

sovereignty and government by the consent of the governed.

In Chapter VII of the *Hunt for Wisdom*, Cusanus traces the basis for his discovery of the species of transcendental numbers through the problem of the quadrature of the circle, to the ninth chapter of Dionysius' *The Divine Names*. Cusanus writes, "the great Dionysius asserts in the ninth chapter of *On Divine Names*, that that first eternal is inflexible, inalterable, unmixed, immaterial, most simple, not indigent, inaugmentable, irreducible, has not become, is always existing."

He then says: "I take two of these, namely, the inaugmentable and the irreducible, and hasten with them to the hunt, and I say that the inaugmentable cannot be greater; therefore it is the maximum. The irreducible cannot be smaller; it is therefore the minimum. Hence, because it is equally the maximum and the minimum, it is in no way smaller, since it is the maximum, and in no way greater, since it is the minimum, but rather the most precise, formal, and exemplary cause and measure of every thing great or small."

Cusanus then applies this isoperimetric, minimum-maximum conception of the infinite, as transcending that which can be described as lesser or greater, to the domain of aesthetics: "As I have shown in the booklet *On Beryllus*, in the enigma of the angle, the maximum and at the same time minimum angle is necessarily the most adequate formal cause of all angles which can become. And it is not only the formal cause, but also the efficient and final cause (as Dionysius shows, where he writes concerning beauty). For Beauty, which is that which it can be, is inaugmentable and irreducible, since it is at the same time the maximum and the minimum, is the actuality of all potential-to-become-beautiful, effecting everything beautiful, and as far as its capacity admits, conforming and converting it to itself."

In his commentary on *The Celestial Hierarchy*, Rorem documents the influence of this Dionysian work, as well as the writings of St. Augustine, on Christian aesthetics. For example, he points out that during the Ninth Century Hilduin, abbot of St.-Denis, had identified the Pseudo-Dionysius with the

legendary Denys of earliest Christian history in France and had completed a Latin translation of the Dionysian writings around 835. Suger, abbot of St.-Denis from 1122 to 1151, based the birth of Gothic architecture upon the Dionysian concept expressed in *The Celestial Hierarchy*, that "the appearances of beauty are the signs of an invisible loveliness."

The key scientific concept developed by Dionysius is that emphasized in Lyndon LaRouche's essay "On the Subject of Metaphor" (*Fidelio*, Vol.1, No. 3, Fall 1992). Knowledge can only be transmitted between two human beings, not linearly, but rather metaphorically through paradox. In *The Celestial Hierarchy*, Dionysius emphasizes that "incongruities are more suitable for lifting our minds up into the domain of the spiritual than similarities are." The purpose of beautiful art, therefore, is to lift our minds above the incongruities of the visible domain to the invisible domain of God, Who, as Beauty itself, is the self-similar cause of all incongruous dissimilarities.

—William F. Wertz, Jr.

Murder Will Out

There are no doubt many more cover-ups locked away in the dusty closets of Her Majesty's Government, and in the musty attics of Britain's landed aristocrats. Here's one that has been brought to light after the passage of a mere four hundred years. The death of playwright Christopher Marlowe, Shakespeare's contemporary, author of the biting dramas, *The Jew of Malta*, *Doctor Faustus*, and *Tamberlaine* among others, is now proven beyond doubt to have been murder, and not the casual accident of a "bar-room brawl" which was the standing cover story until now.

Charles Nicholl's book is thoroughly researched, from sources in England and Continental Europe, and very well documented. For one who has known for years that murder was, so to speak, the name of the game, the book is a real delight to read. One to put away for the

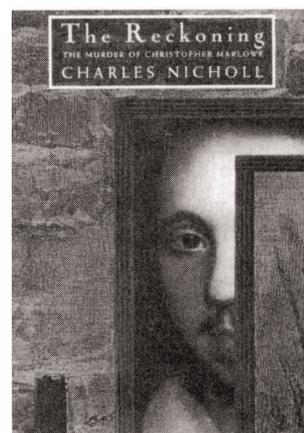
autumn, as the daylight hours draw shorter, and evening becomes the time to relax with a good book that is a bit unusual.

Not one for the beginner perhaps, but well worth the effort.

Nicholl is not satisfied with clearing up the question, "murder or not?" He also takes a stab at getting to the proverbial bottom of things.

There he finds—no surprise for anyone who has been around over the last couple of generations—Her Majesty's Privy Council and the intelligence network put together by the Venetian *eminence grise*, the thug Elizabeth I called "my Moor," Francis Walsingham.

Yes, it seems that Marlowe's murder was sanctioned by Elizabeth's Privy Council; his presence in the town of Deptford, one mile up river from the Queen's favorite palace at Greenwich, arranged from within the Privy Coun-



The Reckoning: The Murder of Christopher Marlowe
by Charles Nicholl
Harcourt Brace, New York, 1994
413 pages, hardbound, \$24.95

cil; his companions at Mistress Bull's house (Frizer, Skeres, and Poley), all part of the shadowy underworld of Walsingham's plots and counter-plots. And, Mistress Eleanor Bull herself,

uncommonly well-connected into the heart of the Queen's household through her Whitney-family bedchamber ties.

No need here to go through all the details. Get ahold of the book, and I'm sure you'll follow along quite happily.

But, take a moment on the broader matter. Elizabeth's "Moor" is known to this day as the "founder" of the British Secret Intelligence Service. What a genesis is here portrayed? What unnatural coupling could ever have produced such a monstrous brood of whelps?

Well, Nicholl gives us half the story, the blackmail, the forgeries, the slanders, the frame-ups, the murders, and

the under-legal-cover executions. Want an enemy removed? Have Walsingham's secretary Thomas Phelippes forge some incriminating correspondence, and plant it on him. So exits Mary Queen of Scots. And all of the others who were in any way involved in the matter of the succession to Elizabeth.

Clear it is that Marlowe was bound up in all this, knowing matters that others wished he didn't.

Unclear, unasked, is the matter of for whom Elizabeth's Moor worked. No difficulty—with 20/20 hindsight—to say that, like his namesake Shakespeare's Othello, he was Venice's Moor,

doing Venice's dirty work.

That oversight can be readily forgiven once the digging that went into ending the "bar-room brawl" cover-up is appreciated.

And, with the blood of the Lockerbie passengers, Alfred Herrhausen, Jürgen Ponto, Aldo Moro, John F. Kennedy, still crying from the streets and sidewalks for justice, it is worth asking once again, how, now, four-hundred years later, oaths of loyalty to the British crown, and life-long secrecy, still provide the wraps which enshroud the grimest of crimes.

—Christopher White

The Uses of History

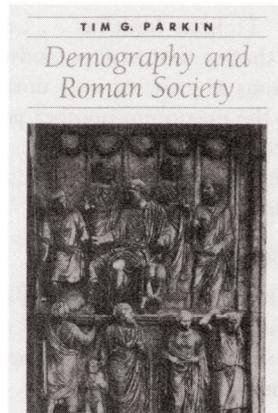
We study history to make the world better. This is the maxim of Schiller's celebrated *Universal History*, and of Condorcet's: *History is the history of human progress*. Thus, writing history presupposes both a moral purpose, and an intelligible (i.e., causal) representation of the subject matter; and these aims should be the motivation of those who write it, as we use their work to *make history* ourselves.

In our time, and with his usual profound simplicity, Lyndon LaRouche has distinguished as key yardsticks for the intelligible representation of history, the study of *demography* (i.e., the parameters of the human population) and *physical economy* (which, by subsuming scientific development under the category of *technology*, shows us how the human population reproduces itself materially through its spiritual activity).

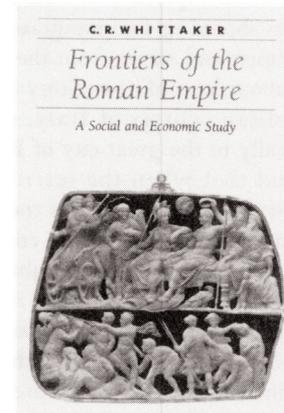
Unfortunately, the history of Rome has often been written for a different, perverse purpose: to guide the oligarchic administration of empire. Such was the case of the British Lord Shelburne's journalist scribbler Edward Gibbon's *Decline and Fall of the Roman Empire*, and of the Rockefeller-Harriman eugenicist coterie's opus, Tenney Frank's 1935, five-volume *Economic Survey of Ancient Rome*. And thus today, at the endpoint collapse of the Twenti-

eth Century, the Roman example is dredged up by such touted think-tankers as Jean-Christophe Ruffin in his *The Empire and the New Barbarians*. And certainly, all the elements of comparison are present: systemic economic disintegration, continuous warfare in the hinterlands, population crisis, plagues, and the vast social dislocations and population migrations they engender.

It is against this background that these two useful specialist studies in the Johns Hopkins "Ancient Society and History" series should be read. Both



Demography and Roman Society
by Tim G. Parkin
Johns Hopkins University Press,
Baltimore, 1992
225 pages, hardbound, \$32.50



Frontiers of the Roman Empire: A Social and Economic Study
by C.R. Whittaker
Johns Hopkins University Press,
Baltimore, 1994
330 pages, hardbound, \$39.95

books present elements which may be used to assemble an intelligible representation of the Roman Empire's decline, from which we may draw our own moral assessments. Whether the authors understand *history*, or prepare us to *make history* ourselves, is another matter.

Demography

Tim Parkin's *Demography and Roman Society* began as the author's doctoral