

# Spirits Unseen

# Intersections

Yearbook for Early Modern Studies

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# Spirits Unseen

The Representation of Subtle Bodies  
in Early Modern European Culture

*Edited by*

Christine Göttler and Wolfgang Neuber



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*Illustration on the cover:* A magic lantern (detail), *Apparentia nocturna ad terrorem videntium* ('Nocturnal appearance for the fright of the spectators'). From Giovanni Fontana, *Bellicorum instrumentorum liber*, Cod. Icon. 242, Bayerische Staatsbibliothek, Munich, ca. 1420–1440, fol. 70r.  
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The idea for this collection of essays originated in two separate book projects that address specific shapes and kinds of 'spirits'. Christine Göttler has been studying the imagery and imagination of the other world and as well as the artistic media, materials and techniques employed to depict such virtual and immaterial worlds. Wolfgang Neuber has done extensive research in the field of early modern spectres and the ways in which they displayed themselves, were perceived, described and recognised. Both book projects are scheduled for publication in 2008.

It has been a particularly rewarding experience to share our interest in the still unexplored realms of spirits, spectres and subtle substances with scholars working in related fields. We would like to express our gratitude to Karl Enenkel (Leiden), general editor of *Intersections*, for his encouragement and to the editorial board for accepting the collection of essays for publication. The book could not have been completed in a timely fashion without the help and assistance of Sina Nikolajew (Berlin) in the final preparation of the manuscript. It has been our good fortune to work with Boris van Gool and Gera van Bedaf (Leiden); their patience, support and commitment have benefited the book through all stages of the production. Our very special thanks are, however, due to the authors of this anthology who, through their contributions and ideas, have made this project an insightful and 'spirited' experience.



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## PREFACE

### VAPOURS AND VEILS: THE EDGE OF THE UNSEEN

Christine Göttler

In medieval and early modern culture ‘spirits’ (*spiritus*) or ‘subtle bodies’ (*corpora subtilia*) were frequently pictured as vapours or gaseous substances as indeed the words ‘spirits’ and ‘vapours’ (*vapores*) were used interchangeably in physiological and medical language. The imagery of vapours and fumes indicated both – the airy, volatile, highly refined and subtle quality of ‘spirits’ in distinction to ordinary matter and the liminal place of ‘subtle bodies’, at the threshold of the incorporeal and immaterial realms, at the very edge of the visible, perceptible and tangible.

The images and attributes suggested for *spiritus* in Cesare Ripa’s *Iconologia* – a reference book ‘about how to form and explain symbolic concepts’, first published in Rome in 1593 and then in an augmented and illustrated version in 1603 – may shed some light on problems linked with this in-between state around 1600. Ripa mentions the vapours and spirits performing vital functions in man in his allegory of sleep. He suggests representing *sonno* in various ways, among others as a young man ‘with wings at the shoulders holding with his right hand a cornucopia from which vapour rises’. The horn of plenty ‘demonstrates that sleep is caused by vapours which, rising to the brain, change it and by that means disperse’, while ‘the wings and the youthful age show the swiftness of sleep and the delight of the hours spent sleeping’.<sup>1</sup>

Ripa expands here on a passage in Vincenzo Cartari’s *Imagini degli dei*, first published in Venice in 1556. The illustrated versions of this handbook about the ancient gods and myths include, in the section on night

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<sup>1</sup> Ripa C., *Iconologia ovvero descrizione di diverse imagini cavate dall’antichità, e di propria inventione* (Hildesheim-New York: 1970) 464f.: ‘Un Giovane con l’ali alle spalle, che con la destra mano tenghi un Cornucopia, onde esca fumo [...] Il cornucopia di cui esce di fumo, dimostra la cagione del sonno essere i vapori, i quali salendo alla testa, lo cangiano, & per mezzo di esso si risolvano [...] L’ali, & l’età giovenile dimostrano la velocità del sonno, & la piacevolezza dell’hore, che dormendo si spendono.’

and sleep, a woodcut depicting the young Morpheus with a horn from which smoke rises, denoting the variety of dreams.<sup>2</sup> While the chapter on sleep in the 1603 edition of Ripa's *Iconologica* is not illustrated, a drawing by Karel van Mander (1548–1606), now in the Musée des Beaux-Arts in Rennes, employs Ripa's iconography of vapour and smoke for a complex allegory of night closely based on Ovid's description of the cavern of Sleep (Somnus) in the eleventh chapter of the *Metamorphoses* [Fig. 1].<sup>3</sup> The composition is dominated by the youthful winged figure of Morpheus – one of Somnus's 1000 children – reclining on a cloudy bank and holding two horns of plenty from which vapours of smoke escape; winged putti or airy 'spiritelli' emerge in between the clouds, some of them preoccupied in producing – with brush and palette – the evanescent images of dreams. In his *Ovids Metamorphosis Englished*, the author and traveller George Sandys speaks of 'images which are formed in our sleepes by the various discursion of the spirits in the braine [...] which follow concoction, when the blood is least troubled, and the phantasy uninterrupted by ascending vapors'.<sup>4</sup> Dispersed by the personification of Morpheus's two horns, the vapours emanate, in the first instance, from the head of an old bearded man characterised by the bent elbow of his left arm as Saturnian or melancholic. This is Somnus – the father of Morpheus – who, as van Mander himself mentions in his *Schilder-Boeck*, first published in Harlem in 1604, sleeps soundly in a cavern deep in the earth.<sup>5</sup> The three poppies in his left

<sup>2</sup> I have been using the following edition: Cartari V., *Le imagini [...] degli dei* [Venice: 1571] (New York-London: 1976) 336, 339–344.

<sup>3</sup> Van Mander's *Allegory of Night* was engraved by Jacob Matham as part of a series of *The Four Times of the Day*: Leesberg M., *Karel van Mander*, ed. H. Leeftang and C. Schuckman, *The New Hollstein Dutch and Flemish Etchings, Engravings and Woodcuts, 1450–1700* (Rotterdam: 1999) cix, no. 34 (van Mander's drawing), 179–81, no. 159 (Matham's print). Van Mander's drawing and the woodcut depicting 'Night' and 'Sleep' in Cartari's *Imagini degli dei* are discussed in Cole M., "The Demonic Arts and the Origin of the Medium", *Art Bulletin* 84 (2002) 621–640, here 627–29.

<sup>4</sup> Sandys G., *Ovids Metamorphosis Englished, Mythologiz'd And Represented in Figures. An Essay to the Translation of Virgil's Aeneis* (Oxford: 1632) 396.

<sup>5</sup> Mander K. van, *Den grondt der edel vry schilder-const*, ed. H. Miedema, 2 vols. (Utrecht: 1973) I 180–181 (VI.70): 'Om veel meer te doen/tot deser matery/Mochtmen wel dalen ter dieper speloncken/| Seer wijdt van hier/ergens/| Daer Morphei Vader heeft zijn impery/| En met zijn droomen pleeght te ligghen roncken [...]'. The *Grondt* is the first part of the *Schilder-Boeck*. Van Mander also refers to the cave of Somnus in the last part of the *Schilder-Boeck*: *Wileghhingh op den Metamorphosis Pub. Ovidij Nasonis* (Harlem: 1604) f. 97v (chapter XI): 'Des Slaep Godts aerdt en wooninghe/zijn oock van onsen Poet seer aerdigh beschreven: daer nae gheeft hy hem duysent kinderen/waer by een goet ghetal is te verstaen: maer hy en noemter maer dry van



Fig. 1. Karel van Mander, *Allegory of Night*, ca. 1610, pen and brown ink, blue wash, 18.3 x 28.9 cm. Rennes, Musée des Beaux-Arts, inv. 794-1-2550.

hand reference the narcotic qualities of sleep. Resting in a cave-like structure, tended by spirits and watched by two owls, he is set apart from the other sleepers not haunted or comforted by dreams.<sup>6</sup>

Now Ripa suggests using a different iconography in representations of other kinds of spirits connected with the divine rather than medical-physiological spheres. The rational soul as well as the souls separated from their bodies and residing in heaven or hell, respectively, should be portrayed with their faces covered by ‘very fine’ (*finissimo*), ‘very subtle’ (*sottilissimo*) and transparent (*trasparente*) veils [Fig. 2]; in the case of the ‘damned soul’ the colour of the veil should be black. Ripa puts forward the views of ‘the theologians’, especially Augustine’s treatise *On the Soul* (*De anima*), to explain that both the embodied and disembodied souls are ‘pure incorporeal’ and ‘immortal substances’, comparable to the substances of God and the angels. The veil signifies that the rational soul is ‘invisible to corporeal eyes and the substantial form [or informing substance] of the body’.<sup>7</sup> However, while unseen by our eyes, pure spirits should be represented ‘in that best way that a human being dependent on the corporeal senses can understand [them] by means of the imagination’. The motif of the ‘very subtle veil’ is particularly appropriate since ‘subtlety’ (*subtilitas*) – the quality that distinguishes spiritual substance from ordinary matter – means in the literal sense, as the scholar and rhetorician Julius Caesar Scaliger asserts in his 1557 *Esoteric Exercises on Subtlety* (*Exercitationes exotericæ de*

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de besonderste/te weten/*Morpheus*, welcken beteeckent ghedaent/ofte beeldt: *Icelus*, oft *Phobator*, schricklijcke ghelijcknis: en *Phantassus*, oft inbeeldinghe.’ For the cavern of Sleep, see Ovid, *Metamorphoses* XI 593–616. As far as I know the reference to van Mander’s texts has not yet been made.

<sup>6</sup> Van Mander’s invention seems to be partially based on another image of sleep suggested by Ripa C., *Iconologia* 464: ‘Huomo corpolento, & grave, vestito di pelle di Tasso, stando sopra un letto di papavero, & una vita carica d’uva matura gli farà ombra, & haverà una grotta vicina, ove si veda un zambollo d’acqua.’

<sup>7</sup> Ripa C., *Iconologia* 21–22: ‘Anima ragionevole e beata. Donzella gratiosissima, haverà il volto coperto con un finissimo, e trasparente velo, il vestimento chiaro, & lucente, à gl’homeri un paro d’ale, & nella cima del capo una stella. Benche l’anima, come si dice da’ Teologi, sia sustanza incorporea, & immortale, si rappresenta nondimeno in quel miglior modo, che l’huomo legato à quei sensi corporei con l’imaginatione, la può comprendere, & non altrimenti, che si sogli rappresentare Iddio, & gl’Angeli, ancorche siano pure sustanze incorporee [...]. Se gli fa velato il viso per dinotare, che ella è, come dice S. Agostino nel lib. de definit. anim. sustanza invisibile à gl’occhi humani, e forma sustanziale del corpo, nel quale ella non è evidente, salvo che per certe attioni esteriori se comprende.’



Fig. 2. *The Rational or Blessed Soul*, woodcut, in Cesare Ripa, *Iconologia* (Rome: 1603) 22.

*subtilitate*), the very fine threads that in a delicate precious fabric (*tela*) flee from the sight.<sup>8</sup>

In Ripa's treatise, the finely woven transparent veil and the cornucopia filled with vapour and smoke refer to two kinds of *spiritus* that, however, not only share a common name but also common qualities and functions: Both the immortal soul and the perishable bodily vapour were thought of as substances much more rarefied, purified and subtle than ordinary solid matter, comparable to the more refined elements of fire or air. But, as demonstrated by the essays collected in this book, both *spiritus* and *subtilitas* were also interpreted in various and often contradictory ways in the medieval and early modern periods. Moreover, because of their similarities and resemblances, divine and medical spirits were often adventurously and haphazardly combined, mingled and confused.

Thomas Aquinas's brief remarks on 'spirit' and 'subtlety' in his *Commentary* on Peter Lombard's influential *Four Books of Sentences* (*Sententiarum libri quattuor*) provides a good picture of the broad and ambivalent meanings of *spiritus* in medieval medicine, cosmology, physics, theology and metaphysics. Aquinas's commentaries may also serve here as a point of departure to describe some of the contradictions, confusions and tensions associated with the term *spiritus* far into the modern age. The passage forms part of the tenth distinction on 'The Holy Spirit as Love' in the first part of Aquinas's *Commentary on the Sentences of Peter Lombard*, the Holy Spirit being the subtlest of all spirits, uniting 'as love' father and son. Peter Lombard's *Sentences* remained the official textbook for theology far into the early modern period (it was still used by Rabelais who enrolled at the University of Paris in the early 1500s). Aquinas's *Commentary*, written in the middle of the thirteenth century during his appointment at the University of Paris, was undoubtedly meant for classroom use.

Aquinas begins by introducing 'subtlety' (*subtilitas*) as a common characteristic of various kinds of 'spirits' (*spiritus*), including both corporeal and incorporeal substances and creatures: 'It should be said that "spirit" is a name imposed to signify the subtlety of some nature. Hence, it

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<sup>8</sup> Meier-Oeser S., "Subtilität", *Historisches Wörterbuch der Philosophie* 10 (Basel: 1998) cols. 563–67, here 564. Scaliger's *Exercitationes* were written in response to *De subtilitate rerum* (*On the Subtlety of Things*) by Girolamo Cardano. See Maclean I. "The Interpretation of Natural Signs: Cardano's *De subtilitate* versus Scaliger's *Exercitationes*", in *Occult and Scientific Mentalities in the Renaissance*, ed. B. Vickers (Cambridge: 1984) 231–52.

is said of corporeal as well as incorporeal things.’ Similarly, Thomas defines *spiritus* first as the warming and vitalising breath, the air inhaled and exhaled by the lungs, air or wind in general, that is to say in the sense of *pneuma*, a key term in Galenic medicine and physiology. *Spiritus* may also signify the more noble elements of air and fire. Among the subtlest vapours, he further mentions the corporeal virtues and spirits that move inside the body and rule and regulate the operations of the human mind.<sup>9</sup>

Throughout the Middle Ages and the early modern period three types of bodily spirits, virtues, powers or faculties were distinguished, each of them performing different functions and tasks. The animal spirits, with their seat in the brain and their involvement in sense perception and movement were assigned a higher status than the natural and vital spirits occupying the liver and the heart, respectively.<sup>10</sup> Involved in the functions of nutrition, respiration and sense perception, bodily spirits were subject to numerous dietary recommendations. Marsilio Ficino, in the highly influential treatise *De vita triplici* addressed to scholars, recommends pure air, wine, certain perfumes and music as effective means to cleanse the spirits and preserve their health.<sup>11</sup> The English Jesuit Henry More suggests similar measures to render the spirits more subtle and agile: ‘For *fasting, fresh Air, moderate Wine*, and all things that tend to an handsome supply and depuration of the *Spirits*, make our thoughts more free, subtle, and clear.’<sup>12</sup>

The more ‘subtle’ a corporeal substance is, the more it approaches what Aquinas and others defined as ‘spiritual substance’. Sight or the

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<sup>9</sup> Thomas de Aquino, *Scriptum super libros sententiarum magistri Petri Lombardi episcopi Parisiensis*, ed. R.P. Mandonnet, 3 vols. (Paris: 1929–33) I 267f. (*In Lib. I Sententiarum* X 4): ‘Respondeo dicendum, quod spiritus est nomen positum ad significandum subtilitatem alicuius naturae; unde dicitur tam de corporalibus quam de incorporeis: aer enim spiritus dicitur propter subtilitatem; et exinde attractio aeris et expulsio dicitur inspiratio et respiratio; et exinde ventus etiam dicitur spiritus; et exinde etiam subtilissimi vapores, per quos diffunduntur virtutes animae in partes corporis, dicuntur spiritus [...]’ My translation is based on the translation by Peter A. Kwasniewski, *The Aquinas Translation Project*, DeSales University, <http://www4.desales.edu/~philtheo/loughlin/ATP/Sententiae/1Sentd10a4.html> [accessed 19 June 2007].

<sup>10</sup> For the three different kinds of *spiritus*, see, among others, Harvey R.E., *The Inward Wits: Psychological Theory in the Middle Ages and the Renaissance*, Warburg Institute Surveys 6 (London: 1975) 16–19.

<sup>11</sup> Walker D.P., *Spiritual and Demonic Magic from Ficino to Campanella*, Studies of the Warburg Institute 22 (London: 1958) 1–11.

<sup>12</sup> More, H., *The Immortality of the Soul* (London: 1659). I cite from Walker D.P., ‘Medical Spirits and God and the Soul’, in Fattori M. – Bianchi M. (eds.), *Spiritus. IV Colloquio Internazionale del Lessico Intellettuale Europeo, Atti* (Rome: 1984) 222–244, here 239.

visual spirit, while still corporeal, was considered to be the subtlest and noblest among the animal spirits, of fiery nature and extremely volatile. Aquinas relates spirits to the effects of friendship and mutual affection;<sup>13</sup> he does not, in his discussion on the love of the Holy Spirit, expand on the role of the animal spirits in more profane matters of love as, for example, the violent agitation of the spirits provoked by the sight of stunning beauty. It was further the still corporeal, but most rarefied and subtle animal spirits, that were considered to have a particular affinity to – and were occasionally confused and identified with – the substance of the soul.

Aquinas, however, emphatically emphasises the incorporeality of the rational soul, angels and God, the subtlest spirits, which he lists in a hierarchical order.<sup>14</sup> God and the angels are purely spiritual substances, while the rational soul – because of its involvement with the body – is generally thought of as inferior. Asserting, on the one hand, that ‘spirituality’ (*spiritualitas*) ‘is found by priority in God, and more in incorporeal things than in corporeal ones’, Thomas wonders, on the other hand, whether *spiritus* and *spiritualitas* would not apply more to corporeal things, because their subtlety is more manifest to us.<sup>15</sup>

The question of where matter ends and where pure spirit begins was answered differently by various authors. Like the substance of the ‘rational’ or ‘separated’ soul, the ‘bodies’ of pure and immortal spirits – angels, demons, separated souls – have yet again motivated contradictory theories and images. Were angels and devils pure spirits that assumed virtual bodies composed of a particular kind of air ‘condensed by divine power’ as Thomas Aquinas states? Or did they have airy or fiery bodies as suggested by Augustine and therefore were ‘without body and without

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<sup>13</sup> Thomas de Aquino, *Scriptum* 267: ‘Et inde est etiam quod dicimus duos homines amantes se, et concordēs, esse unius spiritus vel conspiratos; sicut etiam dicimus eos esse unum cor et unam animam [...]’

<sup>14</sup> Thomas de Aquino, *Scriptum* 267: ‘[...] et similiter incorporea propter suam subtilitatem dicuntur spiritus; sicut dicimus Spiritum Deum, et angelum, et animam [...]’

<sup>15</sup> Thomas de Aquino, *Scriptum* 268: ‘Subtilitas autem dicitur per remotionem a materialitate; unde ea quae habent multum de materia vocamus grossa, sicut terram, et ea quae minus, subtilia, sicut aerem et ignem. Unde cum removeri a materia magis sit in incorporeis, et maxime in Deo, spiritualitas secundum rationem significationis suae per prius invenitur in Deo, et magis in incorporeis quam in corporalibus; quamvis forte secundum impositionem nominis spiritualitas magis se teneat ad corporalia, eo quod nobis qui nomina imposuimus, eorum subtilitas magis est manifesta.’

matter, but not completely so?<sup>16</sup> Another issue of contention concerned the ‘quasi-body’ of the disembodied soul. Combining Galenic, Platonic and Aristotelian traditions, Dante, in a famous passage in *Purgatorio* 25, describes the formation of the ‘fictitious’ or ‘ethereal’ body of the soul once it has left the fleshly body at the moment of death. Separated from its body, the soul functions once more as the informing power of a body made by ‘air full of moisture’ and ‘adorned with various colours by another’s rays reflected in it’.<sup>17</sup>

From antiquity until far into the eighteenth and nineteenth centuries bodily spirits were variously and contradictorily defined as medium, vehicle, instrument or engine of the soul; as the ‘garment’ (*indumentum*) of the soul;<sup>18</sup> the ‘bond’ (*vinculum*) that fastens together or ‘mutually connects’ distant natures such as the earthly body and the heavenly soul;<sup>19</sup> and, as ‘spiritus mundi’, the link between the celestial and corporeal worlds.<sup>20</sup> Expressions such as ‘thin and subtle body’, ‘lucid and ethereal body’, ‘subtle vapour’ and ‘fine and spiritual corpuscle’ (*corpusculum tenue et spiritale*)<sup>21</sup> referenced the double affinities of *spiritus* with both corporeal and incorporeal substances, the link, but also the confusions and contaminations between ‘physical and natural’ and ‘incorporeal spirits’ such as the soul. Spirits or subtle bodies thus functioned as intermediaries and agents between two opposite worlds whose borders continually shifted and changed. As argued by the authors of the articles gathered in this book, the divisions between what was perceptible and what was not were not clearly defined; moreover, there were contradictory ideas about the actual ‘substance’ or nature, the properties and virtues of

<sup>16</sup> Stephens W., *Demon Lovers. Witchcraft, Sex, and the Crisis of Belief* (Chicago-London: 2002) 62; Peers G., *Subtle Bodies: Representing Angels in Byzantium* (Berkeley-Los Angeles-London: 2001) 1–11; Marshall P. – Walsham A., “Migrations of Angels in the Early Modern World”, in Marshall P. – Walsham A. (eds.), *Angels in the Early Modern World* (Cambridge: 2006) 1–40.

<sup>17</sup> Dante, *Purgatorio* XXV, 100–105.

<sup>18</sup> Garin E., “Il termine ‘spiritus’ in alcune discussioni fra Quattrocento e Cinquecento”, in Garin E. (ed.), *Umanisti, artisti, scienziati* (Rome: 1989) 295–303, here 299.

<sup>19</sup> Pico della Mirandola G., “Heptaplus”, in Pico della Mirandola G., *De hominis dignitate, Heptaplus, De ente et uno, e scritti vari*, ed. E. Garin (Florence: 1942) 270 (IV, 1): ‘Verum inter terrenum corpus et caelestem animi substantiam opus fuit medio vinculo, quod tam distantes naturas invicem copularet.’

<sup>20</sup> On the *spiritus mundi*, see Klier G., *Die drei Geister des Menschen. Die sogenannte Spirituslehre in der Physiologie der Frühen Neuzeit*, *Sudhoffs Archiv, Beiheft* 50 (Stuttgart: 2002) 27–28.

<sup>21</sup> Pico della Mirandola G., “Heptaplus” 270 (IV, 1).

spirits. As further explored in this book, distinctions such as spiritual and physical seeing as well as the rational and sensitive or corporeal soul designate spirits at the opposite ends of the spectrum, either in their purest form or of coarser, though still subtle composition.

It is not the aim of the present volume to trace the early modern history of the term *spiritus* with its many derivatives and vulgar translations. Rather, the authors of the articles collected in this book ask after specific meanings and uses of *spiritus* in a variety of historical settings and disciplinary fields: in physiology, psychology, alchemy, theology, demonology, art theory, music theory and the literature on love. What images and metaphors were employed to describe the values and qualities of various kinds of spirits or the tasks specific spirits performed? Some of the authors address moments of crisis when, due to developments in theology, moral philosophy and natural philosophy, common notions of *spiritus* were adapted, adjusted, transformed, and, occasionally, redefined; or, as also shown, continued to be invoked.

The protagonist of some of the essays is the visual spirit as the swiftest and traditionally, but not undisputedly, least corporeal and ‘noblest’ of all spirits. In the course of the sixteenth and seventeenth centuries there were increasingly contested and contradictory views about vision and sight as well as the status and definition of images, pictures, ghostly appearances, visions and dreams. By what means and in which forms did ghosts, angels or demons reveal themselves to human eyes or make themselves audible? Similarly, there were problems of definition and identification – ghostly appearances could be regarded as souls from purgatory, good or bad angels, true or false visions or deceptive images produced by demons, magicians, mathematical-optical tricks or by the power of the imagination. Fraud and deception are central themes in early modern treatises on preternatural and supernatural phenomena and are also addressed in this volume.<sup>22</sup>

Sympathies and antipathies were frequently used distinctions in early modern treatises on natural philosophy to refer to the hidden correspondences and qualities that link and connect things and occurrences in the corporeal, sublunar and divine worlds; the broad uses of these terms are explored in this book. Various authors further investigate notions

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<sup>22</sup> For definitions of the preternatural and the supernatural, see Daston L. – Park K., *Wonders and the Order of Nature*, 1150–1750 (New York: 1998) 121f. (with references to a passage in Thomas Aquinas’s *Summa contra gentiles*, book three).

of *spiritus* in theories of artistic creativity and the efficacy of the visual and performative arts. Just as the artist's work with brush and palette was understood as a mode of alchemical practice, the effects of music were compared to the conversions, transformations and transmutations performed by alchemists, witches and wizards. Spirits, with their broad range of definitions, uses and interpretations are among the subjects ideally suited to studies that bridge geographical and cultural divides and transverse disciplinary boundaries. While the essays presented in this book were written independently by historians in a variety of fields – philosophy, science, literature, art and music – the spirits, vapours and subtle bodies conjured by the authors share similar qualities and functions, and may hopefully engage the spirits of the reader to continue speculation.

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