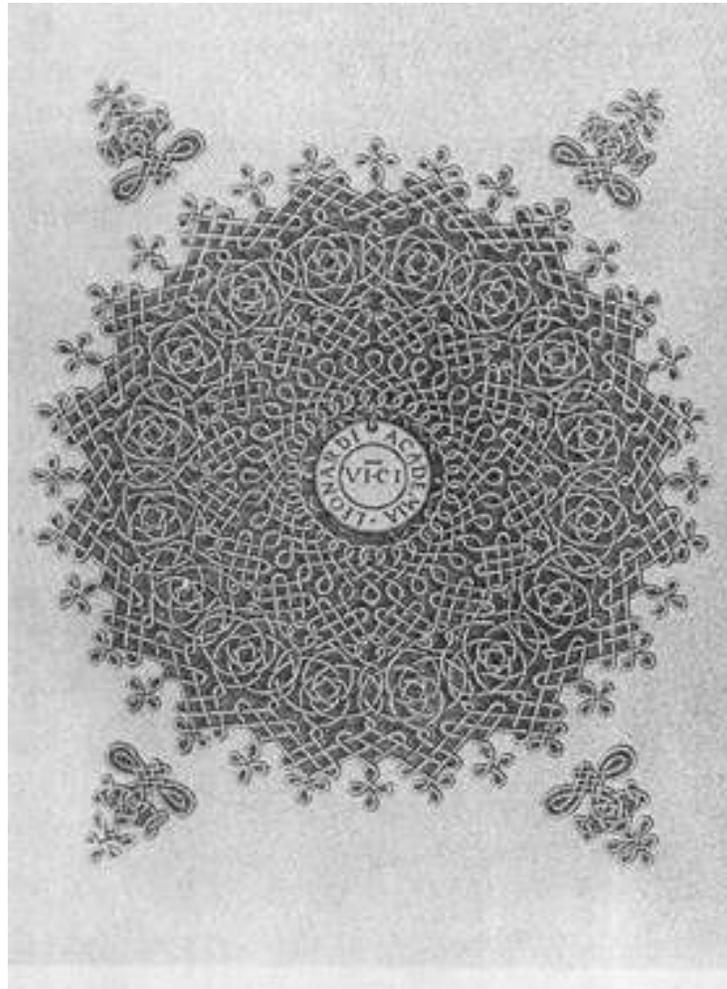
The quality that LaRouche attributes to the principle of Beethoven's [\*Late Quartets\*](#) is galactic in character because they reach out to a higher universal in the sense that human beings must go beyond the planetary view of themselves in order to reach out beyond the Solar System and become creative as extraterrestrial galactic thinking beings.

The point to be made, therefore, is that a higher degree of freedom should be added to our understanding of the universe in order for mankind to go from the solar system to the galactic domain. From the standpoint of physics, this requires a

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<sup>9</sup> Lyndon LaRouche, [\*The Science of Music: Solution To Plato's Paradox of 'The One' And 'The Many'\*](#), EIR, July 7, 2017, p. 77.

new higher dimensionality of motion to be added to every moving body and soul in the galaxy. From a political standpoint, this also means that the human mind must find the way to a new higher dimensionality such that every human being can develop within the new domain of the common aims of mankind. So, to return to Plato's thinking about the soul's immortality "beyond the heavens": "...Now, even as the mind of a god is nourished by reason and knowledge, so also it is with every soul that has a care to receive her proper food; wherefore, when at last she has beheld being, she is well content, and contemplating truth, she is nourished and prospers, until the heaven's revolution brings her back full circle."<sup>10</sup>



Leonardo Knot No. 5.

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<sup>10</sup> Plato, *Phaedrus*, 247d.



'Leap Frog' by John Kouns

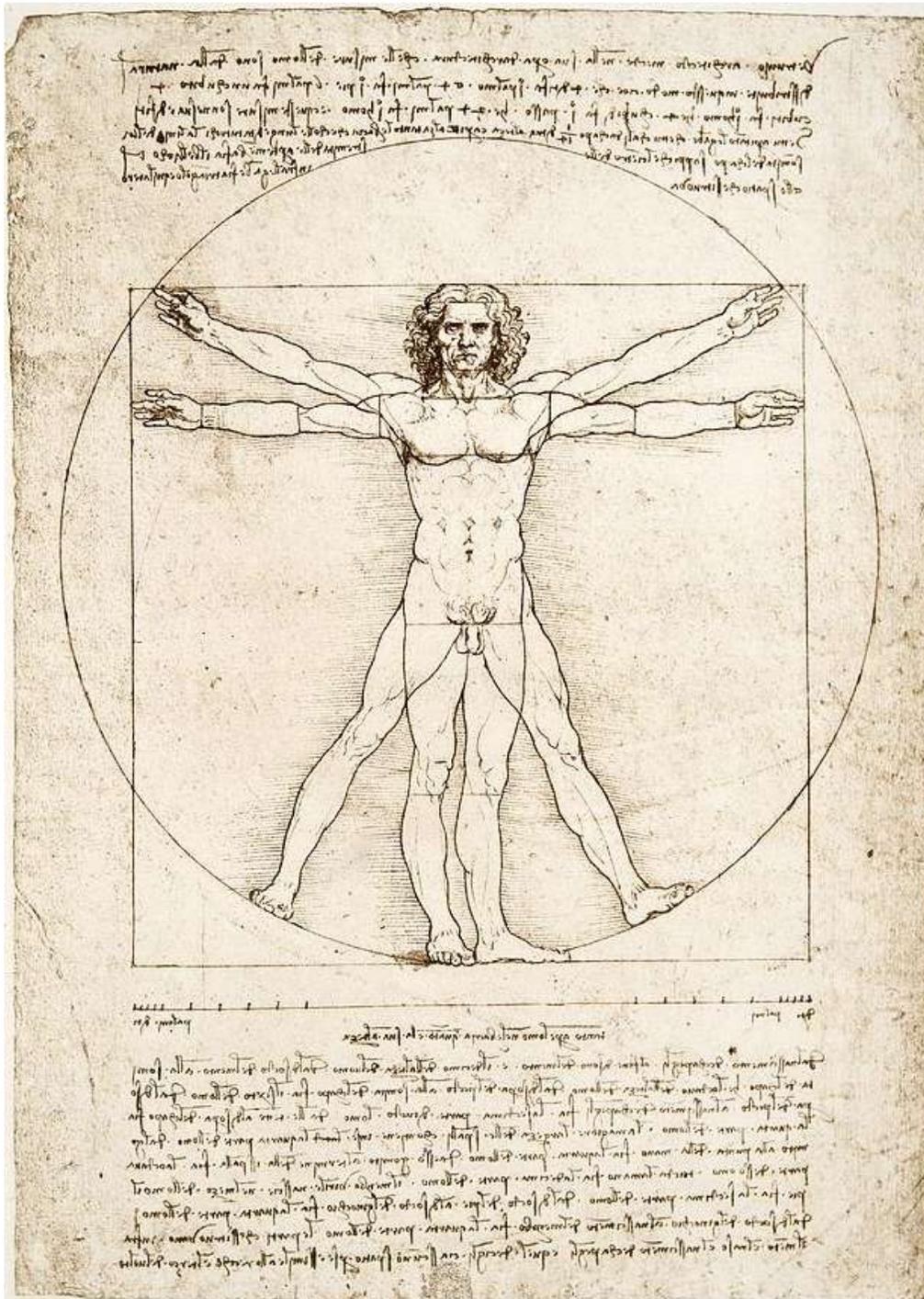
I recall, here, Leonardo's Knot No. 5, from my previous report, and the central anomaly of the copy that the contemporary artist, John Kouns, made above called "Leap Frog." The anomaly is visible for all to see (in yellow), but what does it mean? How can three sets of 8 jumping frogs generate two series of 16 roses and 16 quadrangles? That is very strange indeed. How can the cause of something be so unlike the effect it produces?

Knot No. 5 is, in a manner of speaking, Leonardo's most enigmatic and perplexing solution to Nicholas of Cusa's paradox of the quadrature of the circle, which was the most significant paradox that artists had to tackle and resolve during the Italian Renaissance; a paradox which must be solved again today by reliving the pathway of the contemporary searching soul.

For those who are not familiar with this paradox, it is the nightmare of all professional mathematicians, because it warns them against the temptation of becoming mathemagicians. The problem consists in the challenge of constructing a square whose area is equal that of a given circle. The squaring of the circle is often used as a metaphor for trying to do something that is impossible. The irony, however, is that trying to do the impossible is the only challenge worth attempting. Leonardo best illustrated the problem with his drawing of the *Vitruvius Man*. Note how in Leonardo's *Vitruvius Man*, the human measure encompasses both the square and the circle in a unique way. Leonardo's script above and under his drawing says how he did it:

“For the human body is so designed by nature that the face, from the chin to the top of the forehead and the lowest roots of the hair, is a tenth part of the whole height; the open hand from the wrist to the tip of the middle finger is just the same; the head from the chin to the crown is an eighth, and with the neck and shoulder from the top of the breast to the lowest roots of the hair is a sixth; from the middle of the breast to the summit of the crown is a fourth. If we take the height of the face itself, the distance from the bottom of the chin to the under-side of the nostrils is one third of it; the nose from the under-

side of the nostrils to a line between the eyebrows is the same; from there to the lowest roots of the hair is also a third, comprising the



Leonardo da Vinci's "Vitruvius Man" circa 1490.

forehead. The length of the foot is one sixth of the height of the body; of the forearm, one fourth; and the breadth of the breast is also one fourth. The other members, too, have their own symmetrical proportions, and it was by employing them that the famous painters and sculptors of antiquity attained to great and endless renown. Similarly, in the members of a temple there ought to be the greatest harmony in the symmetrical relations of the different parts to the general magnitude of the whole. Then again, in the human body the central point is naturally the navel. For if a man be placed flat on his back, with his hands and feet extended, and a pair of compasses centered at his navel, the fingers and toes of his two hands and feet will touch the circumference of a circle described there from. And just as the human body yields a circular outline, so too a square figure may be found from it. For if we measure the distance from the soles of the feet to the top of the head, and then apply that measure to the outstretched arms, the breadth will be found to be the same as the height, as in the case of plane surfaces which are perfectly square.”<sup>11</sup>

The problem of the quadrature of the circle must have circulated in every artist workshop of Italy during the Renaissance; but, not every artist was able find a solution to it. The irony, here, is that Leonardo’s “frogs” are jumping the invisible axiomatic barrier of the circle between the barely visible circumscribed and subscribed squares as if to tell the spectator: “Hey, look how joyful it is to go from the flat two-dimensional domain to the three-dimensional domain.”

Why would Leonardo be so enthusiastic about this apparent frivolous exercise? What has he discovered that we have not? The answer, again, can be found in Plato’s view on the immortal soul in “that place beyond the heavens”:

“...And while she is borne round, she discerns justice; its very self, and likewise temperance (*sophrosyne*) and knowledge, not knowledge that is neighbor to becoming and varies with the various objects to which we

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<sup>11</sup> Vitruvius. "I, "On Symmetry: In Temples And In The Human Body"". Ten Books on Architecture, Book III. Translated by Morris Hicky Morgan. Harvard University Press. Retrieved 15 October 2020 – via Gutenberg.org.

commonly ascribe being, but the veritable knowledge of being what veritably is. And when she has contemplated likewise and feasted upon all else that has true being, she descends again within the heavens and comes back home.”<sup>12</sup>

Leonardo's stratagem was to have the jumping frogs become invisible in the finished product (see Knot No. 5, where not a single frog can be seen). Their individual inclusion cannot be distinguished unless the artist follows the torturous pathway of discovery of the immortality of the soul and discovers the solution in the leapfrogging process itself. It is as if the leapfrogging had been inserted in order to tell the observer: “The truth of what you are discovering does not belong to the domain of sense perception. It is in the lofty performative domain located beyond the heavens, in a divine-like inspiration.”

Leonardo's poetic way of solving the mathematical problem of squaring the circle shows how to performatively go from a lower manifold to a higher manifold; that is, how any artist who is willing to go beyond the limitations of the Middle-Ages is able to break the shackles of flat deductive reasoning. However, such an accomplishment can only take place by embracing the principle of creativity through a higher form of circular action in the simultaneity of eternity; that is, by bringing the future, through the past, back to the present.

Thus, the paradox of the quadrature of the circle becomes the metaphor for how to add a new degree of freedom in physical space-time; an action which brings the highest joy to the soul of a human being, when he or she replicates what God's mind intended his or her mind to discover.

### **CELTIC AND ISLAMIC KNOTS**

The most interesting of Celtic knots were called the “Trinity Knots,” because they were used to illustrate the Christian mystery of the Holy Trinity by showing a triple pathway going indefinitely in and out of itself and in and out of a circle, or merging with the circle (see the Mitsubishi Logo). The Trinity Knot is

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<sup>12</sup> Plato, *Phaedrus*, 247e.

also interpreted as illustrating the connection among mind, body, and spirit. A single knot rotating without end served also as a symbol of the eternal circle of life. In all events, such Celtic knots are not mere decoration; and this may be the reason why they are often used as spiritual omens in jewelry or pendants. However, these knots have more profound implications.



Triquetra, the Celtic Trinity Knot and the Japanese Mitsubishi logo

Celtic knots are very old forms of interwoven craft patterns whose original constructions represented spiritual pathways of perpetual or cyclical motions, always coming back to their origins, something like a self-generated pathway of life managing to lead you back to where you started from. Such knots also symbolized friendship and love between two individuals who are tied together as one and united into a singular purpose.

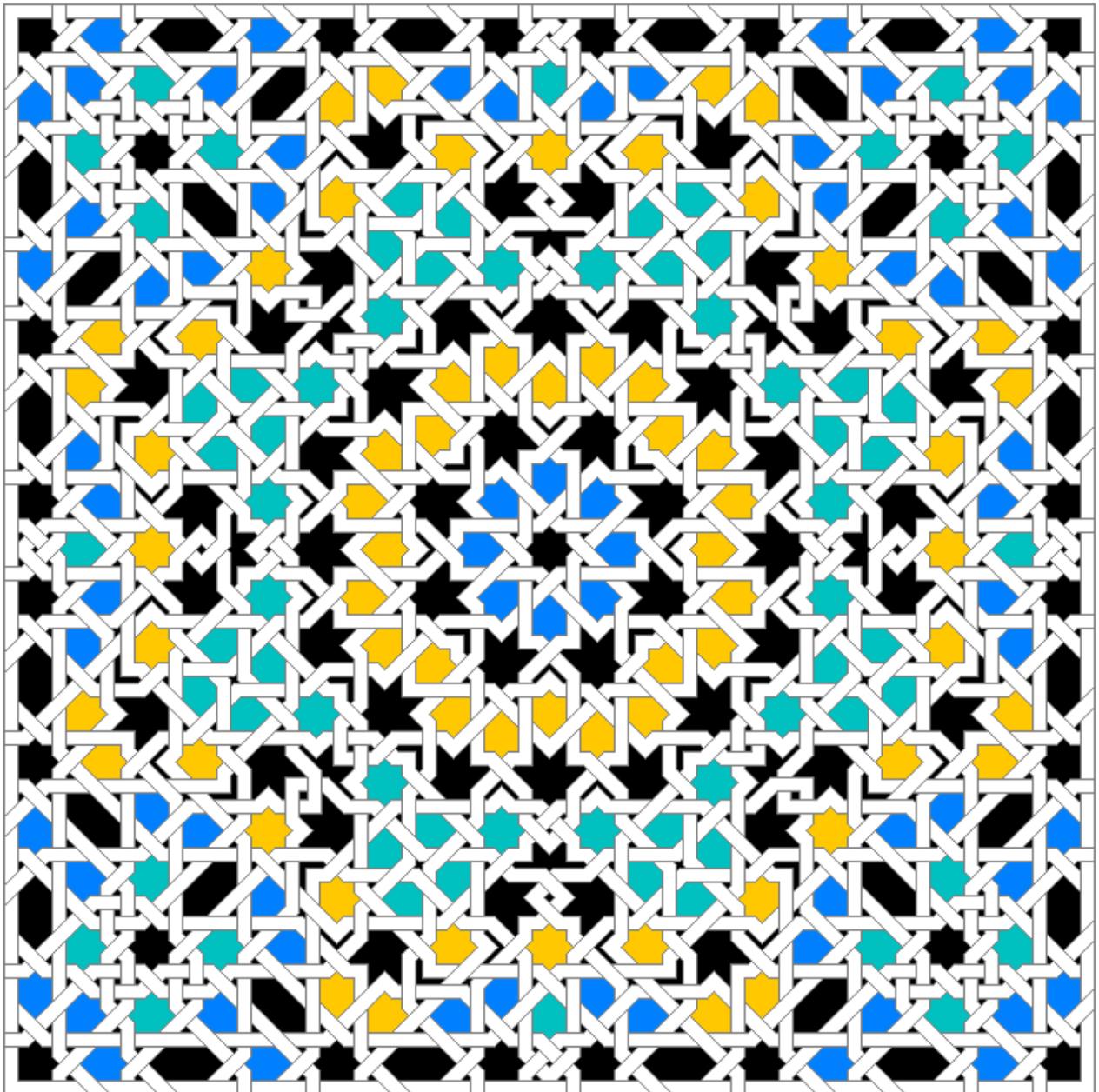


Celtic Sailor Knot



Celtic Shield Knot

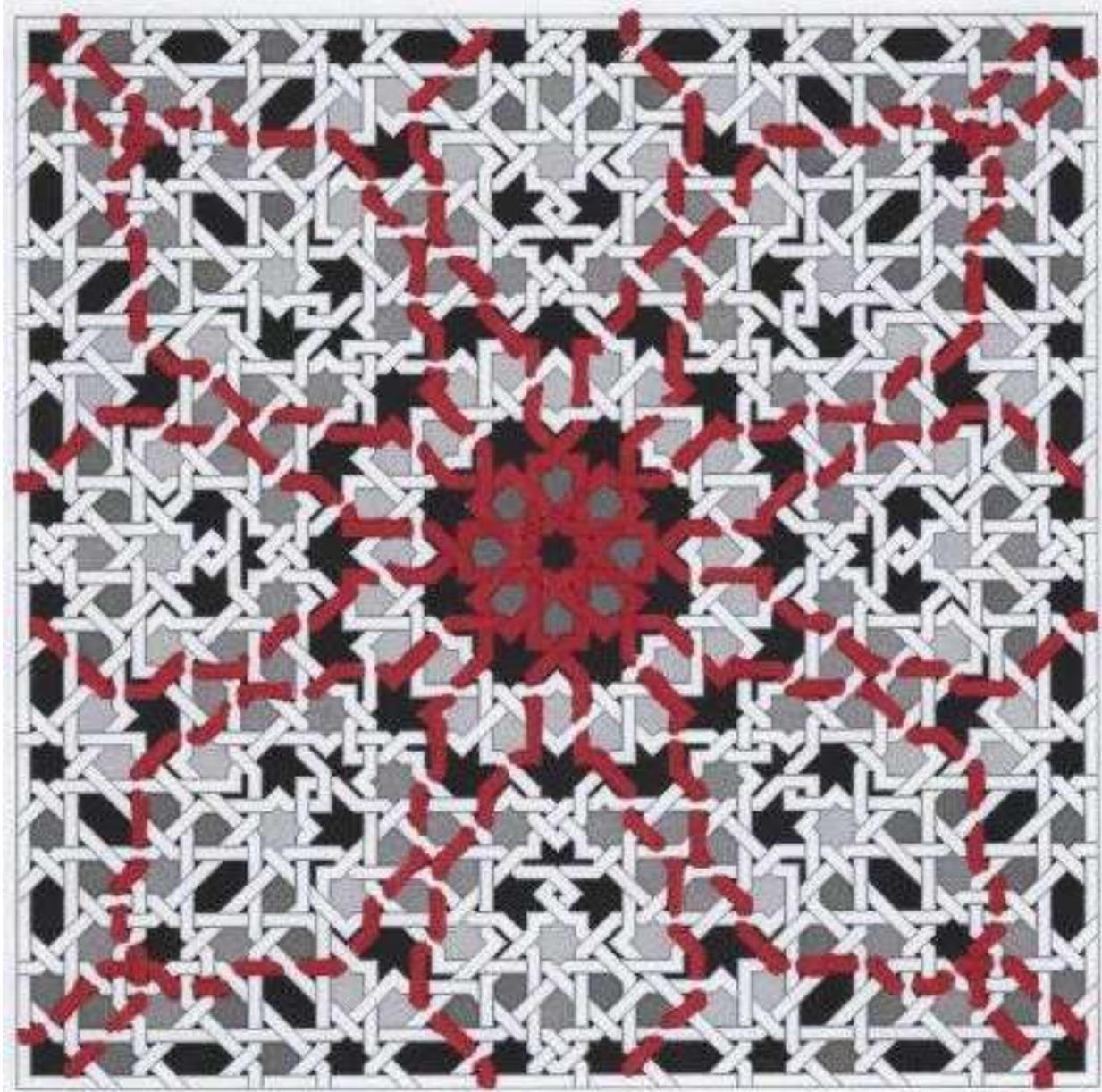
Celtic Sailor Knots sometimes represented two hearts tied together into a single continuous motion. The Celtic Shield Knot represents the idea of shaping a square knot into a circular form, as if it were trying to square the circle or invoke triply connectedness.



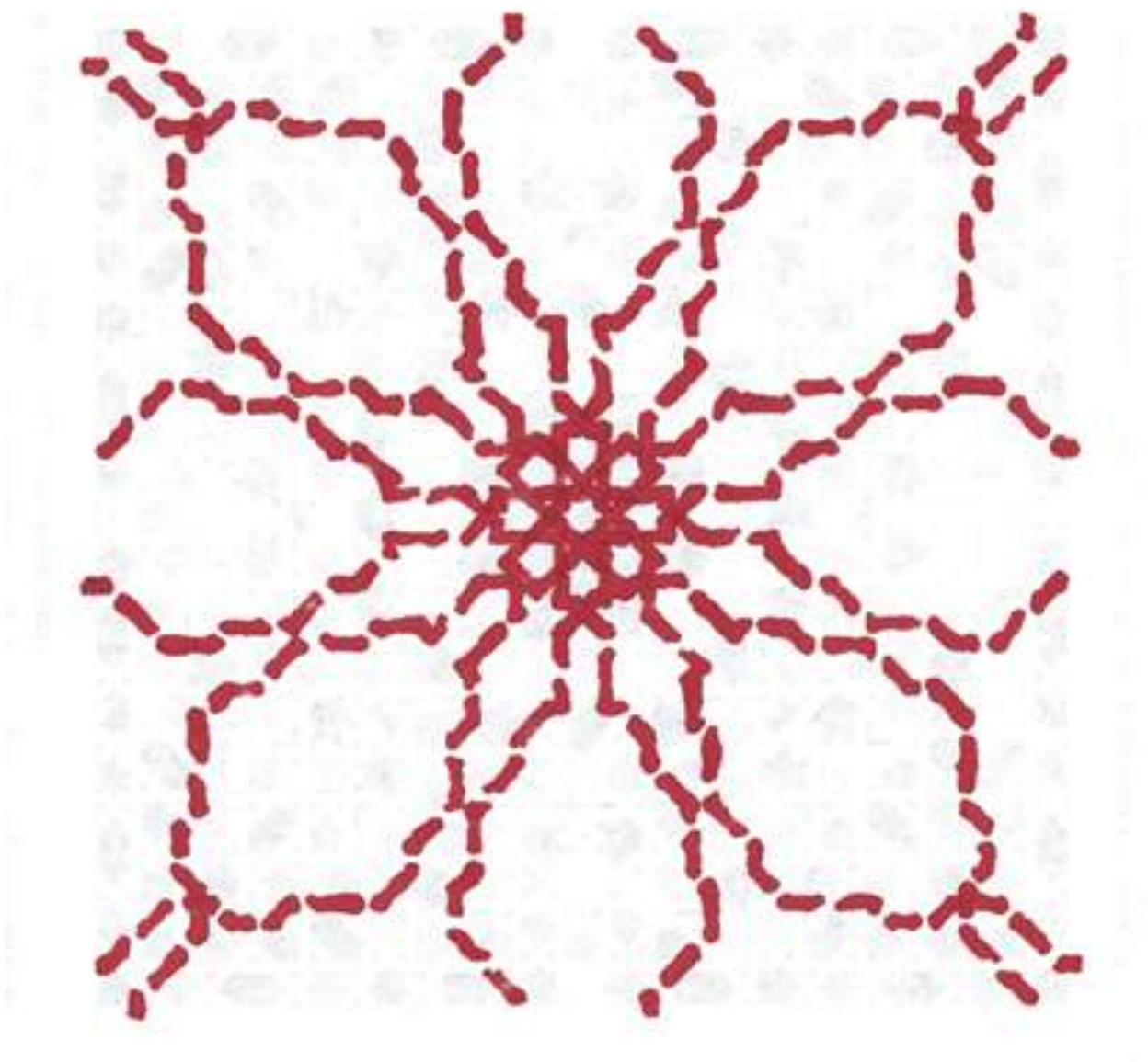
Islamic Interlacing Knot Pattern from the Alhambra palace, Grenada, Spain, circa 14<sup>th</sup> century AD. All of the pathways are different yet all of the octagonal shapes are the same biquadratics

Similar knots can also be found in Coptic and Islamic art. Moorish Knots have a geometrical purpose of affecting the mind with symmetry and rotational action reflecting the perfection of Allah and the imperfection of man. The key to understanding the knot pattern from the Alhambra Palace above can be found by

tracing the eight pathways starting at the four corners of the square. The discovery of the meaning of the puzzle will become intelligible if you take the following steps across the square from one side to another:



Trace patiently and separately, one by one, each of the eight pathways starting from the four corners of the square, and follow each one, from beginning to the end, without missing a single step.



You will discover that each pathway pattern, taken individually, is not harmonious but completely erratic, and appears to be meaningless. Each pathway, by itself, fails to bring you closer to discovering the meaning and the harmony of the whole. However, if you follow all of the 8 pathways, and see them all together in your mind's eye, as a One, you will discover the meaning of your effort and you will find peace and harmony by discovering that all 8 pathways form a single octagon, in the center of the square, surrounded by two circles of 16 and 24 smaller octagons which, thanks to the help of Allah, have been created by multiply-

connected circular action of six directions taken together simultaneously. Thus, the complete unity and harmony of symmetry of the three dimensional circular action producing the octagons becomes meaningful as if to say: The Pathway of Allah is circular and perfect; but the pathway of man is biquadratic and imperfect.

### **PLATO'S TIME FRAME FOR THE SIMULTANEITY OF ETERNITY AND THE CREATION OF THE WORLD SOUL**

In the *Timaeus*, Plato identified that God had located the soul of the universe in a space-time frame such that this “moving image of eternity” was in accordance with his Will. Plato's insight on the subject can be divided into four great Lydian moments of universal creation, which are condensed in the following four statements that Plato wrote on the creation of the universal soul in the *Timaeus*:

“This entire compound He divided lengthwise into two parts which he joined to one another at the center like the letter X, and bent them into a circular form, connecting them with themselves and each other at the point opposite to their original meeting point, and, comprehending them in a uniform revolution upon the same axis, He made the one the outer and the other the inner circle. Now, the motion of the outer circle he called the motion of the same, and the motion of the inner circle the motion of the other or different.” (*Timaeus*, 36bc)

Following this model of the universal soul of the world, then Plato said that God created the universe by connecting two two-dimensional forms of circular actions, one moving to the left and the other to the right of each other, such that both the inner and outer circles moved in opposite directions in order to generate a sphere which became divided into six different directions, up, down, left, right, under, and over, all moving together, simultaneously. Secondly, Plato stated:

“Now, when the Creator had framed the soul according to His Will, he formed within her the corporeal universe, and brought the two together and united them, center to center. The soul, interfused everywhere from the center to the circumference of heaven, of which also she is the external

envelopment, herself turning in herself, began a *divine beginning of never ceasing and rational life enduring throughout all time.*" (*Timaeus*, 36de)

This time reference of the world's soul represents Plato's notion of creative time which can be understood as being in the *simultaneity of eternity*, because if there is a "*beginning of never ceasing,*" such a form of time is not only *unending* in its duration span, but is also everywhere alike, *simultaneously*, throughout that process of change within the sphere; that is, it is a time of truth everywhere past, present, and future within a single and eternal self-subsisting space-time frame. Thirdly, Plato added:

"And, when Reason, which works with equal truth, whether she is in the circle of the different or of the same – in voiceless silence holding her onward course in the sphere of the self-moved – when reason, I say, is hovering around the sensible world and when the circle of the diverse also moving truly imparts the intimations of sense to the whole soul, then arise opinions and beliefs sure and certain. But, when reason is concerned with the rational, and the circle of the same moving smoothly declares it, then intelligence and knowledge are necessarily achieved. And if anyone affirms that in which these two are found to be other than the soul, he will say the very opposite of the truth." (*Timaeus*, 37bc)

Such is Plato's external introspection or internal extrospection of the world's soul and its physical dress, which gives an image of the highest form of space-time that man could ever conceive; that is, when he attempts to look into God's mind within the process of changing universal physical space-time understood as the "moving image of eternity." Fourthly, Plato stated:

"Now, the nature of the ideal being was everlasting, but to bestow this attribute in its fullness upon a creature was impossible. Wherefore, He resolved to have a moving image of eternity, and when He set in order the heaven, He made this image eternal but moving according to number, while eternity itself rests in unity, and this image we call time." (*Timaeus*, 37d)

The ability of recalling events of the past in synchronization with the future is a unique quality of the creative process of the human mind which, by identifying the future as passed and the past as the future at the same present moment, brings human intelligence and divine intelligence together in the form of *Imago Dei*. What brings those two reminiscent realities together is the *isochronicity of equal truth in space-time* via a single six-directions-pathway, such as represented by the historical perspective which unites Pythagoras, Socrates, Plato, Cusa, Leonardo da Vinci, Kepler, Leibniz, and LaRouche, within the same time frame of the *simultaneity of eternity*.

## CONCLUSION

I think the most concise statement about this crucial experiment of the *isochronicity of equal truth in space-time* is to be found in Plato's idea of coincidence between the human mind and God's Mind. That's the epistemological coincidence I keep looking for as opposed to a simple perception between momentous events of universal history. As Plato said:

“God invented and gave us sight to the end that we might behold the courses of intelligence in the heaven, and apply them to the course of our own intelligence which are akin to them, the unperturbed to the perturbed, and that we, learning them and partaking of the natural truth of reason, might imitate the absolutely unerring courses of God and regulate our own vagaries.”<sup>13</sup>

Plato's secret, here, lies in the self-moving quality of the soul as the self-generating Lydian intervals of the well-tempered musical system move the human soul through all of the emotional keys in tune with the knowledge of the Good, like the Sun directs the planets. However, as if he was planting the seed for St. Paul's *Corinthian 1, 13*, Socrates concludes at the end of *Charmides*: “And yet, my dear Critias, none of these things will be well or beneficially done, if the science of the Good be wanting.”<sup>14</sup>

**FIN**

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<sup>13</sup> Plato, *Timaeus*, 47bc.

<sup>14</sup> Plato, *Charmides*, 174d.