

Conjunctions of Mind, Soul and Body from Plato to the Enlightenment

STUDIES IN THE HISTORY OF PHILOSOPHY OF MIND

Volume 15

Editors

Henrik Lagerlund, *The University of Western Ontario, Canada*
Mikko Yrjönsuuri, *Academy of Finland and University of Jyväskylä, Finland*

Board of Consulting Editors

Lilli Alanen, *Uppsala University, Sweden*
Joël Biard, *University of Tours, France*
Michael Della Rocca, *Yale University, U.S.A.*
Eyjólfur Emilsson, *University of Oslo, Norway*
André Gombay, *University of Toronto, Canada*
Patricia Kitcher, *Columbia University, U.S.A.*
Simo Knuuttila, *University of Helsinki, Finland*
Béatrice M. Longuenesse, *New York University, U.S.A.*
Calvin Normore, *University of California, Los Angeles, U.S.A.*

Aims and Scope

The aim of the series is to foster historical research into the nature of thinking and the workings of the mind. The volumes address topics of intellectual history that would nowadays fall into different disciplines like philosophy of mind, philosophical psychology, artificial intelligence, cognitive science, etc. The monographs and collections of articles in the series are historically reliable as well as congenial to the contemporary reader. They provide original insights into central contemporary problems by looking at them in historical contexts, addressing issues like consciousness, representation and intentionality, mind and body, the self and the emotions. In this way, the books open up new perspectives for research on these topics.

For further volumes:

<http://www.springer.com/series/6539>

Danijela Kambaskovic
Editor

Conjunctions of Mind, Soul and Body from Plato to the Enlightenment

 Springer

Editor

Danijela Kambaskovic
ARC Centre of Excellence for the History
of Emotions 1100-1800
The University of Western Australia
Crawley, Perth WA
Australia

ISBN 978-94-017-9071-0 ISBN 978-94-017-9072-7 (eBook)

DOI 10.1007/978-94-017-9072-7

Springer Dordrecht Heidelberg New York London

Library of Congress Control Number: 2014940958

© Springer Science+Business Media Dordrecht 2014

This work is subject to copyright. All rights are reserved by the Publisher, whether the whole or part of the material is concerned, specifically the rights of translation, reprinting, reuse of illustrations, recitation, broadcasting, reproduction on microfilms or in any other physical way, and transmission or information storage and retrieval, electronic adaptation, computer software, or by similar or dissimilar methodology now known or hereafter developed. Exempted from this legal reservation are brief excerpts in connection with reviews or scholarly analysis or material supplied specifically for the purpose of being entered and executed on a computer system, for exclusive use by the purchaser of the work. Duplication of this publication or parts thereof is permitted only under the provisions of the Copyright Law of the Publisher's location, in its current version, and permission for use must always be obtained from Springer. Permissions for use may be obtained through RightsLink at the Copyright Clearance Center. Violations are liable to prosecution under the respective Copyright Law.

The use of general descriptive names, registered names, trademarks, service marks, etc. in this publication does not imply, even in the absence of a specific statement, that such names are exempt from the relevant protective laws and regulations and therefore free for general use.

While the advice and information in this book are believed to be true and accurate at the date of publication, neither the authors nor the editors nor the publisher can accept any legal responsibility for any errors or omissions that may be made. The publisher makes no warranty, express or implied, with respect to the material contained herein.

Printed on acid-free paper

Springer is part of Springer Science+Business Media (www.springer.com)

Foreword

The main subjects of essays in this book range in time from the fourth to the eighteenth centuries, and the authors confidently reference intellectual history from Plato (a ubiquitous presence) to Spinoza. The covers of this book shelter a bold array of conceptual schemes, creative projects, scholarly methodologies and interpretative strategies, within many and diverse modern disciplinary areas: literature, history, philosophy, theology, theatre, rhetoric, music, fine arts, medicine and science. The collective direction to the relation of body to mind also functions to display an extraordinary variety of exemplifications and understandings. As the editor suggests in the Introduction, the volume is committed to bringing modern scholarly studies of past mind/body relations into contact with each other, and it celebrates the myriad heterogeneous conjunctions already made between mind (or soul) and body in our long cultural memory.

Without trying to duplicate the editor's outline of where her collection stands in relation to current literature, a good starting point for my reflections is the first essay, where Graeme Miles establishes what becomes an important motif in the book, that the 'Plato' of its title is not a fixed entity but a continually developing influence: 'The Platonic tradition is always transformed in the hands of its major inheritors and the contradictions are among what is most useful in it, most productive.' Miles shows the value of attending to context in interpretation, a context which includes the 'multiple and composite' selves that an individual interpreter might be at different times. So Michael Psellos will sometimes read allegorically, sometimes literally, sometimes for literary pleasure, sometimes for higher truths. As Miles says, '...[t]his implies not just a particular way of being, but also a manner of interpreting, embracing both the earthly and imperfect text and the transcendent meanings produced through its interpretive metamorphosis'. There are times when the body is of more value than the mind, both to the reader/writer and to the human being. In Psellos' appreciation of composite and compositional acts, Miles shows how limiting is the notion of a binarised hierarchy of mind over body as the core of 'Platonism'. In her two essays, Danijela Kambaskovic traces the cultural influences a very different Plato, sympathetic to the 'madness' of love and alive to the ethical value of mutual gazes, and examines the role of moral interpretations of the human senses in the culture of the European Renaissance.

In the context of later medieval religious lyric, Philippa Maddern points out that soul and body, whilst they seemed locked in mutual hostility, were also by definition mutually self-supporting concepts—each being what the other was not—whose union underwrote full human identity, but whose characteristics often seemed worryingly transferred from one to the other. The ‘Platonic’ idea that the soul is imprisoned in the body, Maddern shows, met opposing insistence that they were interdependent entities and identified in loving union. Like Miles, Maddern acknowledges the importance of interpretative context, specifically in this case whether pre- or post-lapsarian, and to do with salvation or damnation. Although Richard Read’s essay is on a totally different subject, his observation that ‘for both Rembrandt and Descartes true being has more the character of a verb than a noun’ seems relevant here to an approach that treats soul/body relations as dynamic and *in situ*, rather than giving them uniform and static definition. Read evokes the astonishing perspectival potential in the modern experience of the presence in art of a being from the past, where he finds, amongst many other things, ‘the impression of continuity between an abiding soul and a changing self’. Once again, the essay deals primarily with a complex, situational and temporally extended activity centred in a work of art and the possibilities of its interpretative ‘invitation’. In the process, the idea of ‘being’ is again productively extended beyond common limits. Read is one of several contributors to point out that ‘Descartes’ is no simple figure, not the bogey-man of mind/body division that he is sometimes made to stand for. Michael Champion’s essay on grief in Gregory of Nyssa is similar in its ability to rethink the set plays of intellectual history, returning a fixed descriptive binary (material/immaterial) to a specific creative environment where the one being can be imagined simultaneously in both a physical earthly form and a perfected state of sanctity.

Read remarks on the ‘intrinsic differences between painting and philosophy as forms of communication’. Given the importance of the relationship between mind (or soul) and body in theological, philosophical and scientific schemes, the topic could also have been a vital preoccupation in European culture even without any presence in literary tradition, and yet it is now quite unthinkable in distinction from that tradition. Perhaps more than any other theme, it is one that has made scientists and philosophers into poets as they contemplate the borders of physical and metaphysical being. William Schipper’s long contribution ends with Hrabanus Maurus’ mystical contemplation of Christ’s loin-cloth in his *carmina figurata* in honour of the Holy Cross. The same medieval author who distinguishes modes and degrees of sexual sin in his *Penitentials* with bureaucratic zeal is ecstatically moved here to celebrate in the hidden penis of Christ’s human body ‘the creator (or the creative power) who makes the created world visible for all mankind’. Like many contributors to this volume, Schipper is alert to the relation of genre to gender in discussion of the relation of bodily passions to the operations of mind or soul. So too, in his essay on bawdy punning on the Shakespearean stage, Laurie Johnson shows the difference that address to a female character makes in the potential for verbal sexual ‘play’, and also suggests that over time the bodily and gendered connections of Shakespearean punning diminish, perhaps because ‘knowledge’ itself is becoming a conceptually disembodied thing. The early modern ‘body-mind’ cedes to a

‘distinction between the human body and the knowledge that a human being may acquire in the world’.

Johnson’s thesis is a large one to rest on such evidence, but his term ‘body-mind’ reminds me strongly of how medieval and early modern writers without a highly developed metaphysical discourse could well express the body-soul relation in physical terms. As Thomas Malory’s Galahad reaches his end, the text says ‘he began to tremble ryght harde whan the dedly fleysch began to beholde the spirituall thynges’. In John Bunyan’s *Grace Abounding*, when the author’s conviction of his damnation is suddenly lifted as he reads Hebrews 12, he writes ‘Then with joy I told my Wife, O now I know, I know! but that night was a good night for me, I never had but few better... Christ was a precious Christ to my Soul that night; I could scarce lie in my bed for joy, and peace, and triumph, thorow Christ.’ These are truly both ‘fleshly’ and ‘spiritual’ moments. The flesh embarrasses some historical milieux and some writers more than others—Wim François gives a fine Counter-Reformation ‘Rig-orient’ example—but, as Karen Pratt’s essay on Jean LeFèvre indicates, even the introduction of bawdy satire and erotic adventure was not always incompatible with the discussion of serious religious and theological issues. The very presence of an ‘Ovid’ as protagonist of *De vetula / La Vieille* offers a challenge to readers about how they think bodily sex fits into the divine creative plan, just as it poses questions about what the real decorum of this literary text is: an entertaining and informative compendium, a flashy parody of scholastic method, a satire on the subject of clerical virginity, an eschatological meditation, or some mixture of these. LeFèvre’s method was apparently not designed to let anyone find easy answers to these matters. In a related way, Bob White’s essay on Shakespeare’s theatre looks at mixed emotions in individual characters and in groups, and at the ‘discrepant awareness’ of emotions between characters, and also between characters and audience. In these generic conditions, White suggests, both the utterance and the interpretation of emotional and mental states through bodily gesture and affect make up a volatile collective enterprise. And even in the formal rhetoric of parliament, Daniel Derrin shows, ‘moving’ required a complex co-operation between the persuasive strategies of the speaker and the ‘bodily memories’ of the listeners.

‘Bodies’ and ‘minds’, if no longer ‘souls’, are naturalised in our daily discourse, yet discursive evocations of the body and mind/soul are never free from involvement in the predominant systems of thought of their periods. Even in less learned texts, when hearts swell with anger or faces grow pale with fear, scientific commonplaces of the day about blood and vital spirits are being mobilised. At a more learned level, as Michael Ovens shows, a poet like John Donne uses the analogy of alchemy in a way that ‘overlaps’ with central Christian doctrine in its conception of ‘virtue’. ‘Alchemical metaphors ... diminish... the contrast between a corrupt body and a heavenly soul in order to shift emphasis to the sympathetic relationships which unite them.’ What Donne seeks in alchemy is an image of ‘continuity through transformation’, an elision of the corruption of death. Ovens makes psychological and poetic sense out of an arcane and now discredited ‘science’. Manfred Horstmanshoff reminds us that science itself is a genre dependent on institutional support, and that important switches in research method, like that from analogical

thinking to empirical investigation, both let literary metaphors detach themselves from science and ‘set ancient medical texts free for historical study’. Yet within this view of scientific change, Horstmanshoff presents an Aristotelian ‘hero’ sublimely resistant to Descartes’ new ideas. No shift in thought happens very suddenly or consistently, it seems, so that the pattern emerging from this collection is of multiple over-lapping head-sets and contexts, a long time-space of simultaneously experienced continuities and discontinuities. In a final and very long essay here, Charles Wolfe and Micaela van Esveld trace not only a history of materialist theories of the soul, but of ‘the presence of materialist “components” or articulated wholes *within* philosophical systems that are not themselves materialistic’, and they invite future materialists to ‘take up the challenge of conceptualising material souls’. The book ends, therefore, looking forward, and with no sense that the many matters it considers are now dealt with, safely stored in the past. It seems a long way from the tendencies to totalisation and reification summoned up by titles such as *The Elizabethan World Picture*, fine book though that was.

Carolyn Dinshaw has recently written in *How Soon is Now?* (2012) that ‘...[t]here are temporalities that are not laminar flows of some putative stream of time, not historicist, not progressive or developmental in the modern sense’. For me, one effect of experiencing so many historical ‘conjunctions’ together in these pages is to feel that people of the past have never lived within discrete ‘eras’ or ‘world-pictures’, but, like us, amidst deep incommensurabilities, and that the more informed one becomes about a period or an idea, the less it will submit to neat temporal placement. Although attempting to understand the past depends on sensitivity to images, contexts and forms of mediation whose operations are no longer patent—that is a main rationale for the sheer amount of historical expertise packed between these covers—whatever we think we understand will always be a present event. The event of reading *Conjunctions* will be a different one for every reader. I think that it will be a work returned to on many occasions, rather than read cover to cover, raided for information, appreciated for subtle formulations of complex processes, and, in its editor’s words, treated as a place of ‘enjoyment and enlightenment’.

Andrew Lynch

Andrew Lynch is Deputy Director of the ARC Centre for the History of Emotions 1100-1800 and a Professor in English and Cultural Studies.

Acknowledgments

My thanks are due to all the contributors to this book, not only because of the enthusiasm with which they wrote for this collection, but also because of their patience with the process of editing. I acknowledge also Dennis Des Chene's contribution on Descartes, which was conceived for this collection, but could not be submitted for reasons of health.

This book is dedicated to the memory of Philippa Maddern, who passed away during its production, in gratitude for her unique combination of gentle friendship and incisive commentary which I shall always miss. I am also particularly indebted to Bob White for his unstinting support and intellectual inspiration. Thank you Bill Schipper for taking notice of a PhD student in the Cambridge University Library in 2004, and for agreeing to indulge her curiosity on the subject of Christ's loincloth in Hrabanus' *In Honorem Sanctae Crucis*. It is wonderful to see that old conversation come to fruition on the pages of this book. Thank you, Charles Wolfe, for our collaborations, and for always having a different point of view. Thank you, formidable researcher Marina Gerzic, for bringing order into chaos, dedication well beyond the call of duty and for your friendship.

Finally, my most heart-felt thanks go to Darren Schwartz and our children, Una and Adam, for their love, vital to all my projects.

Contents

Introduction	1
Danijela Kambaskovic	
 Part I Text and Self-Perception	
 Living as a Sphinx: Composite Being and Monstrous Interpreter in the ‘Middle Life’ of Michael Psellos	11
Graeme Miles	
 Murdering Souls and Killing Bodies: Understanding Spiritual and Physical Sin in Late-Medieval English Devotional Works	25
Philippa Maddern	
 ‘Adam, you are in a Labyrinth’: The First-Person Voice as the Nexus Between Body and Spirit in the Chronicle of Adam Usk	47
Alicia Marchant	
 The Thin End of the Wedge: Self, Body and Soul in Rembrandt’s Kenwood Self-Portrait	69
Richard Read	
 Part II Emotion	
 Grief and Desire, Body and Soul in Gregory of Nyssa’s <i>Life of Saint Macrina</i>	99
Michael W. Champion	
 ‘Variable Passions’: Shakespeare’s Mixed Emotions	119
R. S. White	
 Subtle Persuasions: The Memory of Bodily Experience as a Rhetorical Device in Francis Bacon’s Parliamentary Speeches	133
Daniel Derrin	

Lessons in Music, Lessons in Love 155
 Katherine Wallace

Part III Sex

**Secretive Bodies and Passionate Souls: Transgressive Sexuality
 Among the Carolingians** 173
 William Schipper

**On the Bridling of the Body and Soul of Héloïse, The
 ‘Chaste Whore’** 201
 Laura French

**Keeping Body and Soul Together: Gender, Sexuality
 and Salvation in the Works of Jean LeFèvre de Ressons** 211
 Karen Pratt

**Paul, Augustine, and Marital Sex in Guilielmus Estius’
 Scriptural Commentaries** 235
 Wim François

The Ageing of Love: The Waning of Love’s Power 259
 Danijela Kambaskovic

**Quaint Knowledge: A “Body-Mind” Pattern Across
 Shakespeare’s Career** 279
 Laurie Johnson

Part IV Material Souls

**Tears in Ancient and Early Modern Physiology: Petrus Petitus
 and Niels Stensen** 305
 Manfred Horstmanshoff

Alchemy and the Body/Mind Question in the Work of John Donne 325
 Michael Ovens

**‘Among the Rest of the Senses...Proved Most Sure’: Ethics of
 the Senses in Pre-Modern Europe** 337
 Danijela Kambaskovic

**The Material Soul: Strategies for Naturalising the Soul in an
 Early Modern Epicurean Context** 371
 Charles T. Wolfe and Michaela van Esveld

Contributors

M.W. Champion Classics, The University of Western Australia, Perth, Australia

D. Derrin English, Macquarie University, Sydney, Australia

M. van Esveld Unit for History and Philosophy of Science, University of Sydney, Sydney, Australia

L. French English, The University of Western Australia, Perth, Australia

W. François Research Unit: History of Church and Theology, Faculty of Theology and Religious studies, KU Leuven, Belgium

M. Horstmannshoff Centre for the Arts in Society, Leiden University, Leiden, The Netherlands

L. Johnson Public Memory Research Centre, University of Southern Queensland, Toowoomba, Australia

D. Kambaskovic Australian Research Council Centre of Excellence for the History of Emotions 1100-1800 and English, The University of Western Australia, Perth, Australia

P. Maddern (late) of Australian Research Council Centre of Excellence for the History of Emotions 1100-1800, The University of Western Australia, Perth, Australia

A. Marchant History, The University of Western Australia, Perth, Australia

G. Miles Classics, University of Tasmania, Hobart, Australia

M. Ovens English, The University of Western Australia, Perth, Australia

K. Pratt French, King's College London, London, UK

R. Read Art History, The University of Western Australia, Perth, Australia

W. Schipper English, Memorial University, St. Johns, Newfoundland, Canada

K. Wallace Musicology, Yong siew Toh Conservatory of Music, National University of Singapore, Singapore City, Singapore

R. S. White Australian Research Council Centre of Excellence for the History of Emotions 1100-1800 and English, The University of Western Australia, Perth, Australia

C. T. Wolfe Philosophy and Moral Sciences, Ghent University, Ghent, Belgium

About the Authors

Michael Champion lectures in Classics and Ancient History at The University of Western Australia. His research interests include traditions of Platonism, late-antique cultural and intellectual history and early Christian studies.

Daniel Derrin teaches English and Media Studies at Macquarie University, Sydney. His research examines the intersections between the rhetorical practice and psychology of Renaissance England.

Wim François is Research Professor of History of Early Modern Church and Theology at the Faculty of Theology and Religious Studies of the Catholic University of Leuven (KU Leuven). His main interests lie in biblical scholarship from the 16th-17th century, Bible translations, and Augustinianism c.q. Jansenism.

Manfred (H.F.J.) Horstmanshoff (PhD, Leiden) is Professor of the History of Ancient Medicine, Department of Classics at Leiden University, where he also taught Ancient History for many years. He is also a research fellow at The University of the Free State, Bloemfontein, South-Africa. He was Fellow-in-Residence of the Netherlands Institute for Advanced Study from 2000–2001 and 2008–2009. His publications include *Magic and Rationality in Ancient Near Eastern and Graeco-Roman Medicine*, (with M. Stol, Leiden/Boston: Brill, 2004) and *The Four Seasons of Human Life. Four Anonymous Engravings from the Trent Collection* (Durham-Duke University/ Rotterdam-Erasmus Publishing: 2002). His current research focuses on ancient physiology and the reception of ancient physiological concepts up to the Early Modern Era. His edited volume *Blood, Sweat and tears: The Changing Concepts of Physiology from Antiquity into Early Modern Europe* (Leiden/Boston: Brill) is expected in 2011.

Laurence Johnson is Senior Lecturer in English and Cultural Studies and a researcher within the Public Memory Research Centre at the University of Southern Queensland, Australia. He is the author of *The Wolf Man's Burden* (Cornell UP, 2001) and numerous articles and book chapters in a range of fields, including

Cultural and Literary Theory, Cyber Studies, Early Modern Studies, Ethics, Phenomenology, and Psychoanalysis.

Danijela Kambaskovic is Research Associate, Australian Research Council Centre of Excellence for the History of Emotions 1100-1800, based at The University of Western Australia. She has authored *Constructing Sonnet Sequences in Medieval and Early Modern Period* (2010); her shorter publications have focused on the history of first person genres, medieval and early modern poetry, Shakespeare, religion, philosophy, early writings on mental health and, more recently, the cultural history of the senses— or rather, places where these different fields intersect. She is an award winning poet.

Andrew Lynch is a Professor in English and Cultural Studies at The University of Western Australia, Deputy Director, Australian Research Council Centre of Excellence for the History of Emotions 1100-1800. With Louise D' Arcens he has recently co-edited *International Medievalism and Popular Culture* (Cambria 2014). With Michael Champion he is currently editing *Understanding Emotions in Early Europe* (Palgrave).

Philippa Maddern was Winthrop Professor in History at The University of Western Australia and the Founding Director of the Australian Research Council Centre of Excellence for the History of Emotion 1100-1800, one of the largest government grants in the field of Humanities ever received. Her field of research covered social, cultural and family and gender history of late-medieval England. She published on a wide variety of subjects, including violence and social order in fifteenth-century East Anglia, concepts and practices of friendship and gentility in late-medieval England, women's letter writing and late-medieval English children. The article she wrote for the present collection and her co-authorship, with Stephanie Tarbin, of a book on the varieties of family and household life in England 1350-1650, were amongst her final projects. Professor Maddern passed away in June 2014, as this book was readied for print.

Alicia Marchant received her PhD in History at The University of Western Australia in 2012. She has a forthcoming monograph on Owain Glyndwr in medieval English chronicle narratives (York Medieval Press, forthcoming, c.2014). Alicia is currently an Associate Investigator at the Australian Research Council Centre of Excellence for the History of Emotions 1100-1800 at The University of Western Australia.

Graeme Miles is a Lecturer in Classics at the University of Tasmania. He completed his undergraduate study and PhD at The University of Western Australia. Following his doctorate he was an Asialink writer in residence based at the University of Madras, then a postdoctoral research fellow at the University of Ghent, Belgium (2007) and tutor at UWA. His research interests include Greek literature of the Roman Imperial period, especially the works of Flavius Philostratus, the Platonic tradition and the history of interpretation and its representation in texts. Dr Miles' poetry has been included in anthologies of best contemporary Australian poetry.

Laura French Moran is a postgraduate student in English at The University of Western Australia. In 2012 she completed her honours thesis, exploring the impact of romantic relationships on personal identity in Medieval and Early Modern literature. She is particularly interested in multidisciplinary research considering introspective issues, such as personal morality, identity, faith, and the emotions. She is currently working on her degree in Creative Writing.

Michael Ovens is a doctoral candidate at The University of Western Australia. He is interested in theories of masculinity and the shifts of epistemological culture between the fourteenth and seventeenth centuries, particularly in the areas of art, science, swordsmanship, and alchemy.

Karen Pratt is Professor of Medieval French Literature at King's College London. Her specialities are comparative medieval literature and translation theory; Arthurian literature; gender and Old French literature. She has edited three volumes of scholarly essays, the major reference volume *The Arthur of the French* and was assistant editor of *Woman Defamed and Woman Defended: An Anthology of Medieval Texts*. She has also published a monograph on *La Mort le roi Artu* and an edition/translation of *Eracle* by Gautier d'Arras. She is preparing an edition and translation of Jean Le Fèvre's *Livre de Leesce* as well as participating in a European-wide project on short narratives in medieval miscellany manuscripts.

Richard Read is Winthrop Professor of art history at The University of Western Australia. He has published in major journals and is author of the national prize-winning *Art and Its Discontents: the Early Life of Adrian Stokes* (Ashgate and U. Penn. State University). He is completing a book on *The Reversed Canvas* in Western Art that was funded by an Australian Research Council Discovery grant.

William Schipper is Professor of English Language and Literature at Memorial University, St. John's, Newfoundland. He has published papers on Latin manuscripts, on Hrabanus Maurus's *In honorem sanctae crucis*, and on his encyclopedia *De rerum naturis*. He currently holds a research grant from the Social Sciences and Humanities Research Council of Canada to complete a new critical edition of the encyclopedia for *Corpus Christianorum*.

Michaela van Esveld is a graduate from the University of Sydney, where she awarded a Bachelor of Arts with First Class Honours in the History and Philosophy of Science. Her thesis was entitled *Learned healthfulness: following Descartes' medicine from theory to practice*.

Katherine Wallace is Assistant Professor (Musicology) at the Yong Siew Toh Conservatory of Music, National University of Singapore. She has published on the intersections of Renaissance music, art, and literature, and female performers in the *Sun Yat-sen Journal of Humanities* (2010), *Music in Art* (2008), and *Sharing*

the Voices: the Phenomenon of Singing (1997), and has recorded for the Arktos, Catsprey, and Ablaze labels.

R.S. (Bob) White is Chief Investigator, Australian Research Council Centre of Excellence for the History of Emotions 1100-1800, and Winthrop Professor of English and Cultural Studies at The University of Western Australia. His publications include *Natural Law in English Renaissance Literature* (1996), *Natural Rights and the Birth of Romanticism in the 1790s* (2005), *Pacifism in English Poetry: Minstrels of Peace* (2008) and *John Keats: A Literary Life* (2010). He has been President of the Australian and New Zealand Shakespeare Association and is a fellow of the Australian Humanities Academy.

Charles T. Wolfe is a Research Fellow in the Department of Philosophy and Moral Sciences and Sarton Centre for History of Science, Ghent University, and an Associate of the Unit for History and Philosophy of Science, University of Sydney. He works primarily in history and philosophy of the early modern life sciences, with a particular interest in materialism and vitalism. He has edited volumes including *Monsters and Philosophy* (2005), *The Body as Object and Instrument of Knowledge* (2010, with O. Gal), *Vitalism and the scientific image in post-Enlightenment life-science* (2013, with S. Normandin) and *Brain Theory. Essays in Critical Neurophilosophy* (2014), and has papers in journals including *Dix-huitième siècle*, *History and Philosophy of the Life Sciences*, *La Lettre clandestine*, *Multitudes*, *Perspectives on Science*, *Progress in Biophysics and Molecular Biology*, *Science in Context* and others. His current project is a monograph on the conceptual foundations of Enlightenment vitalism. He is also the founding editor of the Springer series in History, Philosophy and Theory of the Life Sciences.