ABSTRACT

The Symbol's End: Reflections on the Coleridgean Symbol's Eschatological Telos

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In his famous definition of the symbol, Coleridge employs three terms that draw the symbol's ultimate, eschatological telos into relief – representation, participation, and conveyance. Through symbolic representation, created things are attached firmly to their corresponding spiritual realities. Symbolic participation allows created things (especially human beings) to grow in likeness to the spiritual realities they represent, and symbolic conveyance transports created things (especially human beings) toward spiritual wholeness and unity with their divine origin. Before Coleridge adopted these terms to explain the symbol's nature and end, Anglican theologians such as Richard Hooker and Jeremy Taylor regularly used them to articulate the nature and end of the Eucharistic symbol. Locating Coleridge's definition of symbolic representation, participation, and conveyance in his commentary on the Eucharistic symbol and aligning it with the

Eucharistic theology of Hooker and Taylor, I first prove that Coleridge considered the Eucharist to be an archetypal symbol. Then, I show how concentrating on the Eucharistic connotations for these three terms brings into sharper focus an eschatological telos for the symbol that has previously remained obscure. Finally, I detail what Coleridge imagines the eschatological state toward which the symbol points will be.

The Symbol's End: Reflections on the Coleridgean Symbol's Eschatological Telos

by

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A NOTE ON PARENTHETICAL CITATIONS

When parenthetically citing Coleridge's works, I have adopted the standard abbreviations used in the Bollingen *Collected Coleridge* series. Since all my citations (with the exception of those taken from the *Notebooks*) come from the *Collected Coleridge*, I have elided the (CC) from the Bollingen abbreviations. For content appearing in the *Marginalia*, the volume and page number follow the abbreviation (e.g., CM3.454 refers to Coleridge's *Marginalia*, volume 3, page 454). For the content appearing in the *Notebooks*, the volume and entry number follow the abbreviation (e.g., CN5.6170 refers to Coleridge's *Notebooks*, volume 5, entry 6170).

Works by Coleridge cited in the pages that follow

AR	*Aids to Reflection*
BL	*Biographia Literaria*
C&S	*On the Constitution of Church and State*
CIS	*Confessions of an Inquiring Spirit*
CL	*Collected Letters of Samuel Taylor Coleridge*
CM	*Marginalia*
CN	*The Notebooks of Samuel Taylor Coleridge*
EOT	*Essays on His Times*
Friend	*The Friend*
Lects 1808-19	*Lectures 1808-1819: On Literature*
LS	*Lay Sermons*, including *The Statesman's Manual*

OM	*Opus Maximum*
PL	*Lectures 1818-1819, On the History of Philosophy*
SW&F	*Shorter Works and Fragments*
TT	*Table Talk*

I have similarly abbreviated the titles for Jeremy Taylor's and Richard Hooker's works. According to convention, Hooker's multi-volume *Of the Laws of Ecclesiastical Polity* is cited by indicating the volume number, followed by the section and paragraph numbers (e.g., 5.55.7 refers to the fifth volume of the Laws, section 55, paragraph 7). I have adopted that model for Jeremy Taylor's *The Real Presence and Spiritual of Christ in the Blessed Sacrament Proved against the Doctrine of Transubstantiation* as well, indicating the section number followed by the paragraph number (e.g., 2.8 refers to section 2, paragraph 8). Section and paragraph numbers were not available for Taylor's *The Worthy Communicant* (1853), so I simply cited page numbers.

Works by Taylor and Hooker cited in the pages that follow

Laws	*Of the Laws of Ecclesiastical Polity* (1888)
LD	*The History of the Life and Death of the Holy Jesus* (1851)
RP	*The Real Presence and Spiritual of Christ in the Blessed Sacrament Proved against the Doctrine of Transubstantiation* (1852)
WC	*The Worthy Communicant: A Discourse of the Nature, Effects and Blessings Consequent to the Worthy Receiving of the Lord's Supper* (1853)

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To Ann Barta,
who beamed with pride at the prospect of seeing
her granddaughter hooded

CHAPTER ONE

The Coleridgean Symbol and Its Eschatological Telos

'Symbol' was not a foreign term when Coleridge pressed it into literary service for his 1816 publication of *The Statesman's Manual.* Those familiar with Greek would have recognized the Greek word Σύμβολν (*symbolon*), its original meaning ('something put together'), and its original secular usage: to identify a figurative representation, such as that found in art and literature and to indicate a sign or token "either verbal, the parole of the soldier (*tessera militaris*); or something to indicate membership in a society, a token such as a seal ring" (Briggs 4). Those unfamiliar with the word's Greek origins most likely would have encountered its Christian usage. In the third and fourth centuries, Christian writers adopted the word *symbolon* for Church creeds. But even before *symbolon*, or its Latin correlative *symbolum*, gained currency as a term for a creed, pseudo-Dionysius the Aeropagite allegedly employed it to refer to the sacraments, a particular usage that gained great currency among Protestant Reformers during the sacramental controversies of the sixteenth century.[1] Anglican theologians, especially sacramental theologians, frequently employed the term, referring to the physical symbols of water, bread, and wine and to Christ's symbolic presence in the Eucharist.[2] By the time

[1] Charles Briggs credits David Pareus, a German Reformed theologian, with reclaiming the term (Briggs 4), but conversation about the specific nature of the symbol as it relates to the Christian sacraments was so widespread in early Zwinglian, Lutheran, Calvinist, and Anglican treatises that I am a little reluctant to assign credit for the sacramental symbol's resurgence to one man.

[2] Seventeenth-century Anglican theologians very carefully distinguished Christ's natural, bodily presence from his symbolic bodily presence in the sacrament. By "natural body" they understood his literal flesh-and-blood body, which the second person of the Trinity assumed at the Incarnation. Christ's symbolic

Coleridge entered the scene, many Christian theologians commonly associated 'symbol' with creeds, sacraments, and other material means by which God communicates himself to humanity.[3] When Coleridge published a brief sketch of his theory of the symbol in his 1816 *Statesman's Manual*, he excluded neither the word's first Greek meaning nor its later, Christianized one.[4] Coleridge's symbol still "put something together," namely ideas and material objects, and it was still representative, like a token, but it also reflected an incarnational pattern he believed was implanted in all creation, namely a pattern of the divine assuming flesh so that flesh could be assumed into heaven.[5] In effect, Coleridge attempted to move the secular, figurative Greek symbol into a more theological, and in fact, a more Christian realm without losing any of the symbol's original integrity.[6] This

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presence did not require a natural body, but a spiritual body, substantially present under a symbol, in this case, bread and wine.

[3] Augustine, for example, refers to marriage as a "*sacramentum*," by which he means a figure or symbol (Pourrat 65), of Christ's union with the Church in *De Bono Coniugali*. Additionally, Alexander Schmemann, the influential Russian Orthodox priest, writes in his posthumously published book, *The Eucharist* (1988), that the entire experience of the early Christian church, "in which we find also the *institutional* structure of the Church, her hierarchy, canons, liturgy, etc. – was *sacramental*, *symbolical* by its very nature, for the Church exists in order to be always changing into that same reality that she manifests, the fulfilment of the invisible in the visible, the heavenly in the earthly, the spiritual in the material" (35). Many theologians and church historians have admitted the Anglican Church's debt to Eastern Orthodox Christianity. Richard Hooker, Jeremy Taylor, and Daniel Waterland, to name a few Anglican theologians, all call upon Eastern patristic authorities (Origen, Theodoret, Athanasius, John Chrysostom, etc.) when offering an explanation for their theological positions.

[4] Coleridge traces the entire history of the "symbol" from its Greek roots all the way to its Christian usage (as a creed and as a word used to describe the sacraments) in an 1821 notebook entry. See CN4.4831.

[5] Of course, the Greeks also associated concrete symbols with supernatural deities, but the close association of matter with spirit reaches its fullest form in Christian revelation.

[6] I am not the first to assert that the Coleridgean symbol is essentially religious and/or Christian. As early as 1885, John Tulloch acknowledged "that there is a spiritual side to all [Coleridge's] thought, without which neither his poetry nor his criticism can be fully understood, cleverly as they may be judged" (157). Douglas Brownlow Wilson admits that "The Coleridegean symbol, following the bias of [Coleridge's] own evolution, becomes increasingly more theological in orientation" (48). Robert Barth contends that the Coleridgean symbol is not only theological, but sacramental, according to a Christian model in *The Symbolic Imagination*. Thomas McFarland states that "the symbol has historically been a conception in the service of theological concerns, and only secondarily in the service of literary concepts" ("Involute and Symbol" 41). Such was also the case with Coleridge. Mary Ann Perkins notes that, according to Coleridge, "the Christian Trinity [is] the only adequate (more accurately, the least inadequate)

bold synthesis gave layers of depth to the Coleridgean symbol, prompting scholars to return again and again to the same primary question: *What exactly did Coleridge mean by the word 'symbol?'* What did he mean when he cryptically described the symbol as the "translucence of the Special in the Individual or of the General in the Especial or of the Universal in the General. Above all…the translucence of the Eternal through and in the Temporal" (LS 30)? What could he have been communicating when he associated the symbol with "that reconciling and mediatory power [the Imagination], which incorporating the Reason in Images of the Sense, and organizing (as it were) the flux of the Senses by the permanence and self-circling energies of the Reason, gives birth to a system of symbols, harmonious in themselves, and consubstantial with the truths, of which they are the conductors" (LS 29)?

As a result of many laudable scholarly efforts, a largely cohesive interpretation of Coleridge's symbol has emerged.[7] At its most basic level, scholars define the symbol as a sensible object infused with supersensible meaning. Any concrete thing through which supernatural light shines can be a symbol, according to Coleridge's view. Any communication of spiritual truths through the medium of material things belongs to the symbol, and, reciprocally, anything that conveys the human subject from material things

symbol of ultimate reality" ("Religious Thinker" 189), and James McKusick tethers Coleridge's theory of the symbol to the Judeo-Christian Bible when he writes that "Coleridge develops his basic concept of symbolic discourse mainly within the context of biblical interpretation" (228).

[7] Of course, some debate still exists over the symbol's accepted interpretation and over whether or not Coleridge's statements about the symbol's character are ultimately cohesive. I am thinking especially of Rene Wellek and those who have been persuaded by his argument that Coleridge's definition of the symbol as a part representative of the whole (BL 2.112) is synecdochical, rather than truly symbolic. If the symbol is fundamentally synecdochical, then the way is left wide open for theorists such as Paul de Man to declare that the symbol functions as a mere figure of speech, a linguistic device, rather than as a profound statement about the essential relationship that exists between the natural and supernatural realms.

to spiritual truths exercises a symbolic function.[8] Each of the following chapters will dilate this general definition of the symbol in a more specific direction, but for now, let it suffice to say that symbols are the bridge between material things and spiritual things, between bodily things and the spirit that animates those bodies. As bridges to a spiritual reality existing somewhere beyond our material reality, they serve as reminders that there is something eternal and immutable shining through fluctuating and mutable material forms. For those who have eyes to see it, Coleridge will argue, there is some element of permanence communicating itself through the ever-changing physical things around us, and that permanence can be glimpsed through natural and created objects.

Because anything that displays the attributes of a symbol can be classified as such, Coleridge variously identifies as symbols a veritable legion of objects. The breadth of symbols in volume two alone of Coleridge's five-volume *Collected Notebooks (1804-1808)* attests to how versatile the symbol is:[9] 1) a person's visual form is the symbol of his/her being (CN2.2495); 2) anticipation is "the *ever-improving* Symbol of Deity to us, still growing with the growth of our intellectual Faculties" (CN2.2530); 3) the truly Beloved is "the symbol of God to whomever it is truly beloved by!" (CN2.2540); 4) the season of spring and the attendant celebration of Easter are symbols of the "resurrection

[8] When I refer to "spiritual truths," I am not referring to particular, doctrinal statements of faith but to the ultimate truths behind all visible reality. These truths are not material, so they must be spiritual, Coleridge says.

[9] I use volume two of Coleridge's *Collected Notebooks* to illustrate the versatility of the term 'symbol' because prose records of Coleridge developing a theory of the symbol do not appear until the early 1800's (Ward 26). Isolated instances of this term do appear in his early poetry. For example, Coleridge writes in his 1797 poem, "Destiny of Nations," For all that meets the bodily sense I deem/ Symbolical, one mighty alphabet/ For infant minds" (Lines 18-20). Again in his 1794 poem, "Religious Musings," he refers to "the Great/ Invisible (by symbols only seen)" (Lines 9-10). Still, no evidence of a concerted effort to systematically examine what a symbol is and what it does appears until the years cited above.

of the human soul" (CN2.2548); 5) Duty is "the Symbol of Pleasure" (CN2.2556); 6) "Sincerity of countenance [is] the symbol of *singleness* of heart" (CN2.3236); 7) "the wild root nearer the sea, between the two rocks, but only a little way from the left rock – that root how hieroglyphic [an early Coleridgean cognate for 'symbol'] of human Life[10] – of a man cast on shore, and raising himself up by both arms from his *prostration*" (CN2.3258). If I were to draw similar examples from all of Coleridge's volumes, the list would stretch into a chapter. The central point is that Coleridge identifies such a variety of things as symbols because all contain the same essential attributes: they all represent a supersensible whole to the senses, they all are vehicles by which matter can participate in spirit, and they all effect the harmonious union of the two traditionally discordant elements of matter and spirit. Even anticipation, which cannot be perceived through the ordinary senses of sight, hearing, taste, touch, and smell, is "felt" by the internal senses, and duty, which is similarly "felt" even while it makes itself visible through concrete, dutiful acts, belong to the category of symbolic objects, Coleridge says, because both duty and anticipation display the symbol's essential function, which is to connect what is sensible to what is supersensible.

These "supersensible" realities are not always, but are most often, spiritual realities, as exhibited in the examples culled from volume two of Coleridge's *Notebooks*. A person's visual form, anticipation, the truly beloved, spring and Easter, duty, a sincere

[10] When Coleridge first began to develop his theory of the symbol, he often used the word 'hieroglyph' instead of 'symbol.' In many ways the term 'hieroglyph' is fitting because it is a physical form that is used to represent something beyond the physical form. Like a rune, it has some sort of mystical value, and it acts as a bridge between the physical forms our human minds can understand and the more mystical world we inhabit but can only glimpse imperfectly. Eventually, Coleridge recognized the limits of this term, opting instead to use the word 'symbol.' In a May 1830 notebook entry, he distinguishes Egyptian "Hieroglyphs" from "Symbols." While hieroglyhps are mere "Images, or visual Remembrances," symbols are actively involved in the spiritual realities they represent (CN5.6311).

countenance, and the wild root all communicate some spiritual element, whether that element is a person's being, the Deity, God, resurrection, pleasure, singleness of heart, or a person's desire to raise him/herself from a prostrate position. The thing signified by the material component of the symbol is nearly always spiritual. Since the symbol possesses both a material component by which otherwise inaccessible ideas can be made accessible to the human mind, and a spiritual component, the immaterial idea itself, symbols are perfectly situated to bridge the gap between the human person's two modes of existence – material and spiritual – and to tutor him in the ways of spirit.

These two constitutional components of the symbol appear in many scholarly analyses. Employing language very similar to Coleridge's, Mary Rahme defines the symbol as "a concrete, special, and temporal object through which the universal and eternal can be glimpsed" (632). Daniel Fried's definition resonates with Rahme's when he declares Coleridge's symbolic vision as "one that could comprehend universal principles in particularities" (773). Rahme may call the symbol's material component "a concrete, special and temporal object" while Fried calls it a "particularity," but they are both referring to matter. Similarly, Rahme and Fried may variously refer to "the universal and eternal" and "the universal principle," but they are still describing the same spiritual component shining through the material. Nicholas Halmi's formulation is a bit different, but it also communicates that the material component of the symbol points to some spiritual and immaterial "force." In his article "Coleridge on Allegory and Symbol," Halmi writes of "the ontological connection of the visible object itself to the invisible force directing its development" (351).[11] All three of these critics attest to the symbol's

[11] Granted, I am overlapping the terms 'universal,' 'invisible,' and 'eternal' and am implying that they point to the same reality, but I do so in imitation of Coleridge, who overlapped these same terms as he

constitutional synthesis of a material component and a spiritual component, so that when human beings look at material objects, they are led to contemplate spiritual truths.[12]

The second distinctive feature of the symbol, according to scholarly consensus, is its ability to reconcile seemingly antithetical things so that they achieve some degree of unity. Coleridge alludes to this function in the *Statesman's Manual* when he associates symbol with the "reconciling and mediatory" imagination and when he characterizes symbols as "harmonious in themselves, and consubstantial with the truths, of which they are the conductors" (LS 29). Mediating, harmonizing, conducting, consubstantiating, all these verbals reiterate the symbol's role as a reconciler of many things, but most fundamentally of matter and spirit. In her seminal study of the nineteenth century symbol, Jadwiga Swiatecka asserts that the symbol corresponds with an idea as "its outward, sensible complement" (44); in other words, the symbol reconciles the ideal realm and the actual, sensible object. When it comes to human creativity, Swiatecka argues, the symbol reconciles "the activity of God and the activity of man" since the human being participates in God's creative activity when he/she constructs a symbol (51). Raimonda Modiano credits the symbol with reconciling subject and object when she writes in *Coleridge and the Concept of Nature*, "the symbol represents the means by which the phenomenal world can be redeemed of its otherness and its forbidding physicality and brought into closer communication with the self" (67). No longer are natural objects entirely alien to the subjective mind, but under the auspices of the symbol, the mind

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struggled to describe the ineffable spirit that he perceived lying at the root of all things. 'Spiritual' is the most inclusive term I can find to capture this supersensible reality.

[12] Coleridge confirms this point when he says in his *Lectures 1818-1819, On the History of Philosophy* that "Phenomenon or outward appearance, all that we call thing or matter, is but as it were a language by which the invisible (that which is not the object of our senses) communicates its existence to our finite beings" (PL 87).

discovers in itself something similar to the natural object, some common ground of existence, which harmonizes and reconciles subject and object.[13] Although critics examine the ways in which the symbol reconciles the ideal and the actual, divine activity and human activity, subject and object, the type of reconciliation most often noted by scholars is the reconciliation between matter (or sensible things) and spirit. For example, Patricia A. Ward states that "the symbol fuses discordant qualities…the spiritual and the material and all other such antitheses" (27). Douglas Brownlow Wilson supports Ward's assertion when he affirms that the symbol "functions to reconcile matter and spirit" (48). William York Tindall declares, "It is plain that Coleridge valued the symbol for helping him pass from matter to spirit or giving him the feeling of that passage" (39). And Thomas McFarland, contending with Paul de Man's conflation of symbol with metaphor states explicitly "In thus bridging the cleft between material things and spiritual ideas…the symbol from its inception has been a unit of meaning (not a figure of language) with an integrative charge directed toward the whole of reality" ("Involute and Symbol" 43).

Critics have thus generated a generally cohesive interpretation of the Coleridgean symbol. Constitutionally, it has both a material and a spiritual component. Functionally, the symbol reconciles matter with spirit, object with subject, human with divine, the

[13] The theme of reconciling subject and object, mind and matter, is a common one in Coleridge, communicated most clearly in an 1805 entry from his notebooks, which reads:

> In looking at objects of Nature while I am thinking, as at yonder moon dim-glimmering thro' the dewy window-pane, I seem rather to be seeking, as it were *asking,* a symbolical language for something within me that already and forever exists, than observing any thing new. Even when that latter is the case, yet still I have always an obscure feeling as if that new phaenomenon were the yet still Awaking of a forgotten or hidden Truth of my inner Nature/ It is still interesting as a Word, a Symbol! It is Logos, the Creator, and the Evolver! (CN2.2546).

actual with the ideal. But as Coleridge continually warned his readers and interlocutors, we cannot really know a thing until we understand the principles that direct that thing toward a specific end.[14] Toward what *end* is the symbol directed? What is the symbol *for*? McFarland suggests that the symbol has "an integrative charge directed toward the whole of reality," but of what does the "whole of reality" consist? And what does it mean to be integratively charged toward that wholeness? To date, critical analysis of the Coleridgean symbol has not been able to provide satisfactory answers to these questions because there have been no studies exclusively devoted to the symbol's *ultimate* teleology.

In *The Genealogy of the Romantic Symbol*, Nicholas Halmi implicitly links the Romantic symbol's telos to the teleology of the natural world. Just as the German *Naturphilosophen* of the eighteenth and nineteenth centuries traced the evolution of the natural world from rocks to plants to insects to birds to animals and, finally, to humanity "in a unified, teleological process that proceeds from the inorganic through the organic to human reason" (83), so the symbol, he implies, proceeds from natural forms to human reason and, finally, to ideas as they exist in their pure spiritual forms. Just as the natural world passes through its different stages of development for the purpose of maturing into human reason, Halmi seems to be arguing, the symbol fulfills its purpose when its material component is wedded to its spiritual component *in the human mind*, through the exercise of reason. The symbol's perfected form, according to Halmi, is "to be the empirical confirmation of the unity of extension and thought, of the real and the ideal" (91). To put it more simply, the symbol's telos is to unite the human mind that perceives

[14] Coleridge notes in an 1819 lecture on Shakespeare, "the End must be determined and understood before it can be known what the rules are or ought to be" (*Lects 1808-19* 2.316).

(thought) with the actual thing it perceives (an object extended from the mind in space) and to unite the real object with its ideal correspondent. Hence, the symbol's telos via Halmi is primarily intellectual since it unites things with thoughts about those things inside the human mind.[15] This may be the symbol's proximate end, but Coleridge doesn't locate the symbol's *ultimate* end in the human mind. Instead, he extends the symbol's telos beyond the limits of the immanent intellect into a theological vision of the wholeness he believes will exist at the end of all time. Halmi admits that Coleridge stretches beyond the Romantic symbol's intellectual telos and defines the symbol in theological terms, but this Coleridgean extension, Halmi says, results in the "'muddlesome doubleness' that Seamus Perry has identified as characteristic of Coleridge's thought" (125).[16] When Coleridge adopts the mystification (101), "irrationality" (101), and contradictions (125) of the theological mode of thinking, Halmi contends, Coleridge's thought becomes similarly mystified, irrational and contradictory. I cannot agree with this conclusion. Rather than muddying Coleridge's thoughts about the symbol, the Christian theology Coleridge wrestled with in his *Notebooks* and *Marginalia* articulates quite cogently the end toward which Coleridge believed the symbol should move in the created world and clearly connects the symbol to an eschatological telos.

My analysis of the symbol's teleology will diverge from Halmi's in two important ways. First of all, I will focus on the Coleridgean symbol's telos and not on the telos of the generalized Romantic symbol as viewed through a largely German philosophical lens.

[15] The German philosophers and idealists, of whom Halmi possesses an extensive knowledge, would have similarly concluded that material and spiritual things are ultimately synthesized in the mind. Halmi is not wrong when he claims that the human mind is the place where matter and spirit are synthesized on earth, but my argument is that Coleridge believed material and spiritual things were ultimately synthesized in the resurrected and glorified body, which the symbol prefigures.

[16] This phrase can be found in Perry's *Coleridge and the Uses of Division*, page 12.

Because Coleridge's comments on the symbol invite a theological interpretation (they, in in some ways, invite an *Anglican* interpretation, as future chapters will prove), my analysis must follow suit. Secondly, rather than rejecting as troublesome the theological sources Coleridge was reading in the decade (1808-1819) during which he was most actively developing his theory of the symbol, I will probe into them and trace a possible genealogy for the Coleridgean symbol through the writings of Richard Hooker and Jeremy Taylor, two seventeenth century Anglican theologians to whom Coleridge was deeply indebted.

My choice of Hooker's and Taylor's works is not arbitrary. I chose to concentrate on these two theologians based on the following facts. First, both Hooker and Taylor exercised tremendous influence over seventeenth-century Anglican theology, which century "Coleridge regarded as its best period" (CM3.459, fn57.4), and they continued to exert influence during the eighteenth and nineteenth centuries. Their writings, therefore, formed an essential part of the cultural milieu within which Coleridge lived and thought. Secondly, Coleridge professed great admiration for these two theologians, although that did not prevent him from criticizing some of their conclusions. Finally, and most importantly, Coleridge was actively reading, publicly reflecting on, and densely annotating the works of these theologians at the same time he was constructing his theory of the symbol.

Richard Hooker (1554-1600) is best known for his eight-volume work, *Of the Laws of Ecclesiastical Policy*, which, since its publication, has served as a "constant resource in the later development of Anglican theology" (Shepherd 4124). According to Lee W. Gibbs, noted Hooker scholar and biographer, "Richard Hooker has long been

considered the premier theologian and foremost apologist of the Church of England" (943). He undoubtedly held a secure place in the esteem of Samuel Taylor Coleridge. In Appendix E of *The Statesman's Manual*, Coleridge identifies Hooker as one of the "names that must needs be so dear and venerable to a Minister of the Church of England" before praising his "masculine" intellect, "formed under the robust discipline of an age memorable for keenness of research, and iron industry!" (107). John Payne Collier records an instance when Coleridge publicly extolled Hooker during one of his public lectures, describing Hooker as a "venerable theologian & philosopher far removed from the weak passions of life and sitting in his closet devining [sic] out of his own heart what might be & feeling the greatness of a future race by the greatness of his own mind which still permitted him to pursue the noble and the permanent" (*Lects 1808-19* 1.328, December 12, 1811). Coleridge's praise for Hooker overflowed into his public writing as well. In the *Biographia Literaria*, Coleridge states that Hooker was "no less admirable for the perspicuity [of his mind] than for the port and dignity of his language" (BL 1.88). An elegant stylist, a devout Christian, and a formidable intellect, Hooker would have appealed very strongly to the poet-Christian-philosopher Coleridge.

Jeremy Taylor (1613-1667) exercised a similarly robust influence over seventeenth, eighteenth, and nineteenth-century Anglicans and over Coleridge. Paul Elmen has testified to the endurance of Taylor's popular influence during these three centuries by chronicling the formidable number of editions of Taylor's works that were in print (cited in McAdoo, *The Eucharistic Theology of Jeremy Taylor Today* 13). Elmen's testimony is verified by Robert Aris Wilmott, who wrote an 1847 book entitled *Bishop Jeremy Taylor, His Predecessors, Contemporaries, and Successors*. In this book, Wilmott

argues that "Of our elder writers, [Taylor] is the only one who has taken a firm and lasting hold on the popular mind" (xi). In fact, of all Anglican theologians, Willmott boasts of his "veneration for two names – Hooker and Taylor – whose virtues would atone for a bad age, as their abilities might have made the worst age the most prosperous" (viii).[17] Coleridge is not alone, then, when he refers to "the good Bishop" Jeremy Taylor or when he counts Taylor among "the brightest stars of our Establishment" (*Lects 1808-19* 1.305 and CM3.459, respectively). H. R. McAdoo notes that "Coleridge reckoned [Taylor] with Shakespeare, Bacon, and Milton as the four great geniuses of English literature 'four-square, each against each'" (*The Eucharistic Theology of Jeremy Taylor Today* 5), proving that Coleridge's admiration for Taylor was great. Of course, Coleridge does not refrain from critiquing Taylor when his reason requires it, but that does not diminish the sustained influence Taylor had on Coleridge's thought.

As mentioned above, during the years Coleridge was most actively developing his theory of the symbol, which he famously articulated in the *Statesman's Manual* (1816) and further developed in the *Biographia Literaria* (1817), and in his *Lectures on Literature* (1808-1819), he was also deeply immersed in the works of Hooker and Taylor. As George Whalley, the editor of Coleridge's *Marginalia*, states, Coleridge showed signs of having read Hooker as early as 1801, but it was not until the 1809-1810 publication of *The Friend* that Hooker began to "appear noticeably" in Coleridge's work (CM2.1131).[18] According to Whalley, Coleridge's references to Hooker were "carried forward,

[17] In a March 1828 notebook entry, Coleridge appeals to Hooker and Taylor jointly to defend his protestations against sola Scriptura Protestantism (CN5.5792).

[18] Coleridge's biographers note that these years were also marked by Coleridge's reversion to Christianity, culminating in his profession of the Christian faith in a notebook entry dated November 1810 (CN3.4005).

sometimes by repetition, sometimes by fresh quotation, into the 1818 *Friend*" (ibid), proving that from 1809 to 1818, when Coleridge was most intently formulating and penning his theory of the symbol, he was also attentively reading Hooker, who has much to say about the symbol, especially when it is operating sacramentally. At the same time as he was regularly citing Hooker, Whalley notes, Coleridge was carefully annotating his copy of Taylor's *Polemicall Discourses*, which contain Taylor's treatise on the *Real Presence and Spiritual of Christ in the Blessed Sacrament Proved against the Doctrine of Transubstantiation*. In fact, Coleridge annotated the *Polemicall Discourses* "more densely than any other book" between the years 1811 and 1826 (Whalley lxxxviii), years he was also lecturing on, mulling over, and publishing his theory of the symbol. According to Whalley, Coleridge first introduced his friend, Charles Lamb, to Taylor in 1796, but it is not until 1811 that we find records of Coleridge wrestling with Taylor's theological propositions. Coleridge continued to return to Taylor until 1826 and perhaps later, producing what Jeffrey Barbeau describes as "The largest collection of notes on any single author in the entire six-part series of *Marginalia*…Not even the substantial marginalia on William Shakespeare in *Marginalia IV* surpass the 200 pages of extensive commentary on Taylor's discourses and sermons" ("Marginalia V" 143-144).

Considering that Coleridge was carefully reading and/or densely annotating the works of Hooker and Taylor throughout the decade he gave his *Lectures on Literature* and wrote the *Statesman's Manual* and the *Biographia Literaria*, scholars and all those interested in the Coleridgean symbol should derive no small benefit from an examination of how Coleridge's theological reading may have colored his theory of the symbol. Examining the symbol's teleology side-by-side with the theological texts Coleridge was

reading at the time expands the scope of the Coleridgean symbol. Instead of locating the symbol's fulfillment exclusively in the human mind that reconciles a material object with its supernatural significance, Hooker's, Taylor's, and Coleridge's theological speculations suggest that the symbol points toward an even greater fulfillment: a heavenly fulfillment that can only be achieved in the eschaton. As a result, Coleridge's approach to the symbol emerges as something quite different than what some critics have heretofore understood it to be. Rather than somewhat confusedly introducing theological considerations into an otherwise cohesive account of the symbol's nature and purpose, in constructing his theory of the symbol, Coleridge was offering an ultimately theological account of the goal of human and natural life. This account included the nature and purpose of literary symbols, but it was not confined to them. Coleridge's consistent wrestling with Anglican theology, in other words, provides a context within which to perceive the *ultimate* purpose, otherwise dim, that Coleridge attributes to literary (and other) symbols. In fact, many portions of his influential theory of the symbol – a theory that has so often been discussed without mention of his theology – are in large part driven by his effort to express the eschatological momentum he detected in all of life.

As John Polkinghorne argues on behalf of an interdisciplinary group of Christian scholars convened at the turn of the twentieth century to reconsider the "expression of Christian eschatological hope concerning the end of the world and concerning the fulfillment of the divine purpose for creation" (xv), "Without recourse to the resources that theology can offer, we shall just be left either with the inadequacies of a purely physical eschatology or with vague longings and intuitions of hope whose substance and foundation are veiled from us" (46). Polkinghorne's statement can be fruitfully applied

(with slight modifications) to the symbol's teleology. Without recourse to the resources that theology can offer, students of the Coleridgean symbol may be left with either the inadequacies of a purely immanent teleology for the symbol or with vague intuitions of Coleridge's hope, the substance and foundation of which are veiled from them. Halmi's relegation of the symbol to the confines of the human intellect effectively immanentizes the symbol, but more often critics speak of the symbol's ultimate telos with vague expressions lacking the explicitness that Hooker's, Taylor's, and Coleridge's theological writings can provide.

In his article, "Involute and Symbol in the Romantic Tradition", Thomas McFarland praises the Romantics for preserving an open and indeterminate end for the symbol. By favoring the indeterminate symbol, he argues, the Romantics "protected a teleological function that moved toward the apprehension of a great and incomprehensible whole" (50). But in what does the "great and incomprehensible whole" consist? Is it immanent? Is it transcendent? There is no way to tell. McFarland admits that Coleridge considers the symbol first, in its theological sense, and only secondarily in its literary sense (41), indicating that the "incomprehensible whole" might be found in theology, but he does not propose a specific theological telos. In fact, declaring that the symbol's end is indeterminate actually requires that McFarland refrain from naming *any* specific telos. Paul de Man, who most often immanentized the symbol by reducing it to a figure of language, concedes that with symbolic vision, the world is "no longer seen as a configuration of entities that designate a plurality of distinct and isolated meanings, but as a configuration of symbols ultimately leading to a total, single, universal meaning" (174). However, de Man offers no suggestion as to what that "total, single, universal meaning"

might be, and in fact, he moves away from this concession rather quickly. In a similar vein, Douglas Brownlow Wilson admits that the "symbol becomes an aspiration toward perfection" (48), but in what does that perfection consist? Is it a material perfection? Is it a spiritual perfection? Ostensibly, Wilson's version of perfection would involve "the symbol, employing the senses, [and using] the objects within time and space to represent the 'forfeited power' beyond them" (ibid). But what is the "forfeited power" beyond the symbols, and why is it important that symbols make it present to the senses? Again, toward what *ultimate end* does the symbol aspire? Wilson does not provide a clear answer, but confines his reflections to the symbol's operations within the immanent limitations of "time and space", hence falling into both "inadequacies" of immanentizing the symbol and connecting vague longings and intuitions with it. His statements are ripe with theological suggestiveness and nostalgic longing for a "forfeited power" that has been lost, but he does not introduce any of theology's answers to these longings and aspirations.

Robert N. Essick provides a somewhat more defined vector of aspiration for the symbol when he refers to it as a "motivated sign" directed toward a recognizably Christian end. Like Wilson, he also considers the symbol's orientation to be retrospective rather than anticipatory. All language, he suggests, hearkens back to the original, Adamic unity of word and essence, which enabled Adam to name the creatures properly, according to their "Essence, Form, and Property" (Boehme, *Mysterium Magnum* 3:80). After this original unity is ruptured by sin, human/lingual symbols do not cease to aspire toward that unity, but they continuously fall short of the ideal, which can only be fully embodied "from the perspective of prelapsarian or divine language" (69). Essick suggests

that "one can recover the spirit hidden in [the vehicle of the symbol]" (67), but how that recovery might take place, Essick does not venture to guess. He admits that Coleridge looks toward the fulfillment of all symbols "in Christ and in those Christian rituals 'of the same kind, though not of the same order with the religion itself – not arbitrary or conventional, as types and hieroglyphics are in relation to things expressed by them; but inseparable, consubstantial (as it were), and partaking therefore of the same life, permanence, & intrinsic worth with its spirit and principle' (AR 15)" (cited in Essick 74).[19] Yet, Essick does not offer an explanation for how Christian rituals can effect this fulfillment nor does he sketch what the final realization of that ideal might look like.

Taking for granted that the symbol is essentially religious,[20] Robert Barth identifies the symbol's ultimate telos as an encounter with God actuated by faith. He goes a step further than Essick when he identifies the means by which a person can reach that telos. In *The Symbolic Imagination*, Barth makes the claim that all symbols are predicated upon the human subject making an act of faith that the symbolic object before him or her will reveal or will convey something meaningful. This initial act of faith is rewarded, and the person is able to commit him/herself even more to the spiritual reality that makes itself visible in the symbol. As Barth says, "We believe in the symbol as symbolic and find ourselves enriched by it. Thus enriched, we are able to commit ourselves more fully

[19] The thoughts expressed in the passages that both Wilson and Essick cite are remarkably similar. In *The Statesman's Manual*, Coleridge describes the symbol's activity as "retiring into that image, which is its substantial form and true life" (LS 90), and in *Aids to Reflection*, published nine years after the *Statesman's Manual*, Coleridge identifies the symbolic activity of certain Christian rituals as "partaking therefore of the same life, permanence, & intrinsic worth with its spirit and principle" (31). The way Coleridge describes the symbol's activity and the activity of Christian rituals is remarkably similar.

[20] "Symbol-making – and indeed symbol-perceiving – is for Coleridge essentially a religious act," Barth contends. Therefore, "In order to understand Coleridge's idea of symbol, we must ultimately place the discussion in a religious context, where alone we can find its true meaning" (*The Symbolic Imagination* 37).

to the symbolic reality, and are able to perceive it more fully. Through this new perception, we are again enriched" (43). The telos of the symbol, then, according to Barth, is to draw a human subject into ever deeper revelations about ultimate reality through a reciprocal process that involves faith, reward, and further commitment, basically a process of growing in relationship with grace or whatever it is that a symbol represents. At the tail end of this process lies, "at least potentially, an encounter with the transcendent reality of God and a call to engage oneself in the process of discovering and meeting God even more deeply" (29). As insightful as Barth's analysis is, the end he identifies is still almost entirely immanent. He leaves open the possibility that the human subject could indefinitely encounter God, even in the afterlife, but he never explicitly addresses this possibility.

Jeffrey Barbeau goes about as far as Barth does in the direction of establishing an eschatological telos for the symbol, but again, he falls short of proclaiming that the symbol's end is indeed eschatological. In his book *Coleridge and the Bible* (2007), he cursorily recognizes Coleridge's insistence that redemption is the symbol's telos, but he gives this argument primacy of place in his recent article entitled "Coleridge, Christology, and the Language of Redemption" (2011). Building on the familiar Coleridgean distinction between metaphor and symbol, Barbeau discriminates between *metaphors* (or useful figures) for redemption and *symbols* of redemption, which actually "contain the reality they present and function much as sacraments, especially the Eucharist" (277). Paraphrasing Coleridge's list of four principal metaphors for Christ's Passion found in *Aids to Reflection*,[21] Barbeau reiterates Coleridge's original point that

[21] Barbeau lists: "(1) Sin-offerings, sacrificial expiation, (2) Reconciliation, (3) Ransom from slavery; and (4) Satisfaction of a Creditor's claims by a payment of the debt (AR 320-21)" (Barbeau 267).

the Pauline *metaphors* are illustrative but limited and may or may not lead to theological errors if they are taken too literally, while *symbols* convey Christ's very life, which is necessary for redemption. According to Barbeau, symbols are teleologically oriented toward redemption, whether they are biblical or sacramental, but "eucharistic language emerges as the optimal vocabulary for the work of redemption: to be redeemed is to be regenerate, it is 'a Process of spiritual Transsubstantiation [sic] – a daily Eucharist" (275).[22] Barbeau's argument is very compelling and impressively grounded in Coleridge's writings. Like Barth's, it is eschatologically suggestive. Although Barbeau never argues that the process of redemption extends into the afterlife, he does refer to the individual soul's "eventual assimilation to the divine nature" (282) in his final sentence. But the eschatological completion of the individual soul's assimilation does not appear in his work.[23]

To summarize the body of existing scholarship on the symbol's telos, critical arguments tend to fall into one of the two camps adapted from Polkinghorne's comments on eschatology, or into some combination of the two: either critics (such as Halmi and Paul de Man most of the time) tend to immanentize the symbol, denying its supernatural end; or critics (such as McFarland and Essick) tend to paint the symbol's ultimate teleology in such impressionistic terms that all we get are vague intuitions of it, but no defined parameters for it; or critics (Wilson and occasionally de Man) conflate the two

[22] Barbeau is citing the fifth volume of Coleridge's *Notebooks*, entry 6484, most likely written in October 1830.

[23] In fact, Barbeau asserts that Coleridge ignores or avoids the Resurrection (*Coleridge and the Bible* 90). I will prove that Coleridge's Eucharistic language is implicitly eschatological, not only because it suggests the ultimate transformation of human beings' flesh-and-blood bodies, but also because Coleridge employs Eucharistic language to express Christ's entire project to regenerate the human being in his own image, a project that cannot be completed until after a person's death. The general symbol, too, participates in this project, as future chapters will show.

tendencies and immanentize the symbol while simultaneously communicating vague intuitions of some supernatural reality beyond it. Still others (like Barth and Barbeau) suggest that there could be some eschatological fulfillment for the symbol, but they never explicitly state what that fulfillment might be.

Coleridge's persistent wrestling with Eucharistic sacramental theology from about 1810 until his death draws into sharp focus the eschatological telos of the symbol. Embracing both the temporal character of the symbol – to make otherwise inaccessible spiritual truths accessible to the mind here and now through the senses – and the eschatological end toward which Christianity aspires – the regeneration of humankind – Coleridge's engagement with Eucharistic theology answers the question most essential to the symbol: what, ultimately, is the symbol for? What final truths does it reveal? Coleridge's comments on the Eucharistic symbol (which make more sense once they are placed in dialogue with Hooker and Taylor) provide a particular instance of the way in which the Coleridgean symbol writ large prefigures the ultimate sublimation of matter to spirit and the perfect translucence of body to spirit in the eschaton, ideas I will elaborate upon in future chapters

From Coleridge's many comments on the Eucharist, scattered mostly throughout his Marginalia and *Notebooks*, it is clear both that Coleridge held the Eucharist in high esteem as a symbol capable of uniting humanity's material existence with its future, spiritualized existence and that he perceived a substantial connection between the symbol, the Eucharistic body of Christ, and human beings' eschatological bodies.[24] In a June 1810 notebook entry, Coleridge writes:

[24] When I refer to a future, spiritualized existence, I am not suggesting that eschatological reality, according to Coleridge, will be purely spiritual. As I stated earlier, Coleridge insists that bodies must

> Quere. Whether one of the great Ends of Christianity be not one of its Mysteries? And whether this mysterious End does not consist in tying together the two separate portions of a one truth in the schemes of Materialism & Immaterialism? To give a flesh-and-blood reality to those processes of the rational and moral Being, which considered as abstractly intellectual, thin away into eternal notions. (CN3.3847).

This synthesis of the material and the immaterial, giving "a flesh-and-blood reality to those processes of the rational and moral Being," also belongs to the symbol. In *Coleridge and the Bible*, Jeffrey Barbeau identifies the end of both Christianity and the symbol as the synthesis, or "tying together," of material things and immaterial realities. Citing Coleridge, Barbeau affirms that the genius of Christianity is that it is "fact no less than truth. It is spiritual, yet so as to be historical; and between the two poles there must likewise be a midpoint, in which the historical & spiritual meet" (CIS 6-7). Participating in the same synthesizing impulse as Christianity, Barbeau says, "Symbols [too] bring spiritual and historical senses together" (43). The symbol's end and one of Christianity's "great ends" therefore overlap.

The precise nature of that end comes into focus toward the end of the same notebook entry when Coleridge speculates about the resurrected and glorified body. The material and corruptible parts of the body (the "phaenomena") must pass away, he says, and the immaterial and perdurable part of the body (the "noumenon") must remain. "Christ's Body after the Resurrection" reveals that the material and the immaterial aspects of being that are initially "tied together" by Christianity (and in the symbol) will ultimately end in the transformation of matter into something new and the purgation and persistence of some immaterial or spiritual aspect of a person's being.

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continue to exist in the eschaton, but they will exist in a more spiritual state than matter, as we know it, will allow.

Halfway between opening his query about Christianity's end, which Barbeau states is also the symbol's end, and speculating upon the exact nature of that end, Coleridge briefly introduces John 6 (the bread of life discourses) and the Last Supper Eucharistic institution narratives. "[Christ] is at once (*he,* not merely his moral precepts) he is at once the Feast and the Master of the Feast," Coleridge asserts. The path Coleridge's logic takes, from the unity material things and immaterial realities enjoy on earth to matter's final transformation in the eschaton, passes through the Eucharist, which is itself a great symbol, according to Hooker, Taylor, and Coleridge. "The Eucharistic Act instituted by Christ is a Symbol," Coleridge states in an 1826 annotation. Nicholas Halmi attests to the fact that Coleridge consistently referred to the Eucharist as a symbol and defined it as "a part, or particular instance selected as representative of the whole, of which whole however it is itself an actual, or real part" (CM1.862, 1826), in words nearly identical to those he uses to define the symbol in the *Statesman's Manual*. And Coleridge's *Notebooks* document that as he struggled to formulate in his mind what exactly a symbol was, Coleridge allowed a sacramental understanding of the symbol to inform his thoughts. Between April and June of 1810, around the time when Whalley states Coleridge's references to Hooker became much more noticeable in *The Friend*, Coleridge considers in a notebook entry how the Eucharist can be "Substance & Symbol" when compared with the body , which is the "Soul's self-symbol" (CN3.3765 and CN3.3764, respectively). It is no coincidence that during the decade when Coleridge was developing his general theory of the symbol (1808-1819), he also began contemplating the nature of the Eucharistic symbol and wondering about the resurrected and glorified body. Examining Coleridge's comments on the Eucharistic symbol alongside statements

made by Hooker and Taylor draws into sharper focus the ascending vector upon which, Coleridge contends, the ideal symbol should move and strongly reveals the symbol's eschatological end.

In the chapters that follow, I will address three points at which Hooker's and Taylor's sacramental theology and Coleridge's theory of the symbol converge. When Coleridge describes the essential characteristics of the symbol in the *Statesman's Manual*, he states that the symbol "always partakes of the Reality which it renders intelligible, and while it enunciates the whole, abides itself as a living part in that Unity, of which it is the representative" (LS 30). One page earlier, he refers to a "system of symbols, harmonious in themselves, and consubstantial with the truths, of which they are the conductors" (LS 29). Within this definition appear three words that are central to Hooker's and Taylor's sacramental theology as well: "partakes," "representative," and "conductors." What does it mean to *partake* or participate in a supersensible "Reality?" What does it mean to *represent* transcendent "Unity?" And to what end do symbols *conduct* truths? My ensuing chapters examine these three terms, first looking at their theological connotations and then revealing where these terms and their theological connotations are echoed in whole or in part in Coleridge's comments about the symbol.

In Chapter Two, I introduce how central the argument over sacrament and symbol was to Christians living in the sixteenth and seventeenth centuries, and I place Richard Hooker, Jeremy Taylor, and Coleridge within this dialogue. Then, I give a brief overview of where notions of representation, participation, and conveyance appear in Coleridge's works and in Hooker's and Taylor's treatises on the Eucharist.

In Chapter Three, I focus on representation. Sacramental representation, Hooker and Taylor both argue, is an alternative to sacramental identification (or identifying a sensible thing with the supernatural reality it represents). Representation secures union between sensible things and transcendent realities while maintaining their distinction. Additionally, representation urges the ascent of sensible things toward the transcendent things they signify and establishes a more fluid connection between signifier and *significatum*. When Coleridge speaks of sensible signs and what they signify, he uses the language of "things" and "ideas." When a sensible thing represents an idea or when an idea is represented by a sensible thing, a symbol results. A convenient formula for this relationship might look something like this: a THING + IDEA = SYMBOL, where the plus sign stands for representation and IDEA > THING, since ideas are always antecedent to and more real than things, according to Coleridge. In an effort to further clarify representation, Coleridge makes three statements about it, which I examine individually. First, a representation is an imitation rather than a copy. Next, it is a *re*-presentation rather than a presentation. And finally, a representation is oriented toward what is universal rather than to what is particular. Toward the end of Chapter Three, I discuss the eschatological orientation that Coleridge grants to the power of representation. Ultimately, representation is directed toward the Logos, Coleridge argues in one passage. In another passage, he argues that representation is ultimately directed toward God the Father, who is the Idea Dei Absoluta in whom all ideas find their final cause.

In Chapter Four, I concentrate on participation. According to Christian theology, participation begins when God establishes common ground between himself and creation

by virtue of creation's existence: creation exists and God exists. After God's initial downward "assimilation" to creation, which allows creation and God to share some sort of common ground, Coleridge argues,[25] the natural world reciprocally "longs," in a manner of speaking, to increase its unity with God by being entirely assimilated into its divine origin through a process of evolution. Coleridge's version of evolution is ruled by the idea that creation ascends up a "Ladder of existence" until it reaches its peak in humanity. Humanity, then, acts as a repository for all the collected natural powers so that through human beings, nature can be reunited with God since human beings continue to ascend even after nature reaches its limit, Coleridge claims. According to Hooker, Taylor, and Coleridge, the *ultimate* end of participation is to establish common ground with *human beings* and to assimilate them to Christ so that humanity can be re-made in the image of the Divine Humanity, which is a name Coleridge typically ascribes to Christ. Poetry, too, displays a pattern of two-way assimilation. The poet first draws ideas down into particular circumstances and then elevates those circumstances until they display some ideal. I provide a detailed explanation of this poetic process in Chapter Four. In sum, Coleridge makes allies of nature, the Eucharist, and the symbol and involves them all in an eschatological task – to perfect humanity. Even now, he claims, nature, the Eucharist, and the symbol actively elevate human perception toward the transcendent realm and prefigure "a future happy & blissful state" that redeemed human beings will enjoy everlastingly (*Lects 1808-19* 1.191).

In Chapter Five, I describe what Coleridge believes the "future happy & blissful state" that representation and participation convey human beings toward will be. First, the

[25] Coleridge is very careful to remark that God still remains transcendent to and independent of creation even though he establishes common ground with it.

phenomenal body will be subordinated to the noumenal body. Early in the chapter, I explain how Coleridge incorporated these Kantian terms into his discussion of the Eucharist and of the symbol and how the seeds for this Kantian distinction may be found in the works of Hooker and Taylor.[26] Next, I argue that while the noumenal body will endure according to the Coleridgean schema, the phenomenal body, which he believes is important, but is not constitutive to the human person, must be eliminated. Finally, I describe the human body's final state of transparency to the divine light, transparency that is achieved without destroying a person's individuality. The symbol prefigures and prophesies the human being's final "happy & blissful state" by likewise displaying the processes of subordination, elimination, and translucence. The symbol initially uses phenomenal things to attract the human mind to ideas only to subordinate those things to the ideas shining through them. Continual exposure to symbols eventually weans a person off the things themselves so that he/she is ready for their elimination and the advent of God's spiritual kingdom. Also, like the glorified body, the symbol's end is to achieve maximum translucence by excreting everything that is non-essential to it.

In Chapter Six, I anticipate and then answer four major objections that readers might make to my argument. First, I admit the relative optimism and naivete present in Coleridge's account of nature's ascent from the standpoint of twenty-first century science even while I show that Coleridge's optimism was in keeping with attitudes fairly

[26] Phenomena and Noumema are Kantian terms Coleridge adopts and adapts for his own purposes. Roughly speaking, phenomena are Aristotilean 'accidents,' the material properties associated with substances, while noumena are similar to Aristotilean 'forms,' or the formal properties associated with substances. For more on Coleridge's use and adaptation of Kantian terms, see Monika Class's *Coleridge and Kantian Ideas in England, 1796-1817*, Arthur Lovejoy's "Coleridge and Kant's Two Worlds," Ann Loades's "Coleridge as Theologian: Some Comments on His Reading of Kant, David Vallins's "Production and Existence: Coleridge's Unification of Nature," John Muirhead's *Coleridge as Philosopher*, Claud Howard's *Coleridge and Idealism: A Study of Its Relationship to Kant and to the Cambridge Platonists*, and James Vigus's *Platonic Coleridge.*

widespread among scientists at the time. Next, I acknowledge what many may perceive as a persistent strain of gnosticism in many of Coleridge's writings despite the fact that he rejects gnosticism and Manicheanism on multiple occasions. Third, I address those who would claim that Coleridge was an eclectic theologian, not as firmly steeped in Hooker, Taylor, and the Christian tradition as I believe he was. And fourth, I address those who take issue with Coleridge's conflation of the Eucharist with all other symbols, examining whether Coleridge believes the Eucharist is on par with natural and man-made symbols, or if he thinks it is something more.

Before I conclude these introductory remarks, I have a few confessions to make. To begin with, I must confess that I believe, with Owen Barfield, that Coleridge worked his entire life to construct a system for reality that united the sensible realm and the supersensible realm. My principal aim is to uncover an aspect of that system that has not yet received sustained critical attention, namely the eschatological vector that Coleridge consistently affirms that all ideal symbols should follow.

Secondly, I'd like to confess the limits of my project. The pages that follow represent my attempt to pull together Coleridge's comments on symbols Eucharistic and otherwise, weighing those comments against Hooker's and Taylor's sacramental theology in an effort to reveal what Coleridge has to say about both the Eucharist's and the general symbol's eschatological telos. Some of Coleridge's notebook entries and marginal comments will display a mind sometimes blinded by prejudices of which he was unaware. Some will display Coleridge misreading an author or appropriating an author's views to suit his own purposes. Any man or woman's marginalia and journals would likely reveal the same tendencies. Since my primary object is to construct a model for

understanding where Coleridge's reading of Hooker's and Taylor's sacramental theology may have bled into his theory of the symbol, I refrain from passing any moral judgments on Coleridge's comments or from pointing out the places where he might be wrong. Fidelity to Coleridge's thought is more important to me than fairness to the authors Coleridge critiques and sometimes misappropriates. I air a few of my criticisms in Chapter Six and in the footnotes, but for the most part, I try to represent, in as clear and fair a light as possible, what *Coleridge* thought.

In order to draw out the central themes in some of Coleridge's texts, I will have to impose a certain amount of order on his denser or more meandering passages, creating figures that Coleridge himself did not invent or determining sequential steps for processes that Coleridge himself did not explicitly place in sequence. I apply these organizational structures to Coleridge's text not to pervert his meaning, but to accentuate it, as frequent citations of Coleridge's works should prove. Wherever possible, I let Coleridge speak for himself, and I sideline my thoughts and judgments, to the extent that I am conscious of them, in an effort to create a canvas upon which what may at first appear to be Coleridge's "no-meanings" can take shape as full-bodied thoughts.[27]

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[27] Coleridge once famously wrote, "In the perusal of philosophical works, I have been greatly benefitted by a resolve, which…I have been accustomed to word thus: "*until you understand a writer's ignorance, presume yourself ignorant of his understanding*." Coleridge then goes on to illustrate what he calls his "golden rule" of reading with two contrasting anecdotes, the first of which gives an instance of a time he understood a writer's ignorance and the second giving an instance of a time he was ignorant of a writer's understanding.

> I have now before me a treatise of a religious fanatic, full of dreams and supernatural experiences. I see clearly the writer's grounds and their hollowness. I have a complete insight into the causes, which, through the medium of his body, had acted on his mind; and by application of received and ascertained laws, I can satisfactorily explain to my own reason, all the strange incidents which the writer records of himself…As when in broad day-light a man tracks the steps of a traveler, who had lost his way in a fog, or by treacherous moonshine; even so, and with the same tranquil sense of certainty, can I follow the traces of this bewildered visionary. I UNDERSTAND HIS IGNORANCE.

Next, I admit that my analysis of Hooker's and Taylor's works will not be comprehensive. In fact, the only portions of their texts I will introduce into this dissertation are those that illuminate Coleridge's statements. I should further note that if I make sweeping statements about Anglican Eucharistic theology, I do not mean to suggest that there is a unified theory, embraced by all Anglicans, of what happens during the Eucharistic liturgy. I am well aware of the contention that exists within the Anglican church over competing notions of the Eucharist, the Lord's Supper, and Holy Communion, to give a few of the names by which the sacrament is known. Critics such as Christopher Cocksworth argue that "at an empirical level it seems quite true to say that there is no such thing as Anglican Eucharistic theology since Anglicanism is such an amorphous phenomenon which presents a wide range of views on the Eucharist" (49). Brian Douglas seconds Cocksworth's claim, albeit in a milder form, when he states that the Anglican Church's theology of the Eucharist is "multiform in terms of [its] philosophical assumptions" (8), making it impossible (and undesirable, according to Douglas) to reduce those multiple forms to one and to call it "Anglican." Even so, Richard Hooker, Jeremy Taylor, Launcelot Andrewes, Richard Field, Daniel Waterland, and the other Anglican divines Coleridge particularly admired do share an overall

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> On the other hand, I have been re-perusing, with the best energies of my mind, the Timaeus of PLATO. Whatever I comprehend, impresses me with a reverential sense of the author's genius; but there is a considerable portion of the work to which I can attach no consistent meaning. In other treaties of the same philosopher, intended for the average intelligences of men, I have been delighted by the masterly good sense, with the perspicuity of the language, and the aptness of the inductions. I recollect, likewise, that numerous passages in this author, which I thoroughly comprehend, were formerly no less intelligible to me, than the passages now in question. It would, I am aware, be quite fashionable to dismiss them at once as Platonic jargon. But, this I cannot do with satisfaction to my own mind…I have no insight into the possibility of a man so eminently wise, using words with such half-meanings to himself, as must perforce pass into no-meanings for his readers…Therefore, utterly baffled in all my attempts, to understand the ignorance of Plato, I CONCLUDE MYSELF IGNORANT OF HIS UNDERSTANDING" (BL 1.232-33).

consistent view of the Eucharist,[28] what Douglas calls a "moderate realist" view. Generally speaking, Douglas defines "moderate realists" as those who "talk of the sign being 'a transparent medium', which 'indicates or points' to the signified" but is also distinct from the signified so as not to be strictly identified with it (Patterson 14-15, qtd. in Douglas 41). They recognize a similitude between the sacramental elements and the body and blood of Christ, but they emphasize his spiritual presence and believers' sacramental (and therefore non-carnal) reception of his body and blood. Due to the essential bond between sign and signifier, the sacramental elements are instrumental in conveying Christ to the believer and the believer to Christ (Cosin 4.336, qtd. in Douglas 152).

Finally, when I refer to Hooker and Taylor's "possible" or "likely" influence, or when I state that their theology "might have" affected Coleridge's formulation of his theory, I am not indicating any hesitancy on my part. Rather, I am merely acknowledging that Coleridge never explicitly states that the writings of Hooker and Taylor contributed to his theory of the symbol, but neither does he admit to borrowing passages from Schelling or using Schlegel's literary theory as a basis for some of his lectures. He doesn't explicitly admit the debt he owes to Kant whenever he employs a Kantian distinction to elucidate his own thoughts either, but it is a well-known fact that Coleridge profoundly felt Kant's influence throughout his adult life.

The writings of Richard Hooker and Jeremy Taylor provide a religious framework within which our understanding of the Coleridgean symbol's powers of representation,

[28] According to George Whalley, "the great divines in whom Coleridge was most interested" were "Hooker, Field, Donne, Fuller, Leighton, Jeremy Taylor, Henry More, Launcelot Andrewes, Richard Baxter, Barrow, Burnet, Stillingfleet, Waterland, Pearson, [and] Bull" (CM2.294 fn56).

participation, and conveyance can expand. In the light of Hooker's and Taylor's treatises on the Eucharistic symbol, which Coleridge was reading at the time he began to systematize his general theory of the symbol, these words assume greater dimensions, and, as they do, the symbol's ultimate eschatological telos comes into clearer view.

What this study contributes to existing scholarship on the Coleridgean symbol is a more contextually-rich understanding of what representation, participation, and conveyance might have meant to Coleridge based on how Coleridge uses these words throughout his prose works and on how works he was reading at the time he formulated his famous definition of the symbol conceive of those terms. Tracking these terms through Hooker's and Taylor's writings about the sacramental symbol and through what Coleridge says about the Eucharistic symbol highlights the vertical vector of ascent that Coleridge perceived operating in all symbols. Speaking of the natural world, Coleridge wrote in *Aids to Reflection*, "All things strive to ascend and ascend in their striving," (118). My aim will be to reveal how Coleridge extends this claim to the symbol *in genere* and how he envisions all symbols participating to different degrees in what Coleridge identifies as the universal ascent of all creation toward its eschatological end.

CHAPTER TWO

The Eucharistic Symbol: Coleridge and the Anglican Divines

Very few critics have written at length about Coleridge's frequent allusions to the Eucharist as a symbol, although Coleridge's references to the Eucharist have received greater attention since Kathleen Coburn undertook the formidable task of editing and printing Coleridge's *Notebooks* and *Marginalia*. Among the few who discuss the Eucharist, Mary Anne Perkins refers to the Eucharist as an "archetypal symbol" (*Coleridge's Philosophy: the Logos as Unifying Principle* 51), and Jeffrey Barbeau declares that the Eucharist is an "optimal [symbol] for the work of redemption" ("Coleridge, Christology, and Redemption" 275). In addition to these two scholars, Carl Woodring comments in his footnotes to Coleridge's *Table Talk* that, according to Coleridge, "The Eucharist is the ever-renewable symbol of [the Christian] life" (137fn8) and, as I stated in the last chapter, Nicholas Halmi avers that Coleridge "[referred] to the Eucharist, from the 1820s till his death, as a symbol" and defined it in terms that echo his well-known definition of the symbol found in the *Statesman's Manual* ("Coleridge on Allegory and Symbol" 356).[1] Critical examinations of the Coleridgean symbol in light of Coleridge's comments on the Eucharistic symbol have recently begun to gain some ground.[2] Since Coleridge looks within an Anglican theological context when he examines

[1] Coleridge refers to the Eucharist as a symbol much earlier than the 1820s. In an April-June 1810 notebook entry, he reflects on the Eucharist as the "Substance and Symbol" of "the process of Redemption" (CN3.3765).

[2] More than any other scholar, Halmi has given the Eucharist a central place in his analysis of the Coleridgean symbol, assigning due gravitas to the challenges Coleridge's Eucharistic theology poses to his theory of symbol. In addition to his article "Coleridge on Allegory and Symbol," Halmi also wrestles with the difficult implications that arise from Coleridge's attempts to reconcile his theology of the Eucharist

what it means to declare the Eucharist is "Substance and Symbol" of a divine reality (CN3.3765), it is best to quickly rehearse the history of the sacrament-symbol as it has evolved in pre- and post-Reformation theology.

Debate about the precise relationship between symbol and sacrament has occupied a vital place in church history since the first few centuries after Christianity's institution. Discussions about the Eucharistic symbol in particular appear in the writings of early Church fathers, such as Irenaeus (d. 220 AD), Origen (d. 254 AD), Gregory of Nyssa (d. 395 AD), Chrysostom (d. 407), Augustine (d. 430 AD), and Theodoret (d. 458 AD), to name a few, and early church liturgies struggle to articulate exactly how the sacramental symbols of bread and wine communicate Christ.[3] According to John S. Pendergast in his article "Pierre Du Moulin on the Eucharist: Protestant Sign Theory and the Grammar of Embodiment," contention over what exactly a sacramental symbol is and does and the relationship between symbol and sacrament reached a boiling point in the years preceding the Council of Trent (1545-1563).[4] As Christian denominations increasingly began to define their stances on the Eucharist over and against the doctrine of transubstantiation promulgated by Rome and codified at Trent, notions of the Eucharistic symbol and how it operates sacramentally took center stage.

Sixteenth- and seventeenth-century Anglican apologists trying to establish identifiable camps in the debate over the sacramental symbol and then to define

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with his theory of symbol in "Greek Myths, Christian Mysteries, and the Tautegorical Symbol", "When is a Symbol not a Symbol? Coleridge on the Eucharist", and *The Genealogy of the Romantic Symbol*.

[3] This is the general argument of Geoffrey Wainwright's excellent book entitled *Eucharist and Eschatology*, to which I am greatly indebted.

[4] Pendergast states "That which was being debated at the Council of Trent (and is still being debated today) is the very nature of symbol and sacrament" (50).

themselves in contradistinction to any one camp tended to separate competing views of the Eucharist into four denominational groups: the Zwinglians (or nominalists), the Calvinists, the Lutherans, and the Roman Catholics.[5] According to early Anglican apologists, Zwinglians recognized similarities between the symbols of bread and wine and the body and blood of Christ, but argued that this similitude is only figurative. To varying degrees, Zwinglians and their theological siblings, the nominalists or Sacramentaries (as Coleridge called them), contended that there is no real relationship between the sensible symbols and what they signify, only a rational, propositional, or lingual one (Douglas 31). Since the nominalist symbol has no necessary relationship to the sacramental communication of grace and divine life, other than the relationship assigned to it by language or rational argument, bread and wine become symbols with "no power of mediation" (116). They are empty and lifeless until supernatural significance is assigned to them by some explicit divine or human fiat (116). Symbol and sacramental grace are therefore loosely connected, but not in any real or essential way.

Occupying another distinct position on symbol and how it communicates grace through the sacraments were the Calvinists. Horton Davies summarizes Calvinist virtualism as "the belief that while the bread and wine continue to exist unchanged after the Consecration…the faithful communicant receives together with the elements the virtue or power of the body and blood of Christ" (1.183). Under Calvinism, as defined by the Anglican apologists to whom Coleridge was sympathetic, symbols are more intimately connected with the reality that they signify, but this reality is a disembodied

[5] For a two-volume summary of the Anglican debate over the Eucharist, see Brian Doulgas's *A Companion to Anglican Eucharistic Theology*. Most of my information is from volume one, which covers the Reformation to the nineteenth century.

one, consisting of virtue and power but involving no personal body and blood. Something real is communicated in the Calvinist sacrament, but that "something" is a power, an animating principle, not the body of a particular person. The physical symbol and the spirit communicated sacramentally are quite distinct, thereby maintaining the chasmic difference between created things and God's transcendence that Calvinists were intent upon protecting.

Lutherans, with their insistence on the ubiquity of Christ's sacramental presence alongside the physical symbols of bread and wine, were perhaps unfairly accused by Anglican polemicists of universalizing God's presence, by claiming that the material symbol was at all times consubstantial with Christ, whether under the form of the sacrament or not. This charge receives some ammunition from Luther's 1526 sermon "The Sacrament of the Body and Blood of Christ – Against the Fanatics," where he asserts, "He (Christ) is present in all creatures, and I might find Him in stone, in fire, in water, or even in a rope, for he certainly is there…Heaven and earth are His sack; as wheat fills the sack, so He fills all things" (2.342-43). But even the Oxford Movement's E.B. Pusey, who cites this text in his work on the doctrine of the real presence (45-46), is willing to admit that Luther takes a more moderate position on Christ's ubiquity when he is not trying to rhetorically pummel the Zwinglians. Such nominalist opponents, Pusey says, may have elicited an overstatement from Luther (Naumann 166-67). Even so, what Pusey calls an Ultra-Lutheran belief in Christ's ubiquitous physical presence identifies the symbol with the reality that it represents, since Christ is physically present in and alongside the material symbol, while erasing differences between Christ's specifically sacramental presence and his more generalized presence throughout creation. In other

words, according to the Lutheran model via Pusey, everything is alike symbolic and sacramental.

Inhabiting the position farthest to the right of the Zwinglians were the Roman Catholics, whom Anglican apologists accused of aligning material symbol and Christ's sacramental presence so nearly that they were indistinguishable from each other. According to the Roman Catholic doctrine of transubstantiation, the symbols of bread and wine *become* the very body and blood of Christ, both spiritually and materially, as Christ's whole substance, body and soul, displaces the substances of bread and wine. As a result, any distinctions between material symbols and Christ's divine-human presence, which the consecrated symbols convey sacramentally, all but disappear, transubstantiation's critics say.

When "moderate realist" Anglican reformers (with whom Coleridge would likely ally himself) define their position on the relationship between symbols and Christ's sacramental presence in the Eucharist, they incorporate aspects of all these beliefs while concurrently distinguishing themselves from all others. Like the Zwinglians, these Anglican writers admit that there is a definite similitude between the material symbols of bread and wine and what they represent and that the body and blood of Christ is in the sacrament represented "under a figure," but, against the Zwinglians, they uphold Article XXV of the Church of England's Thirty-Nine Articles, which firmly denies that the symbols are *merely* "badges or tokens of Christian men's profession." With the Calvinists, the moderate realists affirm that when St. Paul asserts that "This bread is Christ's body", he does not mean that this is Christ's body "formally" or "naturally", "but virtually, and effectively; it makes us communicate with Christ's body in all the effects

and benefits" (Taylor, *RP* 5.6). In the Eucharist, Christians receive Christ's power, his effects, his virtues, and the material symbols are instruments that communicate those virtues, those effects, and that power. Although Anglican moderate realists accept Calvin's virtualism to a certain degree, they do not entirely reject the real presence embraced by Lutherans and Roman Catholics. They are quick to defend Christ's real presence in the Eucharist, and not just his disembodied spiritual presence, but his bodily presence under the symbols of bread and wine. According to moderate realist Anglican sacramental theology, then, symbols materially participate in Christ's inner life, they convey his real body and blood, and they elevate matter toward its spiritual pole so that it can be transformed into a new creation. At the same time, these symbols do not localize Christ's presence within a particular space, but they still *really* participate in Christ's body and *really* convey his effects to believers.

Jeremy Taylor communicates his idea of the Anglican synthesis thus:

> Whatsoever Christ did at the institution, the same he commanded the Church to do, in remembrance and repeated rites; and himself also does the same thing in heaven for us, making perpetual intercession for his church, the body of his redeemed ones, by representing to his Father his death and sacrifice. There he sits, a High Priest continually, and offers still the same one perfect sacrifice; that is, still represents it as having been once finished and consummate, in order to perpetual and never-failing events. And this, also, his ministers do on earth; they offer up the same sacrifice to God, the sacrifice of the cross, by prayers, and a commemorating rite and representment, according to his holy institution…we 'celebrate and exhibit the Lord's death', in *sacrament and symbol*; and this is that great express, which, when the church offers to God the Father, it obtains all those blessings which that sacrifice purchased…As Christ is a priest in heaven for ever, and yet does not sacrifice himself afresh, nor yet without a sacrifice could he be a priest; but, by a daily ministration and intercession, represents his sacrifice to God, and offers himself as sacrificed; so he does upon earth, by the ministry of his servants, he is offered to God, that is, he is, by prayers and the sacrament, represented or offered up to God, as 'sacrificed'; which, in effect, is a celebration of his death, and the applying it to present and

> future necessities of the church, as we are capable, by a ministry like to his in heaven (*LD* 1.308, italics mine).

The above passage combines the remembrance and representation of the Zwinglians, who acknowledge a marked similitude between the priest's offering of bread and wine on earth and the High Priest's offering of his death and sacrifice to God the Father in heaven with a Calvinistic apprehension of the spiritual "effects" that can be enjoyed as a result of these earthly and heavenly rites. Not only does the priest's reenactment of the Eucharistic sacrifice commemorate Christ's Last Supper or his passion and death, but it also "exhibits" it. It makes that celebration and sacrifice present bodily (after a fashion) as well as in spirit, which is more akin to Roman Catholic and Lutheran thinking than it is to either Calvinist or Zwinglian. According to Taylor's description, there is an intimate union between the earthly altar and the heavenly altar, between the sacrifice of the bread and wine, Christ's sacrifice on the Cross, and the perpetual sacrifice of Christ's body and blood to the Father. The only reason why Christians are able to enjoy the benefits of this heavenly offering and to apply those benefits to the present and future needs of the church is because there is a real and vital participation of the earthly rites in the heavenly rites through the Eucharistic "sacrament and symbol." Heaven is opened to the material world and humanity ascends to heaven in a mutual exchange. Heaven is still "up there" and earth is still "down here," so there is no confusion of earthly and heavenly and God's transcendence is not compromised, but the communication extends beyond the abstractly spiritual. It is more palpable than either the historical Zwinglian or Calvinist (filtered

through an Anglican apologetic lens) would most likely allow and results in the transformation of not only the communicant's soul, but also his body.[6]

Undergirding the writings of the Anglican sacramental theologians who most strongly influenced Coleridge is the ever-present question of what symbols are and what they do when they are operating in a sacramental mode. At times, writers such as Jeremy Taylor and Richard Hooker distinguish between these two terms, attributing to the material, sacramental elements the name 'symbol' and reserving the word 'sacrament' for the mode by which Christ manifests himself, not through his natural body that walked the earth, but through his sacramental body. In his controversial treatise *The Real Presence and Spiritual of Christ in the Blessed Sacrament Proved against the Doctrine of Transubstantiation* (1654), Taylor writes, "The doctrine of the church of England and generally of the protestants of this article, is, that after the minister of the holy mysteries hath ritely prayed, and blessed or consecrated the bread and the wine, the symbols become changed into the body and blood of Christ, after a SACRAMENTAL, that is in a SPIRITUAL, REAL manner" (1.4). Here, the symbols are clearly identified as bread and wine and the manner in which Christ becomes present through the ministry of those elements is denominated sacramental. Richard Hooker subtly displays the same distinction when he writes, "there are three things said to make up the substance of a sacrament; namely, the grace which is offered, the element which shadoweth or signifieth grace, and the word which expresseth what is done by the element" (5.58.2). Instead of 'symbol', Hooker refers to the 'element', but to all intents and purposes, the meaning

[6] See Richard Hooker, who writes in Volume V of his *Laws*, "For, doth any man doubt, but that even from the flesh of Christ our very bodies do receive that life which shall make them glorious at the latter day; and for which they are already accounted parts of his blessed body?" (5.56.9).

behind those words is the same. Christ does not reside in the 'element', Hooker says, since Christians would never say that Christ's grace is "seated in the [baptismal] water, nor the water changed into it" (5.67.6). Neither should Christians assert that grace is singularly seated in the elements of bread and wine, Hooker insists. Rather, believers should aver that grace is actually and really present in the sacrament understood as the conjunction of grace, element, and consecratory word. The symbol makes up one part of that conjunction, but it doesn't capture the sacrament *in toto*.

Sacrament and symbol are therefore notionally distinct in the theologies of Hooker and Taylor, but in expression, they often overlap. Hooker states, "For we take not baptism nor the eucharist for bare resemblances or memorials of things absent, neither for naked signs and testimonies assuring us of grace received before,[7] but (as they are indeed and in verity) for means effectual, whereby God, when we take the sacraments, delivereth into our hands that grace available unto eternal life, which grace the sacraments represent or signify" (5.57.5). When Hooker distinguishes the aforementioned three parts of the sacrament, he notionally separates sacramental grace from the elements that represent or signify that grace, but here the sacraments themselves "represent or signify" the grace conferred by the holy rites. Again, when Hooker says that "sacraments are said to be visible signs of invisible grace" (5.50.3), he is transferring to the word 'sacrament' a definition roughly consonant with the Latin *theologia symbolica*, which was used by the early church to refer to the sacraments and other Christian mysteries (Briggs 4). Hooker, then, at times uses 'symbol' and 'sacrament' interchangeably when he is trying to express the unified means and mode by which Christ enters into and transforms the lives of his

[7] With the same voice as article XXV, Hooker condemns the Zwinglian or nominalist interpretation of the Eucharist.

elect. Taylor also frequently yokes these terms in *The Worthy Communicant* when he refers to "Sacramental Symbols" (71, 79), "Sacraments and Symbols" (47), and "Symbols and Sacraments" (48). Daniel Waterland, one of the few eighteenth-century Anglican theologians who won Coleridge's respect, also synonymizes 'sacrament' and 'symbol' so nearly that the two words almost become tautegorical.[8] Throughout his *Review of the Doctrine of the Eucharist* (1737), Waterland alternatingly refers to symbolical feeding and sacramental food, subtly distinguishing the sacramental (as opposed to carnal) manner by which communicants receive the spiritual body and blood of Christ from the symbolical instruments of bread and wine by which church members are fed. Even so, this distinction collapses in multiple places. At times, Waterland refers to "our Lord's own body and blood…*symbolically* offered to [the communicant] (140) and describes the ceremonial words as "*symbolical* phrases of the institution" (139, italics mine). In both these instances, Waterland (and Taylor too) might have alternatively used 'sacrament" to specify the mode by which Christ is offered and the phrases of institution used in the Eucharistic liturgy. It is easy to see why any strict separation of 'sacrament' and 'symbol' is difficult to maintain. Without the symbols of bread and wine and without the "symbolical phrases" of blessing, which set apart a particular piece of bread and a particular cup of wine from all other bread and wine, sacramental grace cannot be communicated to the faithful.[9] Conversely, without sacramental grace, the elements of bread and wine and the words spoken over those elements never achieve the status of

[8] See Waterland's chapter "Concerning Sacramental or Symbolical Feeding in the Eucharist", pp.129-175.

[9] Of course, as Coleridge later points out, other symbols can also communicate supernatural grace, but the Eucharist is still the "culminant" symbol of Christ's regenerative presence in the world, as Coleridge will write in an 1821 notebook entry (CN4.4831).

symbols because there is no spiritual or divine component to them. They are nothing more than sounds projected into the air or common objects to which the words 'bread' and 'wine' are affixed. Sacrament and symbol mutually inform each other, even when they are notionally distinguished from each other. But the fact of the matter is that they can't always be distinguished from each other, at least not in the writings of Hooker, Taylor, and Waterland.

Coleridge too forged (or inherited) a tight correlation between symbol and sacrament. That Coleridge considers the Eucharist to be a symbol is apparent in his *Notebooks* and *Marginalia*. In two back to back notebook entries written sometime between April and June of 1810, Coleridge meditates first on the body as "The Soul's self-symbol" (CN3.3764) before moving quickly by way of association to the Eucharist, "Substance & Symbol" (CN3.3765).[10] Nearly sixteen years later, in December of 1827, Coleridge makes a similar profession when he contemplates "that most vital mystery revealed in John VI, of which the Eucharist is at once symbol & instance" (CN5.5703). In June of 1819, Coleridge reprimands the "Romanists" for "disturb[ing] the *symbol*" with their doctrines of transubstantiation (CN4.4571). Again, in April of 1826, Coleridge unequivocally declares, "The Eucharistic Act as instituted by Christ is a Symbol, i.e. – a part, or particular instance selected as representative of the whole, of which whole however it is itself an actual, or real part" (CM1.862). As I have previously indicated, the very language of this comment echoes that of his famous description of the symbol from

[10] Once again, we see Coleridge's close association of bodies, symbols, and the Eucharist, which is both Christ's spiritual body and a symbol. Eucharistic theology strikes to the root of what it means for a sensible object to embody and to communicate spirit, which is why Coleridge, along with the early Church Fathers, repeatedly asserts that the Eucharist is a continuation of the Incarnation (CM5.553; CM3.758; CM3.672). Coleridge could have written these statements anywhere between 1811 and 1829, according to scholars' approximate dating of Coleridge's *Marginalia*.

the *Statesman's Manual*: "It [the symbol] always partakes of the Reality which it renders intelligible, and while it enunciates the whole, abides itself as a living part in that Unity, of which it is the representative" (LS 30). Resemblances between the way Coleridge defines the Eucharist and the way he defines the symbol are even more acute in a later passage from the *Statesman's Manual* where Coleridge clarifies that "by a symbol I mean, not a metaphor or allegory or any other figure of speech or form of fancy, but an actual and essential part of that, the whole of which it represents" (LS 79). If he was zealous to defend the symbol writ large against any attempts to volatize it into a metaphor, he was even more zealous to defend the Eucharist against such attempts. In a May 1825 notebook entry, Coleridge expresses how necessary it is for clergymen to "guard the [Eucharistic] symbol from being rarified into a Metaphor" (CN4.5215), and in 1826, Coleridge denounces the Sacramentaries, who "degrade the [Eucharistic] Symbol into a Metaphor", thereby "destroy[ing] the *Symbol*" (CM1.862). For at least the last two and a half decades of his life, it is clear that Coleridge allowed his views of the Eucharist to inform the way he imagined the symbol, and allowed his theory of the symbol to inform the way he communicated his views of the Eucharist.

Prior to the publication of Coleridge's complete *Notebooks* and *Marginalia*, where the similitude between symbol and Eucharist is most clearly enunciated, Robert Barth's sensitivity to the theological connotations behind Coleridge's literary theory led him to examine the consonance between symbol and sacrament in a series of articles culminating in a book-length study, *The Symbolic Imagination*. Retracting his earlier critique in *Coleridge and Christian Doctrine* that Coleridge failed to extend "his expansive idea of the nature of symbols as products of the imagination" to sacraments,

Barth asserts in a later article that similarities between the Coleridgean symbol and traditional sacramental language are "strikingly obvious." "A sacrament is a sensible sign…pointing to something beyond itself," says Barth. "So, for Coleridge is the symbol" ("Symbol as Sacrament in Coleridge's Thought" 326).[11]

> A sacrament is an efficacious sign; it actually makes present what it represents – the grace of God, which is a share in the life of God. It "partakes of the reality which it renders intelligible." So does a symbol. A sacrament – Baptism, Confirmation, Marriage, the Eucharist – involves the union of a subject and object, the faithful recipient and the material sign in which the grace of God is mediated to the Christian. So does a symbol. A sacrament is one of the ways in which God shares his power with men, allows them to act in his name and with his power; it is a finite participation in the infinite creative act of the I AM. So, for Coleridge, is a symbol. (327).

Barth crowns his short, yet insightful, list of resemblances between symbol and sacrament with the notion of encounter. Both symbol and sacrament "mediate between a subject and reality other than the self" (329), the ultimate reality being the divine I AM who reveals himself as a personal God who exacts a personal commitment of one's whole self.[12] In *The Symbolic Imagination*, Barth develops his argument that the Coleridgean symbol is at once consubstantial with the invisible reality it makes visible, namely the Logos, which Barth refers to as "the supreme symbol, the primal sacrament" (30) and reiterates the sacramental function the symbol performs when it unites " a thinking and willing subject with someone or something outside itself," requiring "a commitment of self – involving trust and love as well as knowledge – an act of faith" (38-9).

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[11] Barth wrote "Symbol as Sacrament in Coleridge's Thought" in 1972, and later incorporated nearly the entire article into his 1977 book, *The Symbolic Imagination: Coleridge and the Romantic Tradition*.

[12] Paul Tillich uses similar language. For Tillich's influence on Barth, see Barth's admission of debt on pp. 328-29 of his article.

Roughly speaking, Barth acquires his list of similarities between symbol and sacrament from Coleridge's well-known definition of symbol in *The Statesman's Manual*, which I have heretofore referred to in part but will here cite as a whole:

> A Symbol is characterized by a translucence of the Special in the Individual or of the General in the Especial or of the Universal in the General. Above all by the translucence of the Eternal through and in the Temporal. It always partakes of the Reality which it renders intelligible, and while it enunciates the whole, abides itself as a living part in that Unity, of which it is the representative. (LS 30).

Often paired with this definition of symbol is Coleridge's corresponding passage about the imagination, "that reconciling and mediatory power, which incorporating the Reason in Images of the Sense, and organizing (as it were) the flux of the Senses by the permanence and self-circling energies of the Reason, gives birth to a system of symbols, harmonious in themselves, and consubstantial with the truths, of which they are the conductors" (LS 29). Recognizing in these texts several striking affinities to sacramental theology, Barth determines that Coleridge's "Image of the Sense" is reminiscent of the sacramental "sensible sign." So too, the symbol's continuation of the "reconciling and mediatory power" of the Imagination can be paralleled with the sacrament's ability to "mediate between a subject and reality other than the self." Graphically organized, Barth's list would look something like this (see figure 2.1):

Coleridgean Symbol	Christian Sacrament
"Image of the Sense"	sensible sign
reconciling and mediatory	mediates between the subject and an "other"
partakes of the reality which it renders intelligible	actually makes present what it represents
consubstantial with the truths, of which it is the conductor	consubstantial with the invisible reality it makes visible
repetition in the finite mind of the eternal act of creation in the infinite I AM (BL 1.202)	finite participation in the infinite creative act of the I AM

Figure 2.1. Correspondence between the Coleridgean symbol and a Christian sacrament according to Robert Barth.

In his list of similarities, Barth emphasizes the reconciling powers of the symbol, which can bring together subject and object, sensible signs and supersensible truths, and ultimately God and man in an encounter initiated and motivated by faith. His work deals with 'sacrament' writ large, as it has been loosely defined by the Christian tradition. If he had focused his attention on how sacrament and symbol, particularly the Eucharistic sacrament and its elements, have been defined by the Anglican tradition, I think his list would have looked somewhat different. Moderate realist Anglican sacramental theology, beginning with Hooker and continuing through the works of what Ronald C. Wendling calls "Coleridge's beloved Anglican divines" (25), consistently emphasizes a few concepts, which should look familiar to students of Coleridge's symbolic theory. One of those words is 'representation.' Coleridge attributes this quality to the symbol when he describes the symbol as "abid[ing] itself as a living part in that Unity, of which it is the representative." The 'Unity' that the symbol represents is the unity of truth as it exists in eternity. It is the *idea*, which Coleridge elsewhere insists is more real than matter itself, the idea that antecedes and gives shape to the material form in the first place.[13] And it is the perfected form toward which the material symbol aspires, as asserted by McFarland and all the other critics who have taken notice of the symbol's aspirations toward some undefined supernatural and ultimate end. Coleridge vividly describes the hyper-reality of the idea toward which the symbol aspires in a notebook entry, dated sometime between 1831-1832:

> As we advance toward Unity, do we recede from Reality? – So it must be in the system of those, who attach the primary & proper reality to bodies, <or rather> to their component molecules – Corporibus & Corpusculis.

[13] This is also an Augustinian notion. In the *Confessions*, Augustine states, "For it is my soul that gives life to my body" (10.20.226). The soul, which is not flesh, but spirit, precedes matter insofar as it is the informing principle that tells matter what shape it is supposed to take.

> But so it is not with those, who find in Reason itself the alone and ultimate reality, and in the <Absoluteness> of the Will the mysterious Ground and antecedent of all reality – With such philosophers these formulae are not deductive, so properly as inductive they *start* from appearances & particulars, as from the Shadows, steadily tracking their way to the Substance – the Substantial Unity, which is at once the Form and the Matter – that is, to the Idea. (CN5.6636).

A very similar notion of symbol arises in Jeremy Taylor's *The Worthy Communicant*. Replacing the word 'symbol' with 'sacrament', which I have already shown was a very common substitution, Taylor highlights the sacrament's representative quality when he writes, "sensible things [are] the sacrament and representation of the spiritual and eternal; and spiritual things are the fulfillings of the sensible" (*WC* 28). For Taylor, too, the spiritual and eternal realities that sensible things represent are more real than the sensible things themselves. Throughout *The Real Presence*, Taylor repeatedly makes a case for the hyper-reality of spiritual things compared to material things. He states: "'Intelligible' things, or things discerned by the mind of a man are more truly and really such, and of a more excellent substance and reality, than things only sensible. And therefore when things spiritual are signified by materials, the thing under the figure is called true, and the material part is opposed to it, as less true or real" (1.6). Tracing his proposition through Old and New Testament texts, Taylor concludes that "the spiritual presence of Christ is the most true, real, and effective; the other can be but the image and shadow of it, something in order to this" (ibid). Both Coleridge and Taylor before him assert that the sensible symbol represents the spiritual and the eternal and stands in an essential relationship with the spiritual and the eternal. They also jointly profess that spiritual realities are more real than the material things that represent them and declare

that material things are ordered toward the revelation of their corresponding spiritual realities, a revelation that will not be complete until the eschaton.

Another word that is frequently emphasized in Anglican theological treatises on the Eucharist is 'participation.' In *The Mystery of the Eucharist in the Anglican Tradition*, Kenneth Stevenson notes that "'Participation' is a word that [Hooker] uses no fewer than ten times in his chapter on the eucharist" found in his *Laws of Ecclesiastical Policy* (140). The word also appears with great regularity in Jeremy Taylor's works, along with its cognate, 'partake.' H. R. McAdoo, who authored the first half of *The Mystery of the Eucharist*, writes that Taylor refers to this theme more than once, drawing parallels between partaking in the Eucharist and Scriptural references to the redeemed being "partakers of the divine nature" (2 Pet 1:4), "partakers of Christ" (Heb 2:14), [and] "partakers of the Holy Spirit" (Heb 6:4) (8). The concept of participating or partaking is quite familiar to Coleridge. In fact, when defining the symbol, he insists that "It [the symbol] partakes of the reality it renders intelligible." In other words, the symbol, which must be subordinated to the spiritual reality, or the idea, it represents, "par[takes] of [its ideal] character by virtue of the connection" between sensible things and spiritual realities (CN5.6290, May 1830). Because the symbol joins matter and spirit so that "lower," material things can partake of "higher," spiritual truths, material things can ascend toward the spiritual truths they convey (CN5.6735, August-September 1833).

Participation and ascent are not limited to symbols. In fact, every plant and animal, indeed, the whole planet "has had & is still undergoing a process of Growth, thro' many and various Epochs of evolution from the less to the more perfect," Coleridge writes in July of 1827 (CN5.5555). This "process of Growth" requires a triplex evolution,

first, the evolution of the body as it ascends toward a more perfect and permanent state, second, the evolution of the mind as it grows more adept at perceiving "what is above," and finally, the evolution of the will. All of these "evolutions" make it possible for creation to achieve its "Ultimate End," which is "the union of the Humanity with it's [sic] Divine Ground" (CN5.5814, March 1828). I will concentrate on the first two types of evolution since they are most relevant to Coleridge's theory of the symbol.[14] First, material creation must evolve and ascend toward ever greater complexity, individuality, and, for Coleridge, greater spirituality until it reaches "the ultimate end of the organic process," namely, the emergence of humankind (CN5.6009, April 1829).[15] Second, through the intervention of symbols, the human mind evolves so that it is gradually weaned from slavery to external forms, which immediately impose themselves on the senses, and learns to seek after the "higher & inward *yet to come*" (CN5.6794, October-November 1833). Only by participating in something higher can material creation and the mind ascend toward their ultimate end.

Some of Coleridge's early annotations (most likely written between 1799 and 1802) attest to his conviction that one use of poetry is to make "Ideas…as vivid & distinct, & the feelings accompanying them as vivid, as original Impressions – And this may finally make a man independent of his Senses" (CM2.959).[16] Poetry is able to assist

[14] Coleridge seems to argue that symbols also assist the evolution of the will by attaching feelings first to sensible objects and then to spiritual ideas. These feelings can come to the aid of the will, but this is a matter for future study.

[15] See also CN5.6540, one of Coleridge's November 1830 notebook entries.

[16] In an October 1833 notebook entry, Coleridge indicates that whenever he uses "man" in a general way, he is referring not to the male sex but to the male type and female type collectively. "Adam + Eve = MAN," he writes (CN5.6757).

in the process of weaning a person off of "immediate, sensible things" so that he becomes "independent of his Senses" because, initially, "it throws the objects of deepest interest [sensible objects] at a distance from us & thereby not only aids our imagination but in a most important way subserves the interest of our virtues for that man is indeed a slave who is a slave to his own senses and whose mind & imagination cannot carry him beyond the narrow sphere which his hand can touch or even his eye can reach" (*Lects 1808-19* 1.325).[17] The same can be said of the poetic symbol. If at first, the symbol carries a person "beyond the narrow sphere" of a world that can be perceived by the senses into a world of spirit, eventually, the symbol "makes us feel however slightly & see however dimly that state of being in which there is neither past nor future but which is permanent, & is the energy of nature" (*Lects 1808-19* 1.357). If, as Coleridge says, the symbol's immediate end is to stretch the mind so that it can apprehend a single or small group of universal ideas in a particular object, then the ultimate end of the symbol is so to habituate the human mind to perceive individual universal ideas in particular objects that it is ready to perceive *the* Universal and Permanent "Idea Idearum," which Coleridge identifies with the co-eternal Logos (CN4.5078, December 1823), in the world to come.

In addition to representation and participation, a third term frequently employed by both Coleridge and Anglican sacramental theologians is 'conveyance' or 'conducting'. In his famous passage from *The Statesman's Manual*, Coleridge refers to "a system of symbols, harmonious in themselves, and consubstantial with the truths, of which they are the conductors." Speaking of the Eucharist, Hooker similarly states, "those mysteries

[17] This text was not taken directly from Coleridge's notes on his December 12, 1811 lecture but was taken from John Payne Collier's notes, whose shorthand was not always accurate (Foakes lxxxv), but who is still considered a fairly reliable note-taker.

should serve as conducts of life, and conveyances of his body and blood unto them" who receive Christ worthily in the Sacrament (*Laws* 5.67.4). Numerous Anglican Eucharistic texts centralize the sacrament's ability to convey divine life to the one who consumes the sacramental elements and to conduct the communicant to the fullness of divine life. The Coleridgean symbol similarly serves as a conductor of spiritual, and ultimately, of divine truths. When Coleridge attempts to construct a conceptual genealogy of the symbol in an 1821 notebook entry, he suggests that through the symbol, "Truths might be interpreted or conveyed by analogies, & best of all by the same Powers in their lower Forms and Dignities" (CN4.4830). The symbol's genealogy traces the evolution of "truth's conveyance" through ever more perfect sensible forms. Beginning with the Greeks, Coleridge touches upon lingual and mythological symbols until he finally reaches the Eucharist, which stands at the apex of this particular treatment of the symbol's origin and subsequent development. The notion of 'conveyance' or 'conducting' is so foundational to an understanding of the Coleridgean symbol because these words describe the reciprocal action by which the "Temporal & Pheanomenal [become] the Means to, and the organic Means of, the Spiritual and Everlasting" (CN5.5695, December 1827).

Intentionally or not, Coleridge is importing terms familiar to Anglican Eucharistic theology when he describes the symbol. The Eucharist represents something divine, it partakes of that divinity and becomes the means to conduct communicants to that divinity. Analogously speaking, so does the Coleridgean symbol. It, too, represents, partakes in, and conducts a human subject to spiritual and divine truths.[18] If I were to re-

[18] The Eucharist is not the only Church-sanctioned symbol whose business it is to convey Christian faith to believers. Coleridge also references the 'Symbolum Fidei', or the creed, "which was the *Conductor* of Christianity for so many years" in March 1810 (CN3.3754). Again in June of the same year, Coleridge describes the creed as the "*Conductor* of Christianity" (CN3.3880).

construct Barth's diagram, based upon the actual assertions of Anglican Eucharistic theology and were to compare those assertions with the traits Coleridge identifies in his definition of the symbol, my chart would look like something like this (see figure 2.2):

Coleridgean Symbol	Anglican Sacrament
"a living part in that Unity [or eternal wholeness, per its earlier context] of which it is the *representative"*	*representation* of the spiritual and eternal
"*partakes* of the reality which it renders Intelligible"	"the real *participation* of Christ, and of life in his body and blood by means of this sacrament" (Hooker, *Laws* 5.67.2)
"consubstantial with the truths, of which it is the *conductor*"	"*conducts* of life, and *conveyances* of his body and blood unto them" who receive Christ worthily in the Sacrament (*Laws* 5.67.4)

Figure 2.2. Correspondence between the Coleridgean symbol and a "moderate realist" view of the Anglican Eucharistic sacrament.

Both Barth and Halmi have seized upon 'consubstantial' as the launching pad for their enquiries into the symbol's engagement with Christian theology,[19] but I believe 'representation,' 'participation,' and 'conveyance' will prove to be more fruitful. First of all, these three terms are central to a specifically Anglican sacramental theology, rather than to a generalized Christianity, so they correspond more closely to the belief system Coleridge espoused.[20] Secondly, despite using 'consubstantial' to describe the symbol in

[19] See especially Nicholas Halmi's article "When is a Symbol not a Symbol? Coleridge on the Eucharist" and Robert Barth's *The Symbolic Imagination*: *Coleridge and the Romantic Tradition*, pp. 33-39.

[20] As early as 1808, Coleridge wrote in a letter to the educator Andrew Bell, "I am desirous to prove that I *am* a zealous *subject*, and a convinced and fervent son of the Church of England" (CL3.106). And lest his allegiance to the Church of England in his 1808 letter be judged more nationally than religiously motivated, he re-asserts a few months before his death, that he is, "by a free preference a member of the Reformed Church of England" because it presents "in its Articles, Liturgy, and intended Constitution and Organisation [sic], the purest form of a Christian Church in union with the National Clerisy of a Christianized Country" (CN5.6737). For a sustained treatment of Coleridge's adherence to Anglicanism, see Robert Barth's article, "Coleridge and the Church of England" and, with a few qualifications, Graham Neville's *Coleridge and Liberal Religious Thought*.

The Statesman's Manual (1817), Coleridge expresses marked ambivalence toward the word in his 1827 marginalia on Claude Fleury's *Ecclesiastical History*. He refers to that "unscriptural term, consubstantial" (CM2.743), calling it elsewhere an 'unhappy, ill-chosen Word" (CM2.725).[21] His ambivalence toward 'consubstantial' may have transferred to 'consubstantiation' as well. Whereas before 1827, Coleridge declared the Eucharist the "*symbol* of the consubstantiation of the Ground of personal identity with the divine life" (CN4.5173, 1824), after 1827, he prefers instead to use the term 'transubstantiation.' In July 1830, he meditates on the purpose for his creation and concludes that God created him "to plant a seed of true life, a germ of godly Will in me that should transmute or precipitate the evil ground – in short, that I might be spiritually trans-substantiated to, and born again into, the Living Word as the Divine Humanity, the God Man!" (CN5.6378). A few months later, he again writes, "The whole Work of Redemption in the *Redeemed* which is the same as or consists in Regeneration, is a Process of spiritual Transsubstantiation [sic] – a daily Eucharist" (CN5.6484, October 1830). And in 1831, he refers to the "Gospel Doctrine of Spiritual Transsubstantiation" (CN5.6604), not to be confused with Roman Catholic transubstantiation because Coleridge, with Hooker, believes that it is the *person* who is transubstantiated and not the *elements* of bread and wine.[22] All of this textual evidence has been mustered to prove that

[21] Coleridge is not referring primarily to Lutheran 'consubstantiation' but to the word used at the Council of Nicaea (the Latin *consubstantialem*, or the Greek *homoousion*) to describe Christ's divinity and unity with the other members of the Trinity. In an additional marginal comment on the term 'consubstantial,' Coleridge rejects the Latin form (*consubstantialem*) stating, "The single circumstance, that consubstantial is neither the proper Rendition nor the identical Idea, of ομοουσιος, ought to have determined against the *expedience of both* (CM2.734).

[22] What results from faithful reception of the Sacrament, Hooker says, is "a kind of transubstantiation in us, a true change both of soul and body, an alteration from death to life" (*Laws* 5.67.11).

"consubstantial" may have been the term with which Coleridge began his enquiries into the close relationship matter had with spiritual truths in 1817, when he published *The Statesman's Manual*, but it is not the term with which he ended them. If critics would like to pursue the Coleridgean symbol's theological origins, keys to Anglican teachings on the convergence of symbol and sacrament can be found in the three terms I specified at the beginning of this paragraph. Coleridge does not express any ambivalence toward the symbol's and the Eucharist's representative, participatory, and conducting faculties. The third reason why those interested in the Coleridgean symbol should explore what the Anglican tradition has to say about representation, participation, and conveyance is that following the vectors for these three faculties through the theological texts that engage them most insightfully consistently leads to the eschaton. If Coleridge calls the symbol 'representative,' if he dubs it a 'partaker' in eternity, if he insists that it 'conducts' divine truths to human beings and human beings to divine truths, then when he does so, I argue, he suggests that the literary symbol itself participates, to a lesser degree, in the Eucharistic activity, which is really Christ's ongoing redemptive activity.

What we miss, if we neglect the Anglican sources, are the intricate and specific parallels Coleridge draws between symbol and Eucharist. Furthermore, we lose the theological awareness of where these Coleridegan/Eucharistic terms of representation, participation, and conveyance lead us – to the eschatological reality of a new heavens and a new earth, where matter will be sublimated to spirit and body will be utterly transparent. The following chapters aim to correct this oversight. Each chapter will begin with a selection of Hooker's and Taylor's comments about Eucharistic representation, participation, and conveyance for the purpose of drawing out these themes and shedding

light not only on Coleridge's Eucharistic theology and eschatology, but also on his theory of the symbol.

CHAPTER THREE

Eucharistic and Symbolic Representation: Relationship and Ascent

Of the three terms Coleridge uses to describe the symbol, representation appears most frequently in both his explicitly literary works (his lectures and the *Biographia Literaria*) and throughout his marginalia and notebooks. "How carefully does Shakespear [sic] acknowledge and reverence the eternal distinction between the mere Individual, and the Symbolic or representative," Coleridge writes in his notes for an 1818 lecture on Richard II (*Lects 1808-19* 2.285). Twelve years later, Coleridge echoes his assertion that the symbol is fundamentally representative in an 1830 notebook entry, referring to the "Symbol – i.e. an Individual representative of the Universal" (CN5.6400). What prevents the symbol from being a "merely Individual" concrete object and what distinguishes something symbolic from something non-symbolic is the symbol's connection to a "Universal" through the power of representation. At its most basic level, 'representation' implies that an essential relationship exists between something that is present to the senses and something that is absent from them. When Coleridge speaks of 'representation,' he often uses the term to describe something that is present to the senses *in part* because the whole transcends what can be grasped sensibly. Hence, he describes Shakespeare's individual characters as "representative, applicable to whole classes of men" (BL 2.187), since Shakespeare presents an *individual* Hamlet to his audience as a representative of an *entire class* of melancholy men who unfit themselves for action by indulging in too much introspection. Or he presents an *individual* Prospero as a

representative of an *entire class* of powerful men who are yet able to forgive wrongs committed against them.

'Representation,' as Coleridge uses the term, sometimes implies a part-whole relationship, but it nearly always indicates a relationship between something sensible and something that transcends the senses. This is why Coleridge insists that a person's visual form can represent his/her being (CN2.2495): because the sensible visual form is related to that person's entire being, which transcends what is merely sensible. In a similar way, "the wild root nearer the sea, between the two rocks, but only a little way from the left rock" that is reaching above the soil can represent human life because there is an essential relationship between the root, which is trying to supersede its earth-encapsulated state, and a man cast on shore, who is trying to transcend his supine state by "raising himself up by both arms from his *prostration*" (CN2.3258). Representing in a sensible form something that transcends the senses is perhaps the trademark of the symbol, which is why Coleridge refers to all the aforementioned things – Shakespeare's characters, a person's visual outline, and the wild root nearer the sea – as symbols.

The rest of this chapter will examine the representative nature of the symbol by, first, tracing this theme through the writings of Richard Hooker and Jeremy Taylor, and, secondly, through Coleridge's commentary. Hooker and Talyor's Eucharistic discourses will reveal the essential relationship that exists between a sensible signifier and the transcendent reality that is being communicated by the signifier, without ever collapsing the distinction between the signifier and significatum. Coleridge will add several layers of figurative muscle to the skeletal definition of representation advanced by the

theologians,[1] arguing that the symbol's transcendent reality is, in fact, an idea, which ultimately leads to Christ and to the fullness promised in the eschaton.

Richard Hooker's description of sacramental representation does not fall very far from Coleridge's notions of symbolic representation. Hooker writes in Book V of the *Laws of Ecclesiastical Polity*, "Divine ceremonies importeth in every such ceremony two things, the substance of the ceremony itself which is visible, and besides that somewhat else more secret, in reference whereunto we conceive that ceremony to be a sacrament" (5.50.20). As Coleridge understands symbolic representation in terms of an essential relationship between what is sensible and what transcends the senses, so does Hooker recognize the visible ceremony and the secret (or invisible) grace that must stand in essential relation to the ceremony in order for the sacrament to exist. Sacramental grace must accompany the pouring of water over an infant's head, or the water is merely water without any sort of divine efficacy to it. Bread and wine are merely bread and wine until the Holy Spirit is invoked to transform those sacramental elements by means of divine power and grace. A "somewhat else more secret," or something that transcends the senses, must be present in order for the ceremonial acts to have any efficacy.

In *The Real Presence*, Jeremy Taylor traces the principle of representation back to the early Church Fathers:

> I shall not need to urge that this holy sacrament is called *eucharistia carnis et sanguinis*, 'the eucharist of the body and blood,' by Irenaeus; *corpus symbolicum et typicum*, by Origen; *in typo sanguis*, by S. Jerome; *similitudo*, *figura*, *typus*, *ἀντίτυπον*, 'images,' 'enigmas,' 'representations,' 'expressions,' 'exemplars,' of the passion by divers others; that which I shall note here is this; that in the council of Constantinople it was publicly

[1] Perhaps Coleridge is adding a Kantian understanding of representation to Anglican notions, which is why his understanding of symbolic representation takes on so many additional layers. Future study of how Coleridge's mind may have balanced Kantian representation and Anglican representation would likely yield great fruit.

> professed that the sacrament is not the body of Christ φύσει but θέσει, not 'by nature' but 'by representment.' (7.30).

Finding in the Fathers' use of 'representation' and of all its cognates – symbol, similitude, figure, type, image – clear sanction for his teaching on Anglican representation, Taylor rejects the conflation of sensible sign and transcendent reality while protecting the essential relationship that exists between them.

One reason why representation figures so prominently in Anglican writings on the Eucharist is because representation offers an alternative to Roman Catholic transubstantiation. Instead of saying that the sacramental elements of bread and wine *become* the very substance of Christ's natural body and blood, Hooker proposes that Christ is *represented* through the elements. Representation continually reinforces that a real relationship exists between the sacramental elements and what they represent, namely the body and blood of Christ. At the same time, representation rejects that the elements could ever be identified with Christ's body and blood. According to Anglican apologists, the union of Christ's substance with the elements of bread and wine in Roman Catholic transubstantiation collapses the distinction between the transcendent reality of Christ's body and blood and the sensible sacramental elements, a distinction Hooker and Taylor zealously defend. Thus, insisting that the Eucharist is representative preserves God's transcendence while still asserting an essential relationship between the sensible elements and the spiritual reality they convey.

Anglican representation (via Hooker and Taylor) also refuses to entertain any notions of displaced substances. The substances of bread and wine are never displaced by the substance of Christ, which remains in heaven. Jeremey Taylor is especially adamant about this point. Because Christ remains in heaven and therefore does not "come down"

and substantially transform the elements, the sacrament must convey the communicant upward toward Christ's heavenly dwelling. Representation without identification protects the vertical orientation of the sacrament because the only way that the elements can enter into an essential relationship with Christ's body and blood is if they convey the believer upward. Alexander Schmemann explains why it is so necessary to safeguard the Eucharist's vertical orientation in *The Eucharist* when he writes,[2]

> under the influence of the western understanding of the eucharist [by which phrase Schmemann primarily implicates the Roman Catholic church], we usually perceive the liturgy not in the key of *ascent* but of *descent*. The entire western Eucharistic mystique is thoroughly imbued with the image of Christ *descending* onto our altars. Meanwhile, the original Eucharistic experience, to which the very order of the eucharist witnesses, speaks of our *ascent* to that place where Christ ascended, of the heavenly nature of the Eucharistic celebration. (60).

When a Eucharistic doctrine emphasizes descent, as the "entire western Eucharistic mystique" does according to Schmemann, it is also more apt to circumscribe the space into which Christ descends, in this case, into the Eucharistic elements. Bread and wine become the space into which Christ pours his divine-human substance, and after the consecration and transubstantiation of the elements, Christ does not depart from that space. In other words, Christ becomes identified with that space and with those elements.[3] Opposing this belief, the Anglican divines chose sacramental-symbolic

[2] It is not at all strange to find an Eastern Orthodox priest voicing tenets of the Anglican faith. As early as Launcelot Andrewes and other sixteenth and seventeenth century reformers, Anglican divines made overt attempts to recover aspects of the eastern Christian faith that they believed had been suppressed by the western (primarily Roman Catholic) church. Most likely these attempts sprung from the Anglican conviction that their reforms must be grounded in the Church Fathers or some other ancient authority, which the Eastern Orthodox church provided.

[3] Despite the Roman Catholic church's profession that the transubstantiated elements can be identified with Christ, Thomas Aquinas (who is credited with the most thorough exposition of transubstantiation) points out that no one can say that the bread and wine *contain* Christ, even after their consecration and transubstantiation, because Christ, properly speaking, cannot be contained by matter (*Summa Theologiae* 3.75.4)

representation as an alternative to identification.[4] Christ is present not *in* but *through* the consecrated elements, they claim, because his resurrected being stands in an essential relationship with the elements, but is not identical with them. To say that Christ's body stands *in relationship* with the Eucharistic elements and to profess that Christ is present not in the elements but *through* them is to assert a more fluid connection between Christ and the elements. Christ is present, but Hooker and Taylor are loath to define exactly where he is present. He is present somewhere within the liturgical rite, but no one knows exactly where. Sacramental-symbolic representation allows for this fluidity of presence while still holding firm to the notion that some essential relationship exists. Furthermore, sacramental-symbolic representation's vertical vector allows Christ to be present in the sacrament in such a way that receiving the elements in faith draws the communicant up to the very throne room of God, where Christ sits at his Father's right hand.

Jeremy Taylor fleshes out how the idea of Eucharistic representation can introduce fluidity into time and project itself into the eschaton in *The Real Presence*. Imaginatively dilating the words of institution that Jesus spoke over the wine at the Last Supper, Taylor takes on the persona of Christ when he writes, "This is the sanction of the everlasting testament, I make it in My blood, that is the symbol, what I now do in sign I will do to-morrow in substance, and you shall for ever after remember and represent it thus in sacrament'." (5.5). The symbol (Christ's blood) connects the wine offered to the

[4] Following other moderate realist Anglican theologians, Coleridge distinguishes the symbolical body and blood of Christ found in the Eucharist from the physiological body and blood Jesus possessed while on earth, so that the symbolic body opposes the natural or fleshly body. Daniel Waterland, the Anglican divine to whom Coleridge often appeals on matters of early Church history, writes in *A Review of the Doctrine of the Eucharist*, that when Origen refers to Christ's body, present in the Eucharistic sacrament, "he does not understand our Lord's natural body, but the sanctified bread, which he elsewhere calls the symbolical and typical body; that is to say, representative body, as distinguished from the real body" (86).

disciples at the Last Supper (the sensible sign) with the substance of that sign (Christ's passion and death). Although the substance of that sign is contained in the future (Christ has not yet suffered and died), the substance still projects itself into the present moment so that the passion is represented there at the table. Representation reaches from the future into the present and draws the present moment toward its completion.[5] The Eucharist as instituted by Christ does not only anticipate his redemptive acts in time, however, but extends beyond time into the eschaton. Again speaking of the Eucharist, Taylor asserts, "Christ is offered here *in imagine*, 'in type, image, or representation,' *in caelo in veritate*, 'the truth, the substance is in heaven'" (*RP* 12.28). Just as Christ's impending passion and death reached back in time to connect the bread and wine shared at the Last Supper with the 'substance' of his passion and redemption within time, Taylor says, so does the promise of eschatological wholeness, when "God shall be all in all," similarly draw all of creation toward its fulfillment even now whenever the faithful partake of the Eucharist.[6] "The truth, the substance is in heaven," Taylor writes, and all creation aspires toward that substance.

Hooker's and Taylor's entire system of Eucharistic representation, whereby the bread and wine serve as sensible symbols for Christ's transcendent body and blood and whereby symbols are placed in an essential relationship with transcendent

[5] Every time the Eucharist is celebrated, representation also allows the congregation to reach back into the past as they remember Jesus' act of institution and the sign and substance he united in the symbols of bread and wine at that moment. This sacramental combination of past, present, and future in one moment is what Anglican authors typically refer to as *anamnesis*.

[6] Geoffrey Wainwright writes, "Christ's coming at the eucharist is a projection of His final advent in something like the map-maker's sense of projection. That is to say, it is a representation of a large reality by means of a set of comprehensible symbols. Only, the reality represented by the eucharist is not merely large but ultimate" (92).

truths/substances without confusing the sensible and transcendent realms, stretches toward the eschaton. So does Coleridge's system of symbolic representation. To begin with, Coleridge states that the sensible symbol enjoys a representative relationship with transcendent truth when he describes the symbol as a temporal part of an eternal unity, a part that "abides itself as a living part in that Unity, of which it is the representative."[7] Because representation implies an essential relationship between a temporal part (what I have been referring to as a sensible symbol) and eternal unity (what I have been referring to as transcendent truth), a sensitive human subject gazing upon a sensible symbol can follow the vector of the symbol and can be transported to the contemplation of transcendent truths. The movement upward from a sensible object to some type of divine revelation is ubiquitous in Coleridge's writings. He demonstrates this movement in one of his most oft-quoted passages, a notebook entry written in Malta about the year 1805:

> In looking at objects of Nature while I am thinking, as at yonder moon dim-glimmering thro' the dewy window-pane, I seem rather to be seeking, as it were asking, a symbolical language for something within me that already and forever exists, than observing any thing new. Even when that latter is the case, yet still I have always an obscure feeling as if that new phaenomenon were the yet still Awaking of a forgotten or hidden Truth of my inner Nature/ It is still interesting as a Word, a Symbol! It is Logos, the Creator, and the Evolver! (CN2.2546).

With great rapidity, Coleridge follows the vertical vector along which the symbol proceeds all the way to the eternal Logos. Beginning with the dim-glimmering moon, he is led to seek "something within me that already and forever exists," something eternal.

[7] I am loosely paraphrasing Coleridge's definition from *The Statesman's Manual*. The entire text from which I have drawn my paraphrase reads, "A Symbol is characterized by a translucence of the Special in the Individual or of the General in the Especial or of the Universal in the General. Above all by the translucence of the Eternal through and in the Temporal. It always partakes of the Reality which it renders intelligible, and while it enunciates the whole, abides itself as a living part in that Unity, of which it is the representative" (LS 30).

This movement inward corresponds with a movement toward something eternal and transcendent that would satisfy the longing that the sight of the moon shining through his casement initially provokes, but the identity of that transcendent substance isn't made clear until his declaration, "It is Logos, the Creator, and the Evolver!" Because the moon, as an element of creation, possesses an essential relationship with the Creator, contemplating the moon-symbol propels Coleridge toward the Logos, toward the Creator, and toward the "Evolver," who will bring about that wholeness, even though Coleridge can only dimly apprehend in what that wholeness might consist. Nevertheless, Coleridge glimpses that what he is able to grasp here "*in imagine*, 'in type, image, or representation,'" through the ministries of the moon, he will ultimately contemplate in the Logos himself.

Although some general sense of representation's eschatological end can be gathered from Coleridge's imaginative ascent from the dim-glimmering moon all the way to the Logos, a more specific definition of representation, in terms of what it is and what it isn't, is necessary before the symbol's end comes clearly into focus. Earlier, I defined Hooker's and Taylor's notion of Eucharistic representation using general terms of sensible sign and transcendent reality, but in this section, I would like to use terms more "Coleridgean" in nature. In a December 1833 notebook entry, Coleridge stated that there is "No thing that God has created in the Microcosm but what may be united with some Idea as to become it's [sic] Symbol" (CN5.6851). The relationship implied in this statement is that THING + IDEA = SYMBOL, where the "+" sign stands in the place of the power of representation. In other words, a Thing representing an Idea is a Symbol. 'Idea' is such a loaded term in Coleridge scholarship that I will take a few moments to

adumbrate what he means by it. Put most simply, an 'Idea' is "that within the thing," as Coleridge states in an 1818 lecture (*Lects 1808-19* 2.223), or the "inner reality necessary for symbolic sense," as he writes in November of 1830 (CN5.6524). "Its unity is spiritual and its scope universal," Coleridge insists in the posthumously-published *Constitution of Church and State* (114). In 1828, he defines ideas as "living Spiritual Verities" (CM3.42), and in April 1819, he again connects 'Idea' to truth, but this time he also forges a connection between Idea, Truth, Reason, and Principles. "Truth," he writes, is "the system or kosmos of Ideas, which conceived as self-possessed is Reason…Truth = Idea Idearum. Reason = Principium Principiorum. Idea = that which successively we may be evermore realizing but totally can never have realized" (CN4.4929). If it seems as if Coleridge is dancing around the notion of 'Idea,' creating what is effectively an electron cloud of meaning, that is because the idea can never be fully realized on earth. What we can know about the idea is that it is an inner reality, that it is spiritual and universal, and that it is linked to truth. It is the spiritual and transcendent component that gives animating and communicative power to what would otherwise be a dead and dull material thing.[8]

Coleridge's philosophical mind was always reaching beyond physical things to grasp the metaphysical ideas, sometimes called principles, that organized and regulated those things. In an interview, dated July 13, 1832, Coleridge purportedly confessed, "I have read all the famous histories, and, I believe, some history of every country and

[8] Coleridge states in a September 1830 notebook entry, "the Spiritual is ever-defined as the exclusive Antithesis of the Sensual & Sensational" (CN5.6455). Ideas, too, he defines as "spiritual Senses" antithetical to what can be captured by the senses (CN5.6746, September 1833). In January of 1828, Coleridge claims that "the Spiritual is likewise the INTELLIGIBLE World" (CN5.5748), setting both things that can only be perceived with the mind and the ideas firmly within the spiritual camp. Hence, I freely attach the epithet "spiritual" to any discussion of the ideas, of organizing principles, or of regulative laws.

nation that is, or ever existed; but I never did so for the story itself as a story. The only thing interesting to me was the principles to be evolved from, and illustrated by, the facts. After I had gotten my principles, I pretty generally left the facts to take care of themselves" (TT2.175). Whatever takes on actual existence in time and space is a fact. Dinosaur bones are facts because when I see them in a museum, my eyes confirm that they actually exist. At some point in time, they emerged as physical objects in the world, and because they can be touched and handled, they must occupy space. Facts carry a great deal of weight in Coleridge's system because they either confirm or undermine the theories human beings construct in their minds. Even so, despite their tremendous value, Coleridge confesses, he is nevertheless more interested in the principles "evolved from, and illustrated by, the facts" than in the facts themselves. "For *facts* are valuable to a wise man," Coleridge writes in the *Biographia Literaria*, "chiefly as they lead to the discovery of the indwelling *law*, which is the true being of things, the sole solution of their modes of existence" (BL 2.53). This "indwelling law" is an idea, the "sole solution" that dissolves differences between related but physically discrete things to reveal what is common to them all.

Coleridge also defines an Idea as the regulating principle that gives things "Form and Figure" in an 1819 lecture (*Lects 1808-19* 2.223).[9] Merely material objects "strike the mind as a multitude of little things; they are apt to be discrete entities in a chaotic flux rather than parts of an informing and interrelated unity" (Wilson 46). It is up to the principles that shine behind, give shape to, and draw the material objects to their appointed end to unify all those disparate parts and to propel them forward. The

[9] R.A. Foakes says that "a 'search for principles' informs all [Coleridge's] lectures, and connexions can readily be found with his philosophical and theological investigations" (Introduction lxxx).

transcendent principle that knows, in a manner of speaking, what it means to be an oak tree is responsible for coordinating the several activities of that tree as its fledgling sprout takes root in the soil and stretches up toward the light. That same principle continues to guide the leaves, which receive energy from the sun, and the roots, which absorb nutrients from the soil, in order to propel the oak tree even higher, to solidify its widening base, and to twist its gnarled branches into distinctive contours.

Because ideas communicate "the true being of things," because they provide the "sole solution" in which many physically separate things find the common attribute that unites them, and because they are the regulating principles by which living things take their shape and form, Coleridge declares that the poet's mind must take up its habitation in the realm of ideas. There, the poet finds the origin of all concrete things and the end toward which those things aspire. "A young Poet, in all his poetic moments, lives in an *ideal* World," Coleridge writes in defense of his brother-in-law and fellow poet, Robert Southey, in the *Courier* of March 27, 1817 (SW&F 2.470, also cited in BL 1.43 fn2). And elsewhere he asserts, "I adopt with full faith the principle of Aristotle that poetry as poetry is essentially *ideal*, that is avoids and excludes all *accident*; that its apparent individualities of rank, character, or occupation must be *representative*," that is, linked to ideas (BL 2.45). Coleridge charges not only philosophers, but poets as well, with the difficult task of searching behind, beneath, and beyond the accidents and externalities that present themselves to the senses in order to discover "true being" (BL 2.53). Representation ensures that this quest will not be fruitless because it provides the connective energy to bring ideas into essential relationship with things so that spiritual and transcendent truth can be found glimmering through the "Crust Opake" of material

and immanent things and so that spiritual truth can gain preeminence over matter (CM2.922, 1823). It would therefore be more accurate to adapt the equation for symbol I used above so that it reads: THING + IDEA = SYMBOL, where "+" stands for the representative power, and IDEA > THING.

In addition to defining representation as a relational power that binds things to ideas (and vice versa) and grants preeminence to ideas in order to constitute the symbol, Coleridge also presents three pairs of statements about representation that declare both what it is and what it is not. A representation (used as a noun), he says, is 1) an imitation and not a copy, 2) a *re*-presentation and not a presentation, and 3) a spiritual unity multiply manifested and not a concrete particular.

When Coleridge states that a representation is an imitation rather than a "mere copy" (BL 2.43), he is trying to emphasize that a representation displays an ideal resemblance to other things and not just a physical resemblance. If an albatross and a sleeping child's gentle breathing can both communicate purity and innocence, it is not because they are exact duplicates of each other. In fact, the bird and the child vary wildly when it comes to their shapes, their capabilities, their natural habitats, and their lifespans. But they nevertheless resemble each other, at least in Coleridge's imagination, because they both represent the idea of innocence. They resemble each other ideally, but not physically, which is why Coleridge defines 'imitation' as "a combination of a certain degree of dissimilitude with a certain degree of similitude" (*Lects 1808-19* 1.223-4, November 1811). A certain degree of dissimilitude will always be present between original ideas and their physical symbols because ideas can't be represented exactly. Precisely *because* they are ideas, they can never, by definition, be totally realized. But a

certain degree of dissimilitude between imitations also exists because ideas manifest themselves under many concrete forms, while still providing that essential similitude that makes it possible to recognize a common idea shining through multiple things. Coleridge's comments on representation's imitative quality preserve the "dissimilitude with a certain degree of similitude" that Hooker and Taylor are also eager to protect when they distinguish Eucharistic representation from identification.

When Coleridge speaks of the symbol writ large, he similarly claims that material objects stand in an essential relationship with transcendent reality yet still remain distinct from those transcendent truths. Coleridge writes in a November 1804 notebook entry:

> Hard to express that sense of the analogy or likeness of a Thing which enables a Symbol to represent it, so that we think of the Thing itself – & yet knowing that the Thing is not present to us. – Surely, on this universal fact of words & images depends by more or less mediation the *imitation* instead of *copy* which is illustrated in very nature *shakespearianized* – that Proteus Essence that could assume the very Form, but yet known & felt not to be the Thing by that difference of the Substance which made every atom of the Form another thing/ – that likeness not identity – an exact web, every line of direction miraculously the same, but the one worsted, the other silk" (CN2.2274).

Every line of woven worsted, which is a fine wool used to make tailored garments, may be incredibly similar to every line of a silken garment, but worsted and silk will never be exactly the same. Worsted production techniques may aspire to imitate the fineness of silk, but they will never be able to copy silk exactly because the substance of worsted is wool while the substance of silk is a protein fiber produced by caterpillars and other insects. In the same way, the "worsted" of bread and wine never become identical with the "silk" that is Christ's body and blood because they differ substantially. Even so, enough similitude exists between the Eucharistic elements and Christ's spiritual body and blood that we take the consecrated elements for the spiritual body and blood itself. In a

similar way, the "worsted" of Coleridge's Eolian harp melodiously responding to the gentle breeze that plays across its strings will never be identical to the "silk" of the soul acted upon by a benevolent God because harps and souls are two different substances. Yet, there is enough similitude between the harp and the soul to insist that the harp could represent the soul as its symbol. The degree to which Coleridge was influenced by Hooker and Taylor's writings in the year 1804, before he begins speaking of the Eucharist as a symbol and before he reverts to the Christianity of his youth, is debatable. Nevertheless, the happy coincidence between Coleridge's account of things, substances, and symbols and the account given by Jeremy Taylor in his *Polemicall Discourses*, which Coleridge began reading at least as early as 1796, is remarkable. Just as Coleridge insists on protecting the "likeness not identity" between similar things, Taylor likewise insists that representation is not the same as identification since "the sacrament is not the [natural] body of Christ" but a non-identical "representment" of that body (RP 7.30).

Coleridge's second assertion about 'representation' is that it must involve a *re*-presentation rather than a presentation. What exactly Coleridge means by these two terms becomes clear in a March 1819 lecture on *Paradise Lost*. In his notes for that lecture, Coleridge reflects, "The Beauty of the two last Lines [of Milton's poem] present… *a picture* – and so representative of the state of Man, at best; in the fallen World" (*Lects 1808-19* 2.391). A picture of Adam and Eve, hand in hand, slowly making their way out of Eden is *presented* to the mind in these last two lines,[10] but what is *represented* to the mind is the idea of "the state of Man, at best; in the fallen World." Once again, Coleridge

[10] The actual lines are "They hand in hand with wand'ring steps and slow/ Through Eden took their solitary way."

is making a statement about representation's *necessary* conveyance of some idea to the human mind if a picture, or any concrete thing for that matter, is going to take on symbolic meaning. In a lecture delivered almost exactly a year earlier, this time on the subject of "Poesy" in general, Coleridge describes the differences between presentation and re-presentation in a similar, albeit more nuanced, way. The "Thing presented" is different than "that which is re-presented, by the Thing," as an "animal impression" is different than "the reflective Powers of the mind" (*Lects 1808-19* 2.218). Re-presentation requires reflection, meaning "a power of discernment by Reason" (AR 15fn) by which we "converse much with ourselves" (AR14 fn1) in order to discern a spiritual truth, while presentation does not. All presentation can do is take an "animal impression" of a sensible object, what Aristotle might call capturing the object "in a picture" (*De Anima* 3.3, 427b14).

According to Coleridge, when a person carefully reflects on the spiritual reality that is re-presented by a "Thing" and discovers the idea animating and regulating that "Thing," she transcends the natural powers of her human understanding and enters an objective realm of "universals." By looking within, she discovers ideas that exist independently of her own mind. "S[hakespeare] shaped his characters out of the Nature within," Coleridge remarks in a February 1818 lecture,

> but we cannot so safely say, out of *his own* Nature, as an *individual* person. – No! this latter is itself but a *natura naturata* ["nature already created"] – an effect, a product, not a power. It was S's prerogative to have the *universal* which is potentially in each particular, opened out to him – the *homme generale* not as an abstraction of observation <from a variety of men;> but as the Substance capable of endless modifications of which his own personal Existence was but one - & to use *this one* as the eye that beheld the other, and as the Tongue that could convey the discovery. (LL2.148).

Coleridgean 'Ideas' are not idiosyncratic spiritual truths plucked like threads from the furniture of one's own mind and then conveyed as universals to humanity as a whole. The universal ideas represented by Coleridgean symbols always exist independently of the human mind (although they can find a fitting abode in a sensitive mind like Shakespeare's that has habituated itself to be receptive to them). They are original "Substances," which can be endlessly modified, Coleridge says, so that they appear as multitudes of individual "Things," all unified by a single idea. Using imagery from his study of optics, Coleridge describes how a single "Idea" can communicate itself in many ways in a November 1830 notebook entry: "the Light of the Idea…remains refracted in the whole atmosphere of the mind, and reflected by whole Groups of Images & Conceptions" (CN5.6501). Of course, it takes a Shakespeare or a Milton to behold, formulate, and convey a refracted Idea with superior skill, but every human imagination begins with ideas in their refracted forms and faces the challenge of conveying those ideas in a unified way.[11] Coleridge's notions of re-presentation reiterate how necessary the conveyance of an idea or spiritual truth is for the symbol and go very far toward explaining how it is that a single idea can be represented through such a variety of things. In the Anglican Eucharist, bread and wine represent the spiritual body and blood of Christ, but Christ also manifests himself under other physical forms (in his natural flesh, after the resurrection, etc.).[12] Christ himself is "Unity in the form of Distinctity,"

[11] Coleridge praises Shakespeare for capturing in his individual characters the "*all in each* of human nature" (BL 2.82), and he extols Milton for drawing out the "latency of all in each" in his poetic descriptions (BL 2.128).

[12] In December 1827, Coleridge claims that Christ's different manifestations of the Father through time, as recorded in the Old and New Testaments, signify "his going-forth, his representative Presence" (CN5.5707).

Coleridge asserts in a March 1832 notebook entry (CN5.6666), and the unity ideas display despite their numerous physical forms participate in his original unity.

The third assertion Coleridge makes about symbolic representation is that it protects the symbol's orientation toward what is infinite and universal rather than inverting the direction of its orientation to what is finite and particular. While arguing this general point for the symbol, Coleridge's content becomes markedly theological and his tone polemical. Superstitions, Coleridge says in a March 1830 notebook entry, localize deity, fashioning a particular shape into which deity is poured and enclosing deity within that space (CN5.6265). What results is an "Idol" or "an Image usurping the functions of an Idea" (CN5.6294, May 1830). Instead of directing people's hearts and minds toward what is infinite and universal, and therefore incapable of being bound by space or human understanding, the idol fixes the heart and mind on a static image and inverts the human gaze, directing it downward toward the earthly idol rather than upward toward the idea, which is spiritual and perfect.[13] Symbols, on the other hand, refuse to localize and particularize deity (CN5.6265). The problem with pagan religions and with some branches of Christianity, Coleridge contends, is that "Ideas…have been gradually debased into Idols – spiritual Senses sensualized into Fetisches and *Gri-gris*" (CN5.6746, September 1833).[14] In one of Coleridge's February 1829 notebook entries, he accuses Roman Catholics of taking the Eucharist, "a representative *Instance* of a perpetual Act & Fact," and contracting it into a particular "act & fact in toto" (CN5.5954), which is to say,

[13] Coleridge never passed up an opportunity to enjoy a good pun. The irony that "Idol" and "Idea" were near homonyms was not lost on him.

[14] In a summer 1823 notebook entry, Coleridge denounces the "Judaico-Christian Machinery of Angels, Genii, and Prophets" that turns men and women into "Fetisch-Worshipper[s], who adored the Sensible only" (CN4.4973).

of making it into an Idol or "Fetisch." With the same polemical tone, he condemns the "Romish Apostacy" in May 1826 for narrowing and "contract[ing] into single & exclusive Particulars – their representative & symbolical character wholly lost [–]…the inward perfections, the affections and aspirations, which had endeared the Mass" to the hearts of all Christians (CN4.5381).[15]

According to Coleridge's view, Roman Catholic sacramental theology wasn't the only thing infected with the tendency to contract ideas "into single & exclusive Particulars," thereby destroying representation. Coleridge's zeal to protect the distinction between what is particular and what is representative displays itself again when he reprimands Robert Leighton, upon whose aphorisms he built *Aids to Reflection*, for not distinguishing more forcefully between "a Power in the Baptismal Water *as* that *Water*" and "the power of God acting spiritually in the Baptism" (CM3.598, 1822-1825). When Leighton goes so far as to say that the power the baptismal elements have to "sanctify, and justify and so to save" is not the same as God's power, "yet, a power they have [to effect these changes in the human person], such as befits their nature," Coleridge exclaims "Nay! The very contrary" (CM3.599). While it is true that the water bears an essential relationship to the divine purgative power that it represents, water can never *possess* that power. Locating power, even power "such as befits their nature," in the elements themselves renders one guilty of idolatry, which Coleridge denounces at every turn.

[15] In 1828, he again denounces the "Romish Church" for "condensing the great Ideas, the living Spiritual Verities, of the Gospel into Idols – = Things, i.e. phaenomena or appearances defined either for sight or for the fancy by outlines" (CM3.42).

At the same time, Coleridge expresses some understanding toward what he confesses to be a natural human tendency to sensualize ideas, or to make idols. Coleridge underlined a passage in Wilhelm de Wette's *Theodor oder die Weihe des Zweiflers* (1822), which claims that perhaps we sensualize ideas in an effort to hold on to material things, which are passing away:[16]

> Alas! It is our awareness of the temporal change that we are subject to, the fear of loss, that arouses desire. We want to hold tight to what can be lost to us; and what we greedily seize is only the ephemeral and the worldly, the outward appearance; our gaze loses itself all too easily in the worldly fascination of shapes that are close to us, and becomes blind to the light of heaven that surrounds them" (CM2.201).

To which passage Coleridge responded, "Equally just in thought, & beautiful in the expression. A thousand times have I said or sighed the same" (CM2.201). In a fall 1810 notebook entry, Coleridge admits that human beings' necessary reliance on material things to express spiritual truths paired with their widespread intellectual sloth may also account for their tendency to sensualize ideas:

> We become in a sort Idolators – for the means, we are obliged to use to excite notions of Truth in the minds of others or our own, we by witchcraft of slothful association, impose on ourselves for the Truths themselves – Our Intellectual Bank stops payment – & we pass an act by acclamation that hereafter the Paper-Promises shall be the Gold & Silver itself – and ridicule a man for a dreamer, and reviver of antiquated Dreams, who believes that Gold & Silver exist –. This may do as well in the *market* – but O! for the universal, for the man himself, the difference is woful [sic]. (CN3.3973).

However natural the idol-making tendency may be, Coleridge argues, it still must be resisted untiringly because the difference "for the universal, for the man himself…is

[16] Whalley is uncertain exactly when Coleridge annotated Wilhelm de Wette's *Theodor* (1822). Because Coleridge alludes to de Wette (1780-1849) in an 1826 notebook entry, Whalley believes Coleridge was likely reading *Theodor* at this time, but it is still possible that Coleridge was reading de Wette as early as 1822, Whalley speculates (CM2.181).

woful." After continually indulging himself in "slothful associations" that accept static images as "the Truths themselves," the mind will eventually stop seeking after spiritual truth altogether, resting content in the empty "Paper-Promises" of earthly things and rejecting the truly valuable "Gold & Silver itself." Although "it seems easy to conceive, why men, who do not think, should confound…the signs with the things signified," Coleridge admits in the early 1820s (CN4.5096), this fact does not remove their culpability for neglecting and failing to preserve the mind's upward orientation toward the infinite and universal Ideas. All human beings, at least those who want to live as humans and not as animals, should aspire to think, Coleridge says, and once they have begun to extricate themselves from their servility to the senses, an extrication which continual thinking advances, it is their moral duty to guard "the Ideas <living truths – the living Truth>…the Transcendents that give the Objectivity to all objects, the Form to all Images, yet are themselves untranslatable into any Image" against any form of debasement (CN5.6742, September 1833).

By this point, it is clear that when Coleridge insists that representation preserves the universal and infinite nature of the ideas against the human tendency to sensualize and localize all ideas into particular idols, he is not only talking about religious idolatry. He similarly accuses the "mechanico-corpuscular philosophers" (AR 398-99), or materialists, of the eighteenth and nineteenth centuries for idolizing matter by narrowing and contracting all the power of "the Transcendents" into material processes and "corporeal organization." Joseph Priestley, whom Coleridge initially admired during his pantisocratic days,[17] was one such philosopher. In his *Disquisitions Relating to Matter*

[17] Coleridge's biographer, Richard Holmes, describes 'pantisocracy' ("from the Greek roots *pant-isocratia*, an all-equal society") as "an experimental society, living in pastoral seclusion, sharing property,

and Spirit (1782), Priestley announces that his principle object is "to prove the uniform composition of man, or that what we call *mind*, or the principle of perception and thought, is not a substance distinct from the body, but the result of corporeal organization…nothing more than a modification of [matter]" (iv). Instead of appealing to a transcendent truth or spiritual reality, Priestley argues, human beings can explain all that they experience in materialist terms. Mind is nothing more than a modification and organization of matter; spirit is nothing more than the collected impulses generated by nerve endings or a collection of special fluids organized to act in a way that human beings perceive as 'spiritual.'

Priestley reveals the intimate connection between espousing materialism, sensualizing Ideas, and immanentizing Christ in a telling quote from his *Disquisitions Relating to Matter and Spirit*. Following his declaration that he intends to displace spirit and mind from the transcendent realm by redefining them as "nothing more than a modification of [matter]," he makes a similar declaration about Christ:

> Again, that man is wholly material is eminently subservient to the doctrine of the *proper*, or *mere humanity* of Christ. For, if no man has a soul distinct from his body, Christ, who, in all other respects, appeared as a man, could not have had a soul which had existed before his body; and the whole doctrine of the *pre-existence of souls* (of which the opinion of the pre-existence of Christ was a branch) will be effectually overturned. (iv-v).

By erasing "the Transcendents" from the created world, Priestley effectually erases Christ's divine nature and reduces him to a mere man. Coleridge connects a rejection of transcendent being with materialist philosophy and with idolatry when he writes, "It is this…aversion to the LIVING JEHOVA GOD, originating in the heart-hardening & soul-

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labour, and self-government equally among all its adult members, both men and women" (62). Joseph Priestley formed his own utopian community near Philadelphia in April of 1794.

blinding Worship of Mechanism, which is the essence of Idolatry" (CM3.77, 1812-1815). Worshipping mechanism, of which the "mechanico-corpuscular philosophers" and their fellow materialists are particularly guilty, emerges as another form of idolatry.

Poets can also sensualize Ideas, destroy representation, and engage in their own form of idolatry. Although "poetry as poetry is essentially ideal" (BL 2.45), not all poets are able to operate consistently in an ideal mode. Not even Wordsworth is able to sustain his gaze on the ideas and occasionally degenerates into what Coleridge calls "a *matter-of-factness* in certain poems."

> This [matter-of-factness] may be divided into, *first*, a laborious minuteness and fidelity in the representation of objects, and their position, as they appeared to the poet himself; *secondly*, the insertion of accidental circumstances, in order to the full explanation of his living characters, their dispositions and actions… To this *accidentality*, I object, as contravening the essence of poetry, which Aristotle pronounces to be σπουδαιότατον καί φιλοσοφώτατον γενος, the most intense, weighty and philosophical product of human art; adding, as the *reason*, that it is the most catholic and abstract. (BL 2.126).

"Laborious minuteness" and "accidentality" diminish the poem's fidelity to an informing idea and instead elevate accidental details and physical objects above their sphere until they nudge the idea out of its rightful place. The equation THING + IDEA = SYMBOL, where IDEA > THING becomes IDEA < THING, sacrificing the ideal nature of the poem. Of course, Coleridge believes there is a place where hyper-attentiveness to accidents and physical detail is appropriate, and that is in histories. But this obligation to the minute particulars of things "were in poets as foolish and unnecessary, as is the bondage of false martyrs, who lie in chains for a mistaken opinion…[*T]ruth, narrative and past is the idol of historians (who worship a dead thing) and truth operative, and by effects continually alive, is the mistress of poets, who hath not her existence in matter, but*

in reason," Coleridge emphatically asserts.[18] The faithful representation of ideas rather than of particulars, without negating the valuable place particulars hold in the economy of creation, is as central to poetry as it is to the philosophical underpinnings of society and to the Eucharistic sacrament.

All of Coleridge's statements about representation begin to bleed into each other at a certain point. Fundamentally, representation draws things into an essential relationship with ideas, giving preeminence to the ideas. Secondarily, it provides an imitation and not a copy, a *re*-presentation and not a presentation, and an entryway into the infinite and universal rather than the finite and particular. A correct understanding of symbolic representation is so important to Coleridge because this udnerstanding consistently frustrates attempts to identify physical things with transcendent realities, and it continually re-orients human vision heavenward as people ardently seek to discover the transcendent ideas hiding within, behind, and beyond the physical things that immediately impress themselves upon the senses.

Many times, in Coleridge's writings, physical things represent an explicitly eschatological idea. In *The Statesman's Manual*, for example, a flowery meadow represents the perfect purity and transparence that will characterize the eschatological state. Reflecting upon his current, disordered life, Coleridge observes in the simplicity of vegetable creation the idea of himself innocent, transformed, and resurrected.

> It seems as if the soul said to herself: from this state hast thou fallen! Such shouldst thou still become, they Self all permeable to a holier power! Thy Self at once hidden and glorified by its own transparency, as the accidental and dividuous in this quiet and harmonious object is subjected to the life and light of nature which shines in it, even as the transmitted power, love

[18] Coleridge cites this passage "from Davenant's prefatory letter to Hobbs [sic]," found in William Davenant's *Preface to Gondibert* (1651) 13-14.

> and wisdom, of God over all fills, and shines through, nature! (LS Appendix C, 71).

Because the flowers in the meadow share an essential relationship with transcendent reality ("the life and light of nature" or the "transmitted power…of God" that shines through nature), they are able to provide Coleridge with a sensible image of his glorified self, brought into conformity with the same source of light that "over all fills, and shines through, nature." At the moment the flowers present themselves to his view, Coleridge's soul is besmirched by sin, but the flowers' simplicity reminds him of his original innocence ("from this state hast thou fallen!") and of the transformed and glorified state he can still enjoy ("Such shouldst thou still become") if he allows himself to ascend toward the transcendent reality that shines through the flowers. What specifically communicates itself to Coleridge through the flowers is that the "accidents" of his being[19] – his "dividuous" flesh, his material body with all its carnal longings and mutability – can once again be subjected to the rule of spirit. Just as the "accidents" of the flower – its pistil and petals, its color and fragrance – become "quiet and harmonious" as the flower is "subjected to the life and light of nature which shines in it," so too can Coleridge's flesh be subordinated to a purified spirit. Like the flower, his "Self" can become "permeable to a holier power" so that it achieves the simple transparency that the flower manifests so powerfully. As I argued in Chapter One, transparency and the sublimation of matter to spirit are two traits that Coleridge associates with the glorified body, so when he sees a

[19] Coleridge is indebted to Aristotle for his use of the term 'accidents.' Briefly stated, Aristotilean 'accidents' are qualities or properties inherent in substances. S. Marc Cohen illustrates the difference between an 'accident' and a 'substance' in the following excerpt from his essay "Accidental Beings in Aristotle's Ontology": "Aristotle, as is well known, proposes an ontology of substances and accidents. Substances, such as a man or a horse, are the basic, independent entities in this ontology; accidents are the dependent entities that inhere in the substances. Accidents are usually thought of as the properties of substances, and on the whole this is a reasonably accurate way to think about them. A horse, for example, is a substance, and pallor, perhaps, is a property (an "accident") of that horse" (231).

transparent and perfectly ordered flower, he is led to imagine a transparent and perfectly ordered "Self," and his language inevitably becomes eschatological. That "Self" has not yet been perfected when Coleridge observes the meadow, and, according to Christian theology, its perfection can only be complete in the eschaton when the transformed body is permanently united with the transformed soul.

At other times, representation's eschatological telos is only dimly hinted at. Such is the case with the representative circle drawn by the geometrician. In January of 1811, Coleridge noted that a circle sketched on a piece of paper does not embody all the perfections of the ideal circle; it cannot because the hand of the one sketching the circle may be slightly unsteady or his vision somewhat blurred or the paper's surface a bit uneven. As with all symbols, the unavoidable imperfections of the medium or of the subject's faculties prevent the sketched circle from ever being identical to the ideal circle. Even so, we would still say that the circle on the page represents an ideal circle, and that its purpose is to direct anyone who might see it toward the notion of an ideal circle. Even the geometrician, who may be using that sketched circle as a substitute for an ideal circle in order to demonstrate some fixed mathematical principle,

> knows that his Diagram is useful only so far as it helps to fix his attention to the Idea by conciliating the Imagination, and preventing it from restlessness – he knows too, that the impressions made on his senses were the occasions of awakening him to the consciousness of a certain Idea, but by no means the Idea itself – for how can an imperfect Impression be at the same time A. and B. - at once a perfect circle, & not a perfect circle? (CN3.4047).

The geometrician knows that his imperfect representation of a circle is not identical to the flawless ideal circle, never seen in nature and found only in his mind, but he aspires toward that ideal nonetheless. Although not explicitly theological, the geometer's

aspiration participates in nature's and in the human person's general aspiration for the wholeness and perfection promised in the eschaton.[20]

The ultimate telos of the flowery meadow and of the sketched circle must be found in the eschaton because only there will human beings be able to gaze upon the idea of purity and the idea of geometric perfection with unveiled faces. Representation has an eschatological end. Adopting the theological model enumerated by the Anglican divines, Coleridge places sensible things in an essential relationship with transcendent realities, and then he surrounds those things with desires (or in the case of nature, with a primal urge and motion) that propel sensible things or the human subject contemplating them toward the transcendent realities they imperfectly manifest.

Some may object that not all representation occurs between a sensible thing and a transcendent idea in Coleridge's prose because sometimes representation occurs horizontally. Poets can create symbols without appealing to a transcendent order, they might argue. When W. B. Yeats selected the wild swans at Coole to represent spousal fidelity, he did not place the swans in a dynamic relationship with some transcendent reality hovering beyond what human beings normally experience. Neither did Coleridge mean to represent something divinely 'other' when he stated that "a lip with a chin prominent is a symbol of man" (AR 270). If Coleridge's sense of representation weren't sometimes immanent, there would be no way to explain Coleridge's statement that the exclamation "Here comes a sail!" when one actually means a ship, is a symbolic expression. (LL2.418, March 1819). Both the lip with the chin prominent and the sail are

[20] In an August 1826 notebook entry, Coleridge reflects on whether or not explicit knowledge of "an *other* world that now is," namely, the heavenly realm, is necessary for one to commune someday with "another world *to come*." His conclusion is that "intuition of the *Beautiful*… [or] *implicit* knowledge" can prepare a person for the eschaton even without explicit faith (CN4.5428).

parts that represent wholes, the lip and prominent chin representing a man and the sail representing a ship, but nothing transcendent is implied in that relationship of part to whole. To make an even stronger case that inclusion in some transcendent order is not required of the symbol, these same objectors may argue that neither the lip nor the sail is striving toward any eschatological union with the thing it signifies. These parts are content merely to motion synecdochically in the direction of entirely immanent wholes. Their end is fulfilled when they evoke an image of the whole man or of the whole ship through their partial representation of that whole. The same could be said of the Shakespearean characters Coleridge describes as symbols because they represent entire classes of human beings. Even though the characters, whom Coleridge perceives as parts, represent whole classes of men and women that transcend the singular character Shakespeare creates, the characters and the classes themselves are still immanent. They do not obviously partake of divine grace as the Eucharistic sacrament does. They do not reveal the Logos or the perfected state of the human being as the dim-glimmering moon and the simple field of flowers do. They do not reach up toward divine life or display the same *desiderium* that Coleridge ascribes to nature.

Within Coleridge's system, the truth is that they do. When the partial sail gestures toward the ship that is whole, it participates in the universal movement toward eschatological wholeness. When Hamlet represents an aspect of human nature that is common to a certain class of men, he is participating in the general ordering of all human nature toward union with ideal human nature, which can only be found in the resurrected Christ. No matter where these "immanent" things fall on the ladder that leads to eschatological perfection, they are still implicated in all of creation's general movement

upward. Coleridge reflects on how purely immanent representation contributes to creation's ascent toward the Logos in a May 1812 lecture on drama. He writes in his notes:

> The sound, Sun, or the figures, S U N, are pure arbitrary [modes of] recalling the Object, & for visual mere objects not [only sufficien]t. but have infinite advantages from their [very nothingn[ess] per se; but the Language of Nature is a subordinate Logos, that was in the beginning, and was with the Thing, <it> represented, & it was the Thing represented. – Now the language of Shakespear (in his Lear, for instance) is something intermediate, or rather it is the former blended with the latter, the arbitrary not merely recalling the cold notion of the Thing but expressing the reality of it, & as arbitrary Language is an Heir-loom of <the> Human Race, being itself a part of that which it manifests. (*Lects 1808-19* 1.429).

From these notes, which are incomplete, it is clear that even arbitrary modes of recollection, like the word 'Sun,' (representations at their lowest and purely immanent level) belong to the "Human Race," and they therefore participate in the Logos, insofar as the human race participates in the Logos. Presented graphically, the hierarchy sketched by Coleridge in the foregoing passage would look something like this.

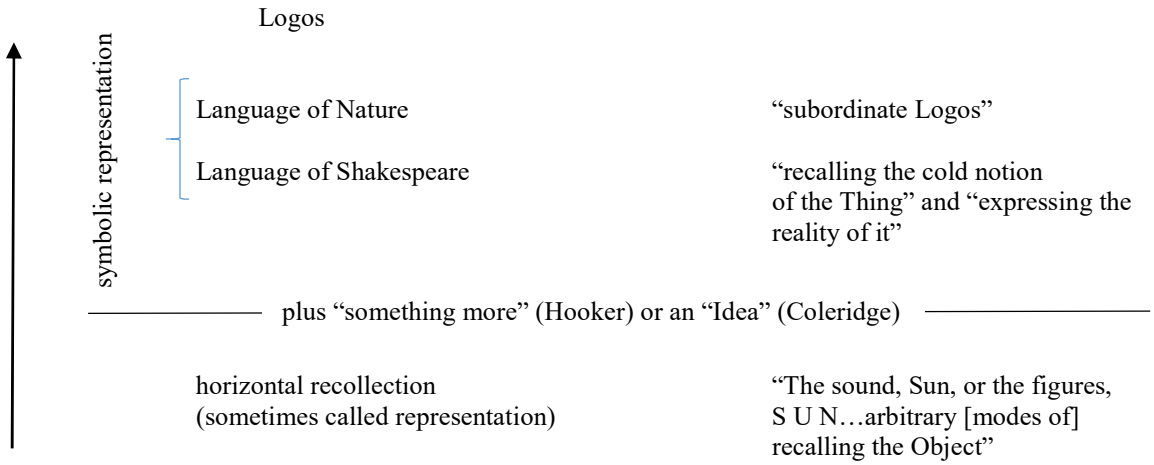

Figure 3.1. Coleridge's hierarchy of representation.

Occupying the lowest rung on the ladder of Coleridge's hierarchy of representation are horizontal recollections, which Coleridge sometimes calls "representations." Most of the time, Coleridge goes to great pains to distinguish between mere *recollections* and *representations*, which have an ideal or transcendent *significatum*. But in other places, such as in a February 1818 lecture on the merits of Chaucer and Shakespeare, Coleridge distinguishes between different types of representation. Chaucer's characters, he says, are "representatives of classes of manners" (LL2.105), while "Shakespeare's characters are the representatives of the interior nature of humanity" (LL2.104). There is nothing universal about the particular manners adopted by a particular culture at a particular time, so this type of representation would be merely "accidental," to refer back to Coleridge's criticism of Wordsworth. By representing the "interior nature of humanity," however, Shakespeare clearly introduces some idea or universal truth in the form of a finite character. Chaucer's form of representation would fall beneath the line in the hierarchy of representation and Shakespeare's would clearly fall above it. Even so, Coleridge's use of the word 'representation' to describe both Chaucer and Shakespeare reveals that some common nature is shared by both types of representation. If they share a common nature, then they also must share a common end. Recollection and Chaucer's immanent form of representation lay the foundation for representation's ascending edifice, which stretches all the way up to the Logos. Recollections, or horizontal representations, are utilized by poets, who add to them some universal idea found in their minds. Shakespeare's symbolic representations fall below Nature's, per Coleridge's arrangement, and Nature, which is a "subordinate Logos" falls below the Logos himself. Regardless of their

position within the hierarchy, every form of representation, on every step of the ladder, is directed toward the Logos.

Coleridge reinforces the notion that all forms of representation, even the immanent ones, find their end in Christ, the eternal Logos, and through him, in God the Father, in his 1819 definition of an idea, which I cited in part toward the beginning of this chapter. In that notebook entry, he begins by defining "Truth" as "the system or kosmos of Ideas, which conceived as self-possessed is Reason," but he immediately follows this initial definition with the note: "N.B. Like all absolute definitions, applicable absolutely to the Supreme alone. – Thus God is the Truth, and the Supreme Reason" (CN4.4524). Christ manifests truth and reason to all of creation, so human beings trace truth and reason back to him. He is the *Idea Idearum*, the Idea of Ideas, where all ideas receive their original being, and toward which symbols strive as the things associated with those ideas move toward their spiritual poles. The relationship Coleridge perceives between God the Father and Christ the Son and Coleridge's belief that all Ideas ultimately originate in God through Christ is spelled out in a March 1832 notebook entry, where he writes,

> Christ, the only-begotten Word, is (we have said) the Idea Idearum, the living and adequate Image of the Father, the Unity in the form of the Distinctity, as the Father is the fullness of the Distinctity in the form of the Unity – as the Idea Dei Absoluta, he is the Ultimate End, all ultimate Ends in one, and hence every ultimate End must be an Idea, and Ideas only can be ultimate Ends – the Idea of God, of holiness, of Truth, of Love, of Beauty, of Immortality, & – c – . (CN5.6666).

Coleridge anticipates this later articulation twenty years earlier, in January of 1811, when he writes in another notebook entry, "Now a God is to all Things, to the Universe, both the system of Matter & that of mind, (mundus intelligibilis et sensibilis) the regulative

Idea" (CN3.4047). According to Coleridge, all ideas have their ultimate origin in God and they draw all things united with them, in a real and essential relationship, toward union with God. Since symbols represent ideas, they too must find their ultimate end in God. Symbols can function immanently, but their union with ideas and their placement on Coleridge's hierarchy of representation reveal that their final orientation is toward perfection and the wholeness that can only be found in the kingdom of God.

As material vehicles for ideas and as the means for Things to move toward Ideas, symbols play a significant role in preparing humanity for the eschatological vision. After introducing Ideas to the human mind in the form of concrete Things, symbols habituate "our spirits to subordinate all our immediate purposes, all our proximate Ends, to the ultimate End –and this can be no other than God, and a re-ascent into God, which again, if we at all know ourselves, we must know, is only possible thro' a Mediator, who therefore as such must be God and Man," (CN5.6730, August-September 1833). Coleridge's notebook entry, written less than a year before his death, can be divided into three key themes. First, symbols habituate our spirits to perceive ultimate ends and to subordinate all else to those ultimate ends. This is so because symbols represent ideas; and ideas, Christ, and God the Father are all ultimate ends according to Coleridge. Imagined graphically, these three ultimate ends would nestle inside each other, like three concentric circles, demonstrating that Ideas subsist and find their end in Christ, who subsists and finds his end in God the Father (see figure 3.2 on the next page). Based on Coleridge's declaration that Ideas are "ultimate Ends," that Christ is the "Idea Idearum," and that the Father is the "Idea Dei Absoluta" and "*the* Ultimate End" (CN5.6666), it is logical to conclude that ideas ultimately lead to God the Father, their final telos. Symbols,

then, begin a process that ends in the human being's unencumbered vision of God the Father. On earth, men and women can only "see dimly as in a mirror – i.e. by reflection & symbolically," but in the afterlife, the redeemed will enjoy "the beatifific [sic] vision of God's immediate Presence," Coleridge says (CN5.6471, September 1833).

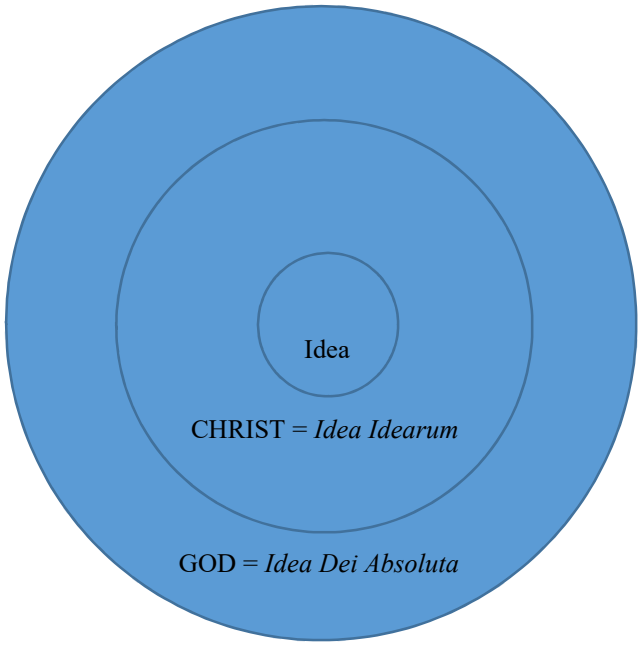

Figure 3.2. Relation of Coleridgean ideas to Christ and to God the Father.

The second theme that can be drawn from Coleridge's fall 1833 notebook entry is that symbols assist in the human "re-ascent into God" (CN5.6730). Alexander Schmemann sedulously defends the Eucharist's ascending vector, stating that an excessive emphasis on the descent of Christ into physical matter imperils the sacrament's orientation toward the eschaton. Coleridge similarly condemns the downward contraction of ideas into "single & exclusive Particulars" and instead encourages daily Eucharist to raise the spirit "into a sincere satisfying contemplation of Truth, as Being" (CN4.5381;

CN5.5664).[21] Both the Eucharist and the symbol re-orient human vision so that instead of gazing upon the things of earth, human beings raise their eyes to the contemplation of "Truth…the system or kosmos of Ideas" (CN4.4524). Apparently, humanity needs the steadily repeated, upward re-orientation that symbols provide. Coleridge contrasts creation's ascent toward a "higher good" with humanity's distorted tendency to descend toward a purely materialistic understanding of the world in his oft-quoted passage from *Aids to Reflection*, where he writes,

> All things strive to ascend, and ascend in their striving. And shall man alone stoop? Shall his pursuits and desires, the reflections of his inward life, be like the reflected image of a tree on the edge of a pool, that grows downward, and seeks a mock heaven in the unstable element beneath it, in neighborhood with the slimy water-weeds, and oozy bottom-grass that are yet better than itself and more noble in as far as substances that appear as shadows are preferable to shadows mistaken for substance! No! It must be a higher good to make you happy. While you labor for anything below your proper humanity, you seek a happy life in the region of death. (AR 118).

Neglecting the higher good, the noble and divine impulse that keeps human beings aspiring toward heaven, leads to "the region of death." When people erroneously try to locate the principle of life in the dead, material world, Coleridge says, they mistake material 'shadows' for spiritual 'substance.' They must continue striving after substances themselves, and thereby "re-ascen[d] into God." Symbols significantly contribute toward this re-ascent.

The third and final theme present in Coleridge's 1833 notebook entry is that of mediation. Because the incarnate Christ is both "God and Man," he is able to act as "the

[21] Coleridge does not necessarily mean that the Eucharistic sacrament should be received every day, but that people should engage in the Eucharistic "*Class* of mysterious Acts," including Baptism and other duties, "which we are, or as Christians *should* be performing daily and hourly" (CM3.757-8, 1818-1829), declaring that the ceremonial act of "eating the Bread and drinking the Wine…[is] a solemn instance and exemplification" of that larger class.

Vehicle, the conduit" from God to Man and from Man to God (CN4.5351, April 1826). As a mediator and conduit, demonstrating both representative and conducive powers, Christ is "the greatest of all symbols" (Perkins 52), and other symbols can only approximate his activity when they similarly represent and conduct. That the ultimate end toward which Christ conducts human hearts and minds is God the Father and the fullness of his kingdom, I have already demonstrated.

Symbols are central to the eschatological enterprise. Through the power of representation, they draw things into an essential relationship with ideas and they assist in the upward ascent of both things and of the human mind toward those ideas. At the same time, they protect the ideas from being sensualized into idols by insisting that ideas can never be identified with the physical things they represent. Coleridge summarizes the qualities of representation when he offers an 1825-1826 extended reflection on how it is that the chasm between the finite and infinite can be bridged so that these two spheres can be drawn into relationship with each other:

> Here the Ideas intervene, as the Reconcilers: for herein is it an Idea, that it presents to the mind the Particular in the Universal, and is itself but a particular Form of the Absolute.[22] Hence is the mind raised above the Concrete, and refuses to receive as Axioms of Necessary Being, or Criteria of Truth and Reality, the positions generalized from the imperfections and negations of the Concrete which does not exist there, because it exists *here*, which exists only partially in this point of space because it exists

[22] For the sake of consistency, I wish Coleridge had used the word 'represent' here instead of 'present.' Elsewhere, he distinguishes between these words, and he nearly always uses 'represent' whenever he is discussing the ideas. Perhaps, in this particular instance, he is trying to communicate the original presentation of an idea in a material form, which doesn't become re-presentation until the mind recognizes the idea in the thing. Regardless of whether or not this interpretation is true, Coleridge's use of 'present' in this notebook entry points to a periodic difficulty within Coleridge's notebooks. Since these writings catch the thoughts that pass through his mind on any given day, he doesn't apply the same editorial scrutiny to them as he would to his more polished pieces. Plus, his notebooks communicate his thoughts in their process of becoming, so sometimes he doesn't develop distinctions between two words until he has been using them as rough synonyms for a while. Coleridge distinguishes 'presentation' from 're-presentation' in 1818, so his employment of 'present' here may either indicate a lack of editorial scrutiny or may point to the interpretation I suggested earlier.

> partially in another, but totally no where, and no when. The Trinity is indeed the primary Idea, out of which all other Ideas are evolved – or as the Apostle says, it is the Mystery (which is but another word for Idea) in which are hidden all the Treasures of Knowledge – But for this very case it is the example & representative of all Ideas – it is the common Attribute of all, that the Absolute exists in the plenitude of its eternal Forms, entire in each and indivisibly one in all. (CN4.5294).

In this passage, Coleridge reflects on the pairing of "Particular" and "Universal" so that universal ideas can be represented by particular things and so that diverse particular things can be united by a single idea. Next, he asserts that the purpose of symbolic representation is to raise the mind "above the Concrete" in preparation for life "there," which is not riddled with the "negations and imperfections" that exist "here." Finally, he claims that the Trinity is "the primary Idea, out of which all other Ideas are evolved," although in a later entry (1832), he distinguishes between how ideas are related to Christ and how they are related to God the Father (see figure 3.2). All creation ascends toward the revelation of the Trinitarian "Absolute" that "exists in the plenitude of its eternal Forms" similar to the way an idea exists in the plenitude of its refracted, material forms. If representation draws things and ideas into an essential but non-identical relationship with each other so that things can be conducted into ideal splendor, participation, the subject of the next chapter, spells out the process by which things move toward their spiritual and ideal poles.

CHAPTER FOUR

Eucharistic and Symbolic Participation: Assimilation and Anticipation

When Coleridge declares in the *Statesman's Manual* that the symbol "partake[s] of the reality it renders intelligible," he is using the cognate of a term we find everywhere in Hooker's and Taylor's sacramental theology – *participation*. Ronald Vince, paraphrasing William O. Gregg, proposes that "'Participation' is arguably the key to Hooker's sacramental theology" (428).[1] Through the Eucharist, Hooker asserts, believers are able to enjoy "the real participation of Christ, and of life in his body and blood by means of this sacrament" (5.67.2). Used interchangeably with 'participation' is 'partake,' a word Hooker also employs with some regularity. In a variation on his participation theme, Hooker claims, "the sacraments do serve to make us partakers of Christ" (*Laws* 5.50.3). The "participation of Christ" in the created world, creation's participation in Christ, and "partak[ing] of Christ" are all closely-bound phrases throughout Hooker's writings. They also appear together in Jeremy Taylor's works. In *The Mystery of the Eucharist in the Anglican Tradition*, McAdoo describes,

> the theme, referred to more than once by Jeremy Taylor, of 'partakers of the divine nature' (2 Pet 1:4), 'partakers of Christ' (Heb 2:14), 'partakers of the Holy Spirit' (Heb 6:4). This is everywhere in the Fathers and is what some of them mean by 'deification' and the 'deified person'. Cyril of Alexandria wrote that 'Participation in the Holy Spirit gives human beings the grace to be shaped as a complete copy of the divine nature'.[2] This is the thinking which lies deep in the action of the Eucharist. This is why Taylor in his Eucharistic writings reiterates for the communicant 'I live,

[1] Vince cites pages 169-170 of Gregg's "Sacramental Theology in Hooker's Laws: A Structural Perspective." Gregg's general argument is that Hooker's sacramental theology is central to the overall structure of the Laws insofar as the sacraments form the core of Anglican practice and governance.

[2] Coleridge would most likely argue that human beings should be imitations of Christ, not copies.

> yet not I, but Christ lives in me' and 'Christ who is our life': 'by the elements we live a new life in the spirit and Christ is our bread and our life'. (8).[3]

When Coleridge, therefore, states that the symbol partakes in some ideal and therefore spiritual reality, he does not insert the word into a cultural and intellectual vacuum. Key Anglican and biblical texts had already invested 'partakes' with significant meaning. Partaking and participating in a spiritual reality are foundational to Hooker and Taylor's treatment of the Eucharistic symbol just as they are foundational to Coleridge's definition of the symbol. If Coleridge was indeed tapping into an Anglican cultural and intellectual context when he constructed his definition of the symbol, then sounding the depths of Hooker and Taylor's connotations for these terms, which I will examine under the umbrella term of 'participation,' will undoubtedly lead to a richer and more nuanced understanding of what exactly it means for the symbol to "partake of the reality it renders intelligible."

First, let me offer a brief survey of the terrain this chapter will cover before launching into an examination of its specific landmarks. Generally speaking, Coleridge argues that in order for one thing to participate in another, the two things must first share some sort of common ground, without which communication between them would be impossible. To phrase it somewhat differently, in order for the material component of a symbol to communicate its spiritual principle or idea, the symbol's material and spiritual components must possess a common ground of being. The wild root by the sea, for example, springs from the same ground of being as the idea that all natural things strive to supersede themselves and to rise above their purely material state; this shared ground

[3] McAdoo is citing Taylor's *The Worthy Communicant*, page 36.

of being is what enables the wild root to communicate its animating idea. When human beings stand erect or when they attempt to free themselves from slavery to their fleshly appetites, they too communicate this idea, again because they share the same ground of being with the wild root by the sea and with its constitutive principle.

Once common ground has been established, participation in a higher principle, according to both Coleridge and to Hooker's and Taylor's sacramental theology, impels whatever is lower to assimilate itself to what is higher. The material wild root by the sea, therefore, undergoes a process by which the imagination binds and sublimates it to a spiritual idea. This process assimilates the lowly root to its higher and nobler idea so that the root itself is elevated and ennobled. Nature, Coleridge says, assimilates itself to "true Unity" and "true Being" and becomes more 'spiritual' in the process, since "true Unity" and "true Being" *are* spirit (CN5.5504, April 1827). Bread and wine are assimilated to the spiritual body and blood of Christ and are consequently 'spiritualized' to the point that the material elements become utterly transparent to the spiritual reality they communicate (CM3.757-8, 1819-1829). Man is assimilated to the "Divine Humanity, the ground and universal Base of [his] proper Humanity," and is taken up into Christ so that he can be united with God the Father, who is all spirit, through Christ (CN5.6686, May 1833). In each of these cases, something material is assimilated to a higher spiritual principle, resulting in the 'spiritualization' of matter.

No matter how close participation in something higher may draw nature, the symbol, the Eucharistic elements, or humanity to its spiritual source, Coleridge still insists that assimilation to something is not the same as identification with it (CN4.4557, June 1819). In the last chapter, I argued that representation discloses an essential

relationship between things and ideas without identifying the two. Citing Coleridge, I also argued that representation requires "a certain degree of dissimilitude with a certain degree of similitude" (*Lects 1808-19* 1.223). In a similar manner, Coleridgean (and Anglican) notions of participation allow created things to enjoy intimate union with spiritual ideas without synonymizing the two. Put more simply, participation effects union with distinction. Nature participates in God by virtue of its shared ground of being with God and by its assimilation to higher and more spiritual modes of existence, yet nature is not God. Humanity, too, participates in God, both through its shared ground of being with God and through its share in Christ, the Divine Humanity. Yet, even humanity remains distinct from God. This union yet distinction persists even into the eschaton.

By its nature, participation reaches toward an eschatological telos. Because they all participate in something higher, natural objects, material symbols, sacramental elements, and human beings experience ongoing assimilation to their corresponding spiritual realities, which gives them an upward vector of aspiration. All created things move toward the revelation of a glorified and perfected state of their individual being. The poetic imagination, too, participates in this upward surge toward perfection, Coleridge contends. Nature, the sacraments, and the symbol all anticipate the eschatological realization of a glorified humanity through their participation even now in the increasing 'spiritualization' of all things.

The purpose of this chapter is to dilate the points briefly introduced here. First, I will define participation via Hooker, Taylor, and Coleridge in terms of establishing common ground between matter and spirit and fostering the assimilation of what is lower to what is higher through broadly theological, specifically sacramental, and natural

means. Next, I will extend these observations to what Coleridge says about the poetic imagination and the symbol writ large. Finally, I will examine how the symbol can be understood as an "incipient fulfillment" of the world that is to come (CN4.4984, July-Sept. 1823), or to use more recognizable, theological terms, how the symbol participates in the already here/ not yet realized kingdom of God.

According to Coleridge, participation presupposes *common ground* between disparate things and works toward the *assimilation* of one thing to another. In all likelihood, the phrase 'establishing common ground between disparate things' sounds more akin to something drawn from the German philosopher Schelling's *System of Transcendental Idealism* (1800) than to something derived from the Bible,[4] but Coleridge found Schelling's terms companionable to his explanation of the ways in which God bridges the divide between matter and spirit. For Coleridge, God provides the "ground of being" common to all created things. "Whatever partakes of actual Being, partakes of God," he writes in September of 1830 (CN5.6446), and again, in 1817, he states, "God…[is] the ground of the universe by his essence" (BL 1.203). In other words, insofar as a created thing *is*, and God *is*, they share common ground at the level of existence, although God's existence is radically different than a thing's existence. Additionally, created things share common ground with God, Coleridge claims, because creation was made by Christ and with him, and even *in* him, as some translations of John 1:3-4 claim. Leaning upon this gospel verse, Coleridge positively asserts in 1817-19 (or slightly earlier) that God in the person of Christ implicated himself in creation, "He was *in* the

[4] Michael Vater states that, for Schelling, the highest task of transcendental philosophy was to find the "ground of identity" between the objective and subjective worlds (12). Schelling locates this "ground of identity" in the human consciousness.

World and the World knew him not. Gosp. John I" (CM2.584). Of course, Coleridge is not suggesting that Christ identified himself with the world, which would amount to pantheism, but that he established enough common ground between himself and the world that he could communicate himself through created things.

God's initial descent, or condescension to the world he created (CM2.327, 1831-32), signaled the "commencement of Redemption," Coleridge says, (CM2.562),[5] partly because it bridged the chasm between matter and spirit so that God, who is spirit, could communicate through flesh. In the Old Testament, the Son of God (who is the only adequate image of the Father) made himself known to Moses through a burning bush (Exodus 3:2), to the Israelites through a pillar of cloud by day and a pillar of fire by night (Exodus 13:21), and to Elijah in a "still small voice" (1 Kings 19:12).[6] All these manifestations of the Son of God would be impossible without some common ground between matter and spirit that makes communication possible. According to Coleridge, the *lingua franca* that allows matter and spirit to communicate with each other is the symbol. "When the understanding [which forms generalizations from the sensible world] is enlightened by a superior power, and made the instrument and minister of the spirit it proceeds and can only proceed by Symbols. For as all products of the understanding & therefore all *words* are generalized from Sense, it is only by a Symbolical use of words that they can be made to express things *above* sense" (CM3.425), Coleridge writes in

[5] Whalley is uncertain when Coleridge wrote this entry, but his best guess is that it was written sometime between 1823 and 1826 (Whalley, CM2.558).

[6] Coleridge's Christology includes three distinct revelations of the Logos, the second person of the Trinity (See CM3.545, 1822-1825). First, the Logos was revealed as the co-eternal Son, begotten by the Father. Second, with the creation of the world, he was revealed as Jehovah and communicated with Old Testament figures in this capacity. Thirdly, he revealed himself as the historical Jesus. My comments about the Logos' (or Christ's) similitude with nature begin with the Logos' second revelation as Jehovah and transition into his third revelation as Jesus.

1827. If God provides the ground of being that makes it possible for spirit to communicate through material things and for matter to represent spirit, the symbol provides the concrete words, images, and sounds for that speech. Symbols do not operate in a person-less, void, however. Their express purpose, according to this passage, is to provide the means by which "a superior power" can enlighten the *human* understanding so that the mind can be led to perceive "things *above* sense." To summarize what Coleridge says about common ground, God first establishes common ground with nature in order to advance his communion with humanity.

In Book V of *The Laws of Ecclesiastical Polity*, Hooker defines 'participation' as "that mutual inward hold which Christ hath of us and we of him, in such sort that each possesseth other by way of special interest, property, and inherent copulation" (5.56.1). From this definition, it is clear that sacramental participation according to Hooker tends toward union between Christ and the believer. Just as sacramental representation can be conceived as an essential relationship between sensible things and transcendent realities, so participation can be conceived of in terms of union. Hooker suggests how essential union with Christ is to any notion of 'participation' when he iterates some form of union three times within this one sentence. He first refers to 'participation' as a "*mutual inward hold* which Christ hath of us and we of him." Secondly, he describes 'participation' as Christ's *possession* of the believer and the believer's reciprocal possession of Christ, which results in "*inherent copulation,*" Hooker's third and climatic declaration of the believer's union with Christ.

Although all the sacraments allow the believer to participate in Christ so that eventually he/she can achieve total and unfailing union with Christ, the sacrament of

Communion, or the Eucharist, Hooker says, images the union that lies at the end of repeated and steady participation in Christ most clearly. When Christ declares, "This is my body…this is my blood" as St. Paul recounts in 1 Corinthians 10:16, Hooker translates the Greek word *koinonia* as "communion": "This is the communion of my body, this is the communion of my blood" (5.67.5). As Ronald Vince notes, "the Greek word *koinonia*, here translated as communion, can also be rendered as sharing, fellowship, or most tellingly in this context, as participation. Indeed, a few lines later we find Hooker referring to the 'participation of his [Christ's] body and blood'" (430). Again, in Chapter Sixty-Seven of Hooker's volume on the sacraments (Book V), Hooker declares that there is "a real participation of Christ and of life in his body and blood by means of this sacrament" and "no side denieth but that the soul of man is the receptacle of Christ's presence" (5.67.2). And yet again, Hooker states, "It is on all sides plainly confessed [by consubstantiaters and transubstantiators alike], first, that this sacrament is a true and a real participation of Christ, who thereby imparteth himself, even his whole entire person, as a mystical head, unto every soul that receiveth him, and that every such receiver doth thereby incorporate or unite himself unto Christ" (5.67.7). The sacrament of the Eucharist, Hooker avows, "is a true and real participation *of* Christ" in humanity, and through it, the Christian participates *in* Christ, not just in an abstract way, but in a real way. By receiving the sacrament, the believer truly becomes "the receptacle of Christ's presence" and "doth thereby incorporate or unite himself to Christ," forging real union between the believer and Christ.

Coleridge similarly describes Christian participation in Christ's body and blood in terms of union. Taking issue with what he considers to be Jeremy Taylor's

oversimplification of what it means to "partake of Christ's Body," Coleridge writes, "When therefore Taylor affirms, that to partake of Christ's Body is to have lively Faith in him &c, I answer in his own words – 'This is something; but much too little.' – For what is a lively Faith? To be one with Christ. To be in him as he is in the Father" (CM5.673, 1814-1826). "Christ has positively declared the participation in his Flesh and Blood indispensable to Redemption," Coleridge affirms earlier in the same marginal comment, "therefore…all effective Truth, & saving Knowledge subsist[s] in this communion" of the believer's entire being with Christ's flesh and blood.

Very often, Coleridge speaks of the oneness or communion effected in the Eucharistic sacrament in terms of assimilation, the process by which union is achieved. According to Coleridge, to participate in Christ, to partake of Christ's body, to be one with Christ, and to enjoy union with him is to be assimilated to him. What is the Eucharist, Coleridge asks in his commentary on Taylor's *Polemicall Discourses*, but "the [Christian's] continued assimilation of and to the Divine Humanity?" (CM5.650, 1811-1826). How are Christians to be one with Christ, except "by assimilating our vital being to his Humanity by taking him as Food," he reiterates in 1814-1826 (CM5.673). By means of the Eucharist, Christians gradually become like the "Divine Humanity" that they receive in the sacrament, resulting in what Kenneth Stevenson (following the early Church Fathers) calls, "the divinisation of humanity, the end result of 'participation' – which is no less than sharing in the life of God" (*Covenant of Grace Renewed* 184). Hooker similarly describes humanity's divinization as a process by which "man is really made God, a creature is exalted above the dignity of all creatures, and hath all creatures else under it" (5.54.3). To say that a "man is really made God" can potentially cause

some confusion because it seems as if Hooker is asserting that through participation in the Godhead, distinctions between the human creature and the divine creator are extinguished. Indeed, the very term 'divinization' has been particularly fraught with controversy and misunderstanding throughout Christian history. When Christian theologians employ this term, they do not mean to imply that human beings become equal to Christ and therefore take their place as gods themselves (unless the theologians want to be judged heretics). Rather, they use the term to describe the intimate union Christians hope to one day achieve with Christ and the elevation of their merely human nature as a result of this union. 1 John 3:2 states that the redeemed shall "be like Christ" after they have undergone their final transition into their eschatological state, not that they shall *be* Christ. Hooker clarifies this point when he writes, "God hath deified our nature, though not by turning it into himself, yet by making it his own inseparable habitation" (5.54.5). God and the human creature remain distinct, but God *does* unite human nature to his and take up permanent residence in human beings, thereby 'divinizing' them, Hooker states. Coleridge, to my knowledge, never uses the word 'divinization,' perhaps because the term can so easily be misconstrued. Instead, he prefers to use words such as 'union', 'communion,' and 'assimilation' to describe the process by which human beings are made like Christ and are converted into Christ so that they can achieve permanent and everlasting union with Christ. According to Hooker, Taylor, and Coleridge, this transformation and union is made possible because of humanity's ongoing participation in Christ.

In the form of an excerpt from one of Pope Leo's letters,[7] Jeremy Taylor examines the process by which he believes human beings can be assimilated to Christ through their participation in his body and blood:

> 'there is no other participation of the body than that we should pass into that which we receive;...in the mystical distribution of the spiritual nourishment this is given and taken, that we receiving the virtue of the heavenly food, may pass into His flesh who became our flesh [*metanoia*][8]…Theophylact useth the same word, 'He that eateth Me, liveth by Me, whilst he is in a certain manner mingled with Me, and is transelementated (*μεταποιείται*) or changed into Me.' (*RP* 12.11).

In this passage, Christ is first mystically distributed to the faithful through the vehicle of bread and wine, giving spiritual nourishment to those who receive him. Second, Christ's spiritual body and blood so communicated mingle with the entire being of the one who receives the heavenly food. This mingling takes place on two planes: 1) through the sacrament, the faithful remember and participate anew in Christ, who first "became our flesh" at the Incarnation and who continues to visit his people by means of bread and wine, and 2) the faithful communicant is mingled with Christ, "transelementated or changed" into Christ as he participates in and gradually "pass[es] into His [heavenly] flesh."

Coleridge offers his own version of what it means for a person to be assimilated to Christ through participation in his body and blood in a July 1830 notebook entry. Upon receiving the sacrament, he explains, the faithful communicant experiences

> the diffusion of the divine Humanity thro' the fallen & corrupted, in order to be as it were a *ferment*, and a re-awakening of the *potential* and latent

[7] Taylor incorrectly cites Leo's twenty-fourth sermon on the Passion.

[8] The second half of this excerpt, taken from Pope Leo's fifty-ninth letter to the clergy and people of Constantinople, reads: "For in that mystic distribution of spiritual nourishment, that which is given and taken is of such a kind that receiving the virtue of the celestial food we pass into the flesh of Him, Who became our flesh." The first part of Taylor's quotation cannot be traced to this letter.

> Life – but in this diffusion taking on itself the form, the ομοίωμα, of it's [sic] imperfection, the consequences of the false Will tho' with the contrary Will as the Base (the true import of the Bread & Wine,) glorified by having the spiritual Flesh & Blood as the *Substance* of the phaenomenal Accident. (CN5.6373)

Like Taylor, Coleridge describes a human-divine mingling as the "divine Humanity" diffuses itself through the "fallen & corrupted" human being. Admittedly, Coleridge's rendition of Christian divinization strikes a more somber note than Taylor's since Coleridge uses terms such as "fallen & corrupted," "imperfection," and "false Will" to describe the depravity of the unredeemed. Still, like Taylor, Coleridge describes the second member of the Godhead mingling with humanity by "taking on itself the form…of [fallen humanity's] imperfection," in order to transfer the base of the human will from apostasy to obedience. When Coleridge speaks of transferring the base of the human will, he is simply articulating the need for sinful human beings to take on a new principle of conduct if they are to escape the never-ending monotony of committing sin after sin, which has been their condition since Adam's fall. In place of the sinful seed of Adam, which perpetually tends toward the gross multiplication of sins, human beings need a new seed planted deeply within them, Coleridge claims, that will direct them toward acquiring life in its fullness. In his marginalia to Edward Irving's *Sermons, Lectures and Discourses*, which Coleridge most likely wrote around the year 1828, Coleridge imagines Christ "implanting a living seed of Righteousness not our own, but which working as an organic Life in us shall transubstantiate the ground of our essential Being (i.e. the Will) to itself" (CM3.50).[9]

[9] Hooker reflects on this same theme when he writes: "When God created Adam he created us; and as many as are descended from Adam, have in themselves the root out of which they spring. The sons of God have God's own natural Son as a second Adam from heaven, whose race and progeny they are by spiritual and heavenly birth" (5.56.6).

This living seed is implanted at Baptism but is watered and encouraged to grow through reception of the Eucharist.[10] Through the sacraments, through 'ingesting' the Scriptures, and through daily imitation of Christ's example, the Christian can begin the long process of "transubstantiat[ing] the ground of [his] essential Being" to the ground of Christ's being. In the words of Jeremy Taylor, the Christian can be "transelementated or changed" into Christ and can declare, along with St. Paul, "I am crucified with Christ: nevertheless I live; yet not I, but Christ liveth in me" (Galatians 2:20). As Jeffrey Barbeau states in his article "Coleridge, Christology, and the Language of Redemption," "the regenerative work of Christ thereby effects a change in the being of the individual" (276), transforming him/her into the image of Christ, a milder version of the "divinization" thesis.[11] Paul speaks of this transformation into the image of Christ as adoption into sonship (Galatians 4:5). Those who are assimilated to Christ, the eternally-begotten Son of the Father, likewise become sons. According to Hooker, "We are, therefore, adopted sons of God to eternal life by participation of the only-begotten Son of God, whose life is

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[10] See Coleridge's commentary on Taylor's *Polemicall Discourses*, where Coleridge distinguishes the outward marks of baptism from its spiritual meaning. The "particular meaning [of Baptism] affixed to it by Christ" is *metanoia*, which Coleridge paraphrases as "an adoption of a new *principle* of action, and consequent reform of conduct = a cleansing; but especially a cleansing away of the carnal film from the mind's eye. Hence the primitive Church called baptism φως, Light: and the Eucharist, Ϛωη = Life. – Baptism therefore was properly the Sign, i.e. the Precursor or rather the first act, the *Initium*, of that *Regeneration*, of which the whole spiritual life of a Christian is the complete *process,* the Eucharist indicating the means – viz. the continued assimilation of and to the Divine Humanity" (CM5.650, 1811-1826).

[11] Irenaeus famously articulated this thesis in his work *Against Heresies*. To summarize his argument, among created things, human beings uniquely participate in divinity by virtue of their initial creation in the "image and likeness of God" (Genesis 1:26). Their likeness to God was further strengthened when Christ, through his assumption of human nature and human flesh, "was made in the likeness of men" (Phil 2:7), so "that man, having been taken into the Word, and receiving the adoption, might become the son of God" (3.19.1).

the wellspring and cause of ours" (5.56.7). Participation in Christ leads to transformation into Christ and ends with a union so complete that separation is no longer possible.

Human "divinization," which begins when Christ's seed of righteousness takes the place of the corrupt seed of Adam at Baptism, continues throughout a Christian's lifetime, and is completed when the Christian enters into his final, eschatological state. Coleridge traces the seed of divine life from its initial implantation all the way to its eschatological revelation when he writes in *Aids to Reflection* of "a spiritual seed impregnated and evolved, the germinal principle of a higher and enduring Life, of a *spiritual* Life –that is, a Life, the actuality of which is not dependent on the material body, or limited by the circumstances and processes indispensable to its organization and subsistence" (322). Again, in October 1830, he explains, "as soon as the Seed of Christ is awakened & begins to expand, the regenerate Man strives to transfer his 'I' thereto, and to identify it with his proper and spiritual Self – and contemplates his animal Self as an hostile Alien, an evil *ground out* of which he is to grow & growing to loosen & extricate his roots preparatively to a final transplantation into a divine Ground" (CN5.6483). Obviously, no human being can enjoy a "*spiritual* Life…not dependent on the material body" while he walks on earth. Neither can he be a "spiritual Self" until he is "transplanted into a divine Ground," or transferred "into a higher *Nature*, that is indeed above *Nature,"* as Coleridge describes the human being's eschatological translation in May of 1829 (CN5.6027). A person must wait until the eschaton for his "final transplantation," although he can even now preparatively "loosen & extricate his roots" from the soil in which his material body subsists.

Although human beings can immanently experience the loosening and extrication of their earthly roots that precede their eschatological transplantation (through acts of mortification, through contemplation of transcendent and spiritual things, etc.), the entire process cannot be completed on earth, says Coleridge. In his May 1827 notebook entry, Coleridge denounces those who, in his day, sought to fully immanentize a person's transformation into and total union with Christ. Calling to account Thomas Chalmers, a prominent clergyman in the National Scotch Church whom Coleridge had heard preach that same day,[12] and "all our Theologians…who scared by the monster-looks of Antinomianism recoil into the nests of Self-righteousness", Coleridge condemns the theological position that requires

> Absolute Emancipation from all sin, a perfected Transformation into the Divine Image, a transmentation established and manifested in a habit of all righteousness, even while we are still in the flesh...as indispensable grounds and constituents, the *sine qua non*, of our translation to Heaven, nothing left for Death to do, and as far as I can discover, nothing for Mercy and Christ to forgive or supply" (CN5.5510).

Once again, in March of 1828, with language very similar to that found in his 1827 entry, Coleridge denounces "the proud and pitiless Legalism…[that] demands as the only terms on which a Christian may hope to be saved, such a state of the whole Man even previous to 'the Redemption of the Body,' as leaves nothing for God to forgive nor Christ to supply" (CN5.5825). Some significant change occurs after death, be that an "Absolute Emancipation from all sin", a "perfected Transformation into the Divine Image", or "the

[12] Thomas Chalmers (1780-1847) was also highly regarded as a natural theologian, political economist, and reformer of England's poor laws. He met Coleridge through Edward Irving, formerly a member of the Church of Scotland and assistant to Chalmers from 1819-1821. For more information on the relationship between Chalmers and Coleridge, see John Beer's "Transatlantic and Scottish Connections: Uncollected Records" (pp.295-308) in *The Coleridge Connection: Essays for Thomas McFarland*. See also Margaret Oliphant's book *The Life of Edward Irving, Minister of the National Scotch Church, London*, pages 136-7.

Redemption of the Body," that bursts through the immanent shell and into the eschaton. To sum up Coleridge's position, through his ongoing participation in Christ, the human person can eventually achieve absolute union with Christ by being transformed into the Divine Image, but that transformation and union will not be complete until earthly life is done. Following the vector of sacramental participation through Hooker, Taylor, and Coleridge, propels readers into the eschaton.

According to Coleridge, sacraments are not the only means by which God establishes common ground with earthly things and then assimilates earthly things to his own spiritual and divine reality. The same principles that govern God's downward assimilation (or his divine condescension) to the physical world for the sake of assimilating human beings upward to Christ are operative in other symbols and in nature. Every time a poet creates a symbol, he is analogously drawing a universal idea out of a transcendent and spiritual realm and is assimilating that idea to earthly circumstances. For example, the idea of innocence adopts the particular contours of time and space when it is communicated through young Hartley Coleridge's regular breathing, as in "Frost at Midnight" or through an albatross, as in the *Rhyme of the Ancient Mariner*. As God's intent behind assimilating himself to human beings so as to establish common ground with them is, ultimately, to assimilate human beings to himself, so the "ideal of earnest poetry," Coleridge says, likewise communicates transcendent ideas through symbols for the purpose of elevating earthly things by virtue of their participation in spiritual ideas and of drawing human perception up to the original, spiritual ideas themselves (*Lects 1808-19* 1.457).

Nature also displays this assimilating impulse. As I argued earlier, Coleridge attests to the fact that God assimilates himself to creation (in a manner of speaking) when he establishes himself as the ground of existence, common to both him and created things. At the same time, Coleridge envisions God drawing created things upward through evolutionary processes until they reach their perfection in humanity, and through their participation in humanity, reunite with God. The analogous processes of human assimilation, the symbol's assimilation, and nature's assimilation could be represented thus, where the arrows indicate the downward or upward vector of assimilation (see figure 4.1):

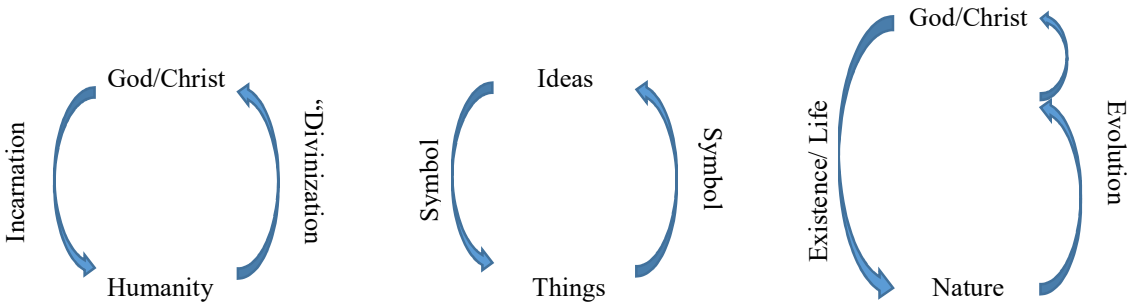

Figure 4.1. Downward and upward assimilation.

God in the person of Christ assimilates himself to humanity by the Incarnation and assimilates humanity to himself through a process of "divinization," in which the sacraments play a pivotal role. The poet effects an analogous two-way assimilation through symbols. She assimilates ideas to material things and likewise elevates material things toward the realm of ideas by making those things into symbols transparent to the ideas shining through them. Finally, God assimilates himself to nature when he calls nature into existence and he draws nature back up to himself through an evolutionary process that culminates in humanity and continues to ascend, through humanity, all the

way back to God. In *Coleridge's Philosophy: The Logos as Unifying Principle*, Mary Anne Perkins alternatively describes God's downward assimilation to nature as Christ's original communication of life ("In him was life," John 1:4). Instead of beginning with God the Father, who is the source of all being, she begins with God the Son, from whom all created things spring, but the overall shape of her implied diagram matches the one pictured above.[13] According to Perkins, Christ seeds creation with an "'influx of the divine power' for growth and development" (117). This "influx" surges upward toward higher and higher modes of existence until it reaches its apex in humanity, through whom nature is assimilated back to Christ. In other words, creatures participate in God's ultimate design to unify all things in himself at the end of time through their evolution. In fact, they couldn't evolve were it not for Christ's life surging upward in them, working its way back toward heaven.

In order to illustrate nature's upward propulsion toward the eschaton and its similitude both to human assimilation and to matter's assimilation to some higher principle through the symbol, which I will trace in greater detail later, I must say a few words about Coleridge's rendition of evolution. Raimonda Modiano offers a detailed

[13] Coleridge doesn't always distinguish between the roles played by God the Father and by God the Son in creation, sometimes referring to God as the ground of all existence and sometimes giving that designation to Christ. Even when he distinguishes between God and Christ, as he does in the *Opus Maxiumum* and in some of his marginalia, he always places Father and Son in inextricable relationship with each other so that what is true of one is implied in the other. For example, Coleridge states in the *Opus Maximum* that the Father is the *mens absoluta* and the Son is the intelligible *mens absoluta*, the "adequate expression of the Father" (OM 199), and "God's co-eternal idea of himself" (OM 203). Strictly speaking, the Father is the ultimate source since he is the *mens absoluta*, but Christ is the only intelligible form of that source, so every notion of God that we might have is actually traceable to Christ. In a similar way, God is the ultimate ground of being, but since Christ is the intelligible ground of being and the only mediator between created things and divinity, created things can trace their origin to him and they can find their final perfection in him. At the end of all time, perfected nature will be reunited to the Father, but only through the person of Christ. Coleridge states as much in a May 1833 notebook entry, where he writes that "X", or "the individual man…the first Adam," must be united with "A+X", or the Divine Humanity (Christ), "and thro' the X [found in Christ] with AA (the Father)" (CN5.6686).

explication of Coleridge's understanding of Nature's progress to ever higher modes of existence in *Coleridge and the Concept of Nature* (1985). In a related work, Denise Gigante concentrates on Coleridge's epigenetic model for evolution in *Life: Organic Form and Romanticism* (2009). My comments will focus less on Coleridge's consumption and adaptation of nineteenth-century science and more on the eschatological realization toward which Coleridge believed evolutionary processes move. Like humanity and matter, Coleridge believes that Nature infused with Christ's life proceeds along a vertical vector. Left to its own devices, Nature is "the Spirit of Chaos…the Opposite of God," Coleridge warns in a November 1827 notebook entry (CN5.5632). But, because Christ seeds Nature with upwardly-mobile life at the moment of creation, Nature displays a "tendency to supercede itself" (ibid). "Immense tho' little considered is the difference between a System of Nature destined to perfect itself – and a System set in action to *supersede* itself" Coleridge exclaims in his preceding entry (CN5.5631). In April of that same year, Coleridge calls Nature's impulse to supercede itself "a Desiderium (= a *Missing*-and-Desiring) to become One and to produce true Being – which is not other than the *One* manifested, the Unity existing distinctly in the Fullness of the Godhead" (CN5.5504). On May 24, 1828, he describes Nature's eschatologically-oriented impulse ultimately to unite in "the Fullness of the Godhead" a "demiurgic Energy" that impels each class of created beings to reach toward that which is above it and "leaves nothing behind but takes it up in a higher form" (CN5.5868). According to Coleridge, the principle at work in evolution is a spiritual principle, a "demiurgic Energy," a "Desiderium," Nature striving to supercede itself in higher forms of created life.[14]

[14] Coleridge stipulates that, of course, Nature cannot actually "desire" anything since it possesses no will, but it can display an appetence toward something (CN5.5504).

Nature's ascent to ever higher modes of existence involves a series of complicated steps, which I will address one by one.[15] Occupying the bottom rung of what Coleridge pictures as nature's ascending ladder are metals, stones, crystals, and all other manner of inanimate natural objects (SW&F 1.509). What distinguishes these inanimate objects as a class is that they all display the fundamental power of specific attraction. Individual particles are attracted to each other so as to form one unique whole, which is what gives the metal, stone, crystal, etc. its external shape and what distinguishes it from every other inanimate thing. On the rung above metals, et al., are plants, which display productivity in addition to attraction. Unlike metals, plants are able to reproduce themselves and to perform natural processes, such as photosynthesis and aspiration, in order to continue their existence. Insects, which occupy the rung directly above plants, demonstrate the powers of attraction, productivity, and irritability, meaning they can respond immediately to external stimuli and can adapt their behavior accordingly. Above insects are animals, which display a predominance of sensibility in addition to all the other powers demonstrated by the classes of creatures below them. To animals belongs a nervous structure, which allows them to register the external world through their senses. The more sophisticated animals may even demonstrate nascent understanding, or "the power of selecting and adapting means to proximate ends, according to circumstances" (CN4.5144, April 1824), but only humans possess a fully developed understanding. Nature's powers reach their peak in human understanding, and all the lesser powers evolve toward that

[15] For a more detailed, scientific account of Coleridge's views concerning nature's ascent toward more complex substances, see Coleridge's *Theory of Life* (1816) in volume 1 of the *Shorter Works and Fragments* (pp. 488-557), especially pages 514-518 and 537-551. See also his 1822 short entry on "Life" in volume 2 of the *Shorter Works and Fragments* (pp. 1027-1033). His lyrical description of the same process, which I am using as a template for my comments, can be found on pp. 116-118 of *Aids to Reflection*.

end by reaching beyond themselves to the power that fully emerges on the rung directly above them. In other words, through their participation in a higher power, they move toward the emergence of a created thing in which that power is actualized. In a May 1830 notebook entry, Coleridge speaks of lower natural "constituents…subordinated to the higher [and partaking] of it's [sic] character by virtue of the connection" (CN5.6290). Through their participation in (but not appropriation of) that which is above them,[16] metals bear the germ of productivity, which properly belongs to the class of flowers. Flowers likewise display nascent irritability and stretch toward the development of that power in insects. Insects, in whom irritability is predominant, display a nascent power of sensibility, but sensibility has not yet matured in them. Not until animals appear can we observe full-blown sensibility, along with the germ of understanding, which blossoms in humanity. Coleridge articulates nature's gradual ascent toward more complicated states of being as a rejection of death, or the downward urge toward chaos and oblivion, and a striving after a fuller range of life and individuality. As he puts it in *Aids to Reflection*:

> Every rank of Creatures, as it ascends in the scale of Creation, leaves Death behind it or under it. The Metal at its height of Being seems a mute Prophecy of the coming Vegetation, into a mimic semblance of which it crystallizes. The Blossom and Flower, the Acme of Vegetable Life, divides into correspondent Organs with reciprocal functions, and by instinctive motions and approximations seems impatient of that fixture, by which it is differenced in kind from the flower-shaped Psyche [the butterfly], that flutters with free wing above it. And wonderfully in the insect realm doth the Irritability, the proper seat of Instinct, while yet the nascent Sensibility is subordinated thereto – most wonderfully, I say, doth the muscular Life in the Insect, and the musculo-arterial in the Bird, imitate and typically rehearse the adaptive U[n]derstanding, yes, and the moral affections and charities of man…Natures find their highest Good in semblances and seekings of that which is higher and better. (116-18).

[16] Once again, Coleridge emphasizes how fundamental sacramental notions of participation but not appropriation, representation but not identification, are to what he considers to be a right understanding of the natural world and of the symbol.

According to Coleridge, nature's evolutions follow an upward vector, constantly seeking "that which is higher and better." Through its participation in a higher power, each created thing tenaciously ascends toward that which is above it and does not stop until a new, more perfect creature is revealed, the most perfect creature of all being the human person.

"The final Cause of the Earth," Coleridge writes on May 8, 1827, is the full realization of Humanity (CN5.5507), and the entire created world marches toward that end.[17] When metals "evolve" into flowers, the power of attraction that characterizes metals as a class is not lost, but is retained and developed in new ways by the class of creatures above it. Flowers do not demonstrate *less* attraction than metals, but *more*, since their chemical components are "attracted" into cells, which are "attracted" into passageways for water and glucose to travel up and down the plant. In addition to elevating the metals' power of attraction, flowers contribute the power of production, which insects also demonstrate in their own way. Nature progresses all the way to human beings, who enjoy the cumulative powers of attraction, productivity, irritability, and sensibility while adding something of their own - understanding. "As the summit of the Organic World" (CN4.4829, 1821), the human person is "like to every Class of the Creation" (CN4.4722, October 1820), Coleridge says. He is similar to "the most servile Beast of the Stall – the handsomest Monkey & the ugliest Baboon – the haughtiest War-steed, the most sluggish & insensate Sloth – the faithfullest Dog, the most treacherous Cat – the most magnanimous…Elephant, the most cowardly-ravening Hyaena, at once the lordliest Lion & the most venal Jackall" (ibid). The human being acts as a repository

[17] In a February 1824 notebook entry, Coleridge speaks of "Nature as it exists in and for Man" (CN4.5130).

and announces the perfection of the accumulated powers that have characterized the lower forms of life. He is, in fact, "the type" of earthly life insofar as "his form is the ultimate aim of the organific process from the Polyp upwards" (CN5.6009, April 1829). But that is not all that he does. The human person carries all the accumulated organic powers into the divine realm where they are purified and glorified. Thus, creation is able to participate in everlasting beatitude because its powers survive in humankind.

The material world does not survive everlastingly, Coleridge says, but eventually supersedes itself even to the point of self-extinction.[18] "In every step of her progress," Coleridge writes in April of 1827, "Nature *is* a tendency & desiderium to become true Unity, manifest in true Being. But it is *Nature*, only so far as and in that it is *not* true Unity" (CN5.5504). A desire or tendency ends when it is satisfied. Therefore, Nature, which Coleridge here defines as "a tendency & desiderium," ends when it reaches its goal of "true Unity" and "true Being," a state in which everything will be united in God, and God, the supreme Being, "will be all in all" (1 Corinthian 15:28). In other words, the material world would have to cease to exist in order for "true Unity" to become a reality. Self-extinction is not the same as complete erasure, however, at least not according to Coleridge's model. "All that ever was, is retained," Coleridge insists in the spring of 1811, "but all glorified & partaking of the nature into which it is married" (CN3.4088). Through its "marriage" to human nature, some aspect of Nature *can* be retained, although Nature itself will ultimately go extinct. For this reason, Coleridge states in the summer of

[18] Another reason why the natural world cannot continue into the eschaton is because it is, but nature, mutable and therefore unable to co-exist with divine permanence. In a March 1828 notebook entry, Coleridge asserts, "the ground of Nature, into which we are all born, and the union of your Soul with which [sic] constitutes your animal Life, cannot give what it does not itself possess, namely Permanence" (CN5.5830). Yet, paradoxically, achieving a permanent state is indirectly the aim of natural and directly the aim of human life.

1823, “does the whole inferior Creation, which fell not willingly, seek yea, yearn and groan (i.e. significantly, tho’ inarticulately, utter its desire) for Redemption in the Human Animal” (CN4.4984).[19]

Nature’s systematic tendency to supercede itself (via evolution) results in a material human person, and Nature’s cumulative powers continue in the human person, but Nature renders a service even more valuable than contributing its powers and evolving toward humanity. According to Coleridge, Nature also prophesies the human person’s own ascent and transformation into a higher state of being. Standing on the topmost rung of nature’s ladder, the human being is touched by heaven, Coleridge says, which implants within her the seed of Reason, and, if she is a Christian, the seed of Christ.[20] This divine seed “desires” to ascend back toward its origin, which is why Coleridge professes that human beings feel a restless instinct for something that nature cannot fulfill (CN4.4692, 1820). As an original share in Christ’s gift of life impels nature up the evolutionary ladder, so the germ of a spiritual life, a life beyond nature, impels the human person into the eschaton, where a new, more perfect creature will be revealed.

[19] Coleridge is paraphrasing an oft-cited passage from Paul’s letter to the Romans: “For we know that the whole creation groaneth and travaileth in pain together until now. And not only they, but ourselves also, which have the firstfruits of the Spirit, even we ourselves groan within ourselves, waiting for the adoption, to wit, the redemption of our body” (Rom 8:22-23).

[20] Coleridge claims that “*The Reason* <(i.e. Susceptibility of the Word) whose Life became the Light in Man,> was not withdrawn thro’ the fall” (CN5.6012). So, every human being, regardless of whether that person is Christian or not, possesses the seed of Reason by virtue of being human, Coleridge would claim. At baptism, the “seed of Christ” is implanted in the heart of the faithful, so baptism does seem to involve another “seeding.” Reason and Christ cannot really be separated within the entire Coleridgean paradigm, however. “*The Reason*, “which Coleridge describes as “Susceptibility of the Word) whose Life became the Light of Man” is identified with the Logos in the same notebook entry. In other words, all human beings, regardless of their religious profession, experience and participate in Reason, but ultimately source of all Reason, or “The Reason” as Coleridge calls it, is the Logos.

One of Nature's eschatological prophecies is that humanity must not sink back into a lower state, but must continually ascend toward a higher state of existence.[21] Because human beings participate in divine life through their reason and through their share in Christ's divine humanity, their terrestrial existence is always potentially being transformed into a more celestial existence. I stipulate that it is "potentially being transformed" because, among created beings, human beings alone can choose whether to slide backward toward their earthly and terrestrial pole, becoming beasts, or to progress onward to their celestial pole, becoming "little Christs." In a November 1827 notebook entry, Coleridge asserts, "[Man] must obey the attraction either of the terrestrial or of the celestial Magnet…Only by the attraction of the Celestial Magnet can Man maintain even his mobility in the Nature, to which he is bound/ move *on* it instead of sinking *into* it" (CN5.5650). Moving *on* Nature, which always ascends, or so Coleridge and the German *Naturphilosophen* believed, ensures that humanity too will continue to ascend, which is a necessary condition if human beings are ever to reach the heavenly perfection toward which the celestial Magnet draws them.

Another prophetic exhortation that Coleridge insists Nature utters is that the human person's material existence must be superseded by a newly-organized, more spiritual existence.[22] Nature's tendency to supersede itself not only pushes evolutionary

[21] I am using "prophecy" in Ian Balfour's and Niels Christian Hvidt's more inclusive sense. In *The Rhetoric of Romantic Prophecy*, Balfour expands the notion of prophecy to include the lament, the prayer, and the threat (5). Hvidt broadens those parameters even more in his seminal book, *Christian Prophecy*, in which he identifies various models of divinely inspired messages. Among them he finds prophecies delivered as encouragement, as correction for egregious behavior, as communication of a divine imperative, and as a means of shedding light on the past, present or future (171-184).

[22] As early as March 1811, Coleridge begins reflecting on "this new-organizing of the glorified body" (CN3.4054).

processes forward, but also ultimately results in Nature's self-extinction when materiality ceases altogether. As Coleridge states in the *Biographia Literaria*, "The phaenomena (*the material*) must wholly disappear, and the laws alone (*the formal*) must remain. Thence it comes, that in nature itself the more the principle of the law breaks forth, the more does the *husk* drop off, the phaenomena themselves become more spiritual and at length cease altogether in our consciousness" (BL 1.256). Following the same principle as Nature, humanity, too, must evolve to "less and less imprisoning coats," Coleridge asserts in a notebook entry written sometime between 1821 and 1825. With each human evolution, more "will flow inward upon, assimilate to & unite with the Psyche – till at length the last and starved Coat is thrown off – lifeless & without successor" (CN4.4824). Nature prophesies that a more spiritual existence must succeed the casting off of the material "Coat." Just as the "terrestrial Magnet" must release its pull so that the "celestial Magnet" can dominate, so must the material realm give way to a more perfect spiritual realm. In a notebook entry written sometime between June and July of 1810, Coleridge writes, "The material universe which splendent, as it is, is yet but the faint resplendence of that intellectual world [equated with the spiritual world in CN5.5748],[23] that already is in us essentially, and which we thus behold only as it is in us – to behold it being the first step of development" (CN3.3941). In other words, the material universe is only the "*re*splendence" of that original intellectual world; matter is but a reflection of that higher, spiritual world's light. Nearly ten years later, in an October 1819 notebook entry,

[23] Coleridge is able to equate the spiritual world with the intellectual world because he is sympathetic to the medieval Scholastics' understanding of the Trinity: God the Father is the Intellectus, God the Son is the Intelligible (since he is the image of the Father), and the Holy Spirit is the Intellectio (the power by which the Father is made known). For a fuller treatment of the Trinity as Intellectus/Intelligible/Intellectio, see Coleridge's *Opus Maximum* (p. 290) and his marginalia on Boehme (CM1.566-67).

Coleridge paints a more graphic picture of these two antithetical states of being through a striking analogy to the early lives of cows and frogs. Just as the "Calf butts before it has *horns*, and the tadpole *seeks* the mud before it has legs to crawl or hop, quits the world for which alone its actually present members fit it, and lies passive in the other in order to *become* co-organized therewith," so does the human person detach herself from her material existence and wait to be co-organized with the spiritual existence that awaits her (CN4.4604). "Thenceforward [the human being] merely *uses* the first state & element, lives and draws life only in the second – and dies *wholly* if [she] attempts to *live again* in the first or if [she] even remains too long a space, without intervals, immerged in the same" (ibid). The material life, humanity's "first state and element" leads to death, and human beings, whom God's divine touch destined for immortality, will witness their own extinction alongside matter if they allow themselves to sink permanently into pure materiality or if they simply remain too long within it and consequently neglect their assimilation to a more spiritual principle of existence.

Although Coleridge's reflections on matter's supersession by spirit and the terrestrial's supersession by the celestial do not fully mature until he writes his later notebooks, there are anticipations of the direction his later thoughts will take as early as 1797, when he writes in his epic poem *The Destiny of Nations*,

> For all that meets the bodily sense I deem
> Symbolical, one mighty alphabet
> For infant minds; and we in this low world
> Placed with our backs to bright Reality,
> That we might learn with young unwounded ken
> The substance from the shadow. (Lines 18-23).

Contrasting the ideal "substance" that communicates itself to the mind with the material "shadow" that presents itself to the bodily senses, Coleridge implies that the end of all

symbols is to usher the "young unwounded ken" from the sensible world of material things to the intelligible world of real substances.[24]

Nature, Coleridge says, not only prophesies humanity's evolution to higher states of existence (if the human subjects are willing), but it does so as a *symbol* in league with the *Eucharist*. Nature, humanity, the symbol, and the Eucharist all come together in one of Coleridge's final notebook entries, dated January 1834. In this entry, he exclaims,

> How wonderfully is the adorable mystery of the Eucharist symbolized for man thro' all the detail of the associative process in life & in vital growth! – Is there a mystery in the Gospel Doctrine of Redemption by

[24] Critics such as Mary Rahme (in her article "Coleridge's Concept of Symbolism") argue that this particular passage clearly demonstrates the early and lasting influence Plato and the Cambridge neo-Platonists had on Coleridge (see especially pp.622-24). From Coleridge's placement of his subjects' "backs to bright Reality" to the shadows that dance before their eyes, the later sage of Highgate is clearly alluding to Plato's allegory of the cave even while he is dividing the created world into the Platonic categories of things and ideas, which are more substantial than the things themselves. Jadwiga Swiatecka makes a very convincing argument, however, that this popular interpretation of Coleridge's neo-Platonic passage fails to take into account the images which flank it. The entire excerpt reads:

> For what is Freedom, but the unfettered use
> Of all the powers which God for use had given?
> But chiefly this, him First, him Last to view
> Through meaner powers and secondary things
> Effulgent, as through clouds that veil his blaze.
> For all that meets the bodily sense I deem
> Symbolical, one mighty alphabet
> For infant minds; and we in this low world
> Placed with our backs to bright Reality
> That we may learn with young unwounded ken
> The substance from its shadow. Infinite Love,
> Whose latence is the plenitude of All,
> Thou with retracted beams, and self-eclipse
> Veiling, revealest thine eternal sun ("The Destiny of Nations", II.13-26).

Within this context, material things are not *merely* shadows but are "secondary things" through which God's "eternal sun", otherwise too bright for human eyes, may be viewed. "These 'clouds', moreover," Swiatecka writes, "are not seen as an interposition between the Reality and us, but are spoken of as the 'self-eclipse' of that Reality, effected in order that the Reality may become visible; the point being that we cannot see or look at the sun *at all* unless its beams are thus retracted" (62). If we see shadows, we see the shadows formed by God's "self-eclipse", which provides the necessary condition for us to be able to gaze toward his eternal sun without blinding ourselves. These shadows, this veil, these clouds do not obscure sight, but introduce it since veiled vision is the most humans can hope for, at least while they are still living in the flesh. While I am league with Swiatecka's efforts to de-Platonize Coleridge by revealing glimpses of a Christian ethos peeking through even his most Platonic poems, I cannot deny that Coleridge was heavily influenced by the neo-Platonists and that this influence continued throughout his most orthodox Christian years.

> regeneration, by the "new creation," as taught by Paul (*Ephes*.) and by John in the first Chapter of the *Genesis* κατα πνευμα, and throughout his Evangelium, which we may <not> find prefigured and *prophecied* in the ascent of Life? – What am I but as a *molecule*, that become *Flesh*, only by being taken up into a higher organism? Who live, and am, only as long I remain with it, in it, of it – conformed to & receptive of it? And the *Life* given and received – remains, becomes an *I AM* – thro' the Eternal I AM, who is in all, thro' all, above all, & the ground of all? (CN5.6875).

Life ascending up the evolutionary ladder from a molecule to human flesh prefigures and prophecies the human being's ascent to "a higher organism." By remaining "with [the Eternal I AM], in it, of it," in other words, by participating in the I AM, the human person *becomes* that in which he participates. He "becomes an I AM," a "'new creation,' as taught by Paul," Coleridge says. Just as the productivity prefigured by metals erupts in the "new creation" of a flower, whose nascent irritability erupts in the "new creation" of the insect, and so on, so analogously does the glorified and spiritualized human being erupt as a "new creation" in Christ. What fuels and induces these ascending eruptions is participation, which Coleridge calls "a fountain of *actualization*, a seed of *Immortality*" (CN5.6562, December 1830). Participation in a higher principle *actualizes* the upward assimilation of Nature and of the human person to higher states of existence, the end of that process of assimilation being nothing less than human *immortality*. This is the "adorable mystery" preserved by the Eucharist, Coleridge claims. Human beings are destined to enjoy divine life through their participation in a higher principle of existence, and Nature's ascent is but a symbolic participation in that Eucharistic mystery "thro' all the detail of the associative process in life & in vital growth," which I have been tracing in this chapter. The emergence of an I AM, or a new, human creation, is the ultimate end of participation, and Nature, the Eucharist, and the symbol all contribute toward that end.

Specifying exactly *how* the Eucharist and the symbol contribute toward that end will be the primary business of the rest of this chapter.

Coleridge's reflections on nature's participation in and upward ascent toward a higher principle can also be applied to the symbol writ large and to the Eucharist. As God the Father provides a common ground of existence for all living beings, which enables them to communicate with each other, so, by way of analogy, the imagination is "the co-adunating Faculty" (CL2.866, 1802), "the faculty that forms the many into one, *in eins Bildung*" (CN3.4176, February-June 1813). Imagination "reveals itself in the balance or reconciliation of opposite or discordant qualities: of sameness, with difference; of the general, with the concrete; the idea, with the image; the individual, with the representative" (BL 2.16-17), forging common ground where otherwise there would appear to be none. In a similar manner, Christ, through the Eucharistic symbol, establishes common ground between himself and the all-too-mortal believer so that the believer can actually enjoy unity with Christ, much like the poet's imagination "seeks unity" between all a poem's discordant parts (BL 2.72). This common ground is what opens the door to participation. Symbols, or products of the imagination, participate in both the material and in the ideal realms, which is why they can mediate between the two, in a manner analogous to Christ's mediation between creation and divinity.[25]

Although Coleridge consistently announces the symbol's dual citizenship in both the material and ideal realms as one of its defining characteristics, he much more often

[25] Coleridge regularly calls Christ the mediator between heaven and earth because he partakes both of divinity and humanity. See Coleridge's 1829 notebook entry for an explicit reference to Christ, the Logos, as mediator (CN5.6012). In his 1811-12 *Lectures on Shakespeare & Milton*, Coleridge also declares the mediating capacity that words possess by virtue of their participation in the two "discordant faculties" of thing and mind. Words "could not be a due medium between the thing and the mind unless they partook of both" (*Lects 1808-19* 1.273), he says, and neither can symbols.

emphasizes the symbol's participation in and aspiration toward spiritual realities. The symbol manifests an "essential principle," Coleridge declares in a December 1811 lecture (*Lects 1808-19* 1.358). In his 1818 *Lectures on European Literature*, Coleridge calls the symbol a "remembrance of the infinite" (*Lects 1808-19* 2.54). Symbols must tap the "Natur-geist," Coleridge says in early 1812; they must demonstrate "the Universal in the Individual," he adds (*Lects 1808-19* 2.223). Always, the symbol engages an idea, and Coleridgean ideas are, by definition, "*spiritual* Senses" antithetical to what can be captured by the physical senses (CN5.6746, September 1833, italics mine). Through their participation in ideas, symbols elevate matter to a higher plane than they would otherwise occupy.

To adapt what Nicholas Halmi says of the Eucharist in *The Genealogy of the Romantic Symbol*, it is one thing to explain *that* symbols truly participate in ideas, and something else to explain *how* they do so (128). Coleridge's view is that symbols participate in ideas in much the same way as Nature participates in God and humanity participates in Christ – by two-way assimilation. In his November 28, 1811 lecture on the *Rape of Lucrece*, Coleridge praises the "assimilative faculties" of Shakespeare's imagination exhibited in the play (*Lects 1808-19* 1.244). In the *Biographia Literaria*, published six years later, Coleridge repeats his esteem for "the assimilative and…the modifying faculties" displayed in Shakespeare's imaginative treatment of the Lucretia story (BL 2.26). The assimilative faculties of the imagination first allow the poet to facilitate the downward assimilation of spiritual ideas to material things and then, reciprocally, to elevate material things through their participation in spiritual ideas. In a December 9, 1811 lecture on *Romeo and Juliet*, Coleridge declares that "the Poet

descends from the ideal into the real world so far as to conjoin both, to give a sphere of active operations to the ideal to elevate & refine the real" (*Lects 1808-19* 1.304). Implicitly comparing the Poet with the person of Christ, who descended from heaven and took on human flesh at the Incarnation, Coleridge insists that, after his initial descent, the Poet's task is to "conjoin both" the ideal and real (in the symbol and in the poem as a whole) and thereby to "elevate & refine the real" so that it can ascend into the spiritual realm of the ideal.

When Shakespeare created characters who were not just drawn from his observation of particular human beings, but were members of a 'class' of universalized men and women who displayed in a concentrated form some spiritual truth about humanity, he was effectively conjoining the ideal 'classes' of universalized men and women with concrete circumstances in order to create a particular Romeo or a Mercutio. In the case of Romeo, Coleridge says, Shakespeare was arrogating the universalized 'class' of those who are enamored with a particular ideal woman or ideal situation and who then seek out some correspondence for that ideal in the real world (*Lects 1808-19* 1.316). Romeo nurtures the image of an ideal woman in his mind. He initially thinks Rosaline is the embodiment of that ideal, but when he meets Juliet, his affections naturally shift from Rosaline (the false embodiment of his ideal) to Juliet (the real embodiment of his ideal). Taking the universal class of the young, romantic idealist, Shakespeare clothes it with particular circumstances (Romeo's age, his family connections, his locality, etc.); in other words, the poet conjoins the ideal and the real. In a June 2, 1812 lecture, Coleridge describes the ideal's descent into the real as the ideal "assimilating to itself the different materials [of] nourishment out of the then

circumstances, & new organs of power & action appropriate to the new sphere of its motion and activity" (*Lects 1808-19* 1.465-6). Just as the "vital principle of the Plant can make itself manifest only by embodying itself in the materials that immediately surround it, and in the very elements, into which it may be decomposed" (Lects 1808-19 1.447), so "Poetry in its essence [is] a universal Spirit but which in incorporating itself adopts & takes up the surrounding materials, & adapts itself to existing Circumstances. What it cloaks itself in, it glorifies – like a plant, dependent on soil for many things, yet still retaining its original Line" (LL1.511, October 1813). The first assimilation, then, is the downward assimilation of spiritual ideas to material circumstances, but this first assimilation does not properly occur without a corresponding upward assimilation, or "glorification," of material things so that their likeness to the ideas in which they participate increases.

Coleridge states very clearly that the central purpose for the poet's initial descent from the ideal world is "to give a sphere of active operations to the ideal [and] to elevate & refine the real." Because Shakespeare clothes the young, romantic idealist with particular circumstances and sets him on his way, hence giving his universal 'type' a "sphere of active operations," the audience is able to witness the progressive unfolding of a universal as it moves toward the perfection of its 'type.' Until it is embodied, there is no way to know how a universal 'type' or 'class' will be actualized; it exists only in potential. But as Romeo is thrown into the crucible of increasingly complicated circumstances, Romeo's 'class,' that of the young, romantic idealist, becomes more and more refined until it reaches perfect clarity when he chooses death rather than life without his ideal. In a way, Romeo is apotheosized, not just because his image is immortalized in

the statue that Capulet promises to raise for him, but because his fully actualized character becomes a vehicle to communicate the universal truth that romantic idealism that cannot adapt to circumstances will not survive. According to Coleridge, Shakespeare draws a universal ideal out of the spiritual realm so as to incarnate it, to actualize it, and to raise it back up to an ideal plane. The initial descent only occurs in order to effect a subsequent ascent. Although ideas must take on some material form if they are to be actualized, they must be assimilated back (the second assimilation) into the universal and spiritual realm if they are to fulfill their end. Whether he knows it or not, the poet, Coleridge seems to be saying, participates in the same creative impulse that prompted Christ first to assimilate himself to creation, and more specifically to humanity, and then to draw humanity upward by assimilating it to himself. Of course, the conscious aim of poetry does not necessarily have to be directed toward approximating Christ; in fact, Christ seldom appears even in Coleridge's poetry. Still, in the very act of creating the symbol (or the specific character-symbol as Coleridge describes Shakespeare doing), the poet similarly embraces the universal principle of two-way assimilation that Christ displayed through his Incarnation and humanity's subsequent "divinization" and that God in the person of Christ manifested when he gave being to creation only to ennoble and elevate it to a more spiritual plane through evolution and through the mediating activity of symbols, which place matter in an essential relationship with ideas and allow matter to actually participate in those ideas. I do not mean to suggest that Coleridge believed the poet's activity was on par with Christ's activity. Neither am I arguing that Coleridge perceived some universal principle of two-way assimilation that precedes both Christ and the poet's creative process, and Christ and the poet merely participate in an eternal

principle that antedates both of them. Coleridge, if pressed, would probably say that God, or more specifically Christ, God's intelligible and adequate image, first established these principles to govern the world the poet inhabits, and the poet must work within the parameters he is given. Once the principle of two-way assimilation was established, it gained some autonomy. Hence, secular poets can practice two-way assimilation to create secular poems without being called pseudo-Christians. But, if philosophers were to trace this Coleridgean principle to its source, they would find its origin in the Logos.[26]

Using terms similar to those he uses to describe nature's progress from a lower to a higher state of being, Coleridge refers to the symbol's upward movement as an assimilation of what is material to what is more spiritual. Coleridge makes this point explicit in an November 1811 lecture and again in the *Biographia Literaria* (1817) when he applies to the imagination (the symbol-creating power) a fragment of Sir John Davies's poem on the immortality of the soul in relation to the body:[27]

> Doubtless this could not be, but that she [imagination, per Coleridge] turns
> Bodies to spirit by sublimation strange,
> As fire converts to fire the things it burns,
> As we our food into our nature change.
>
> From their gross matter she abstracts their forms,
> And draws a kind of quintessence from things;
> Which to her proper nature she transforms
> To bear them light, on her celestial wings. (*Lects 1808-19* 1.246; BL 2.17).

[26] I do not mean to suggest that Christ's activity is on par with the poet's activity. Neither am I arguing that some universal principle of two-way assimilation precedes both Christ and the poet's creative process, and Christ and the poet merely participate in an eternal principle that antedates both of them. Coleridge, if pressed, would probably say that God, or more specifically Christ, God's intelligible and adequate image, first established these principles to govern the world the poet inhabits, and the poet must work within the parameters he is given. Once the principle of two-way assimilation was established, it gained some autonomy. Hence, secular poets can practice two-way assimilation to create secular poems without being called pseudo-Christians. But, if philosophers were to trace this principle to its source, they would find its origin in Christ.

[27] Sir John Davies (1570-1626) published *Nosce Teipsum: Of the Soule of Man and the Immortalitie Thereof* in 1599.

Within its original context, the poem claims that the *soul* spiritualizes bodies by making bodies more like itself, but according to Coleridge's version, the *imagination* is responsible for elevating bodies "by sublimation strange" so that they become more akin to spirit. "As fire converts to fire the things it burns,/ As we our food into our nature change," so does the imagination convert gross, material things into ideal and spiritual substances and incorporate matter into spirit, like the body incorporates food, making it more like itself. In the symbol, this conversion and incorporation cannot be absolute because matter cannot disappear entirely from the earth, but the symbol's material component can be made *translucent* to spirit, a point I will develop more fully in the next chapter. Coleridge uses very similar language to describe the Eucharist in an 1828 entry on Edward Irving's *Sermons, Lectures, and Discourses*. Just as material food is assimilated to our bodies, so, through the faithful's reception of the Eucharist, must they be assimilated to the spiritual flesh and blood of Christ, Coleridge says, "assimilated to the divine food as the food inferior to ourselves is assimilated to our Bodies, or we cannot live!" (CM3.42). This upward assimilation, which is absolutely necessary for the human being if he is to enjoy new life in heaven, also proves necessary for the symbol.

Nature, the Eucharist, and the poetic imagination all assimilate something material and inferior to something superior and spiritual. Likewise, all tend toward their "self-extinction." The natural world reaches its end when the *desiderium*, which has impelled nature to slough off its material husk in its effort to achieve "true Unity," is satisfied, and when a "new heavens and a new earth" emerge in conjunction with the old,

natural world's extinction.[28] In a similar way, symbols reach their proximate end when they become translucent to the "Eternal" shining "through and in the Temporal" (SM 30), and when their material aspect sinks into oblivion relative to the "Supernatural light shining thro' …[their] flesh-panes" (CM3.438, 1827). Symbols reach their ultimate end when human beings no longer have to view ideas "through a glass, darkly" but are able to enjoy "a plain aspect, an intuitive Beholding of Truth in its eternal and immutable Source" (CN3.3592, August-September 1809).[29] In Christian terms, the telos of the symbol is to disappear in the light of the beatific vision, Coleridge says in 1830 (CN5.6471). Here on earth, human beings see divine realities "by reflection & symbolically," but there, the veil will be lifted, and mankind will revel in the "vision of God's immediate Presence" (ibid). Neither will the Eucharistic symbol be necessary in the life that is to come. "Where but on earth could the Regenerate effectually receive the Eucharist," Coleridge asks in April 1827 (CN5.5501). In heaven, redeemed humanity will not need to receive Christ under a symbol because they will see him "face to face" (1 Corinthians 13:12). Just as nature's ascent up the "Scale of Creation" ends with its "extinction,"[30] or, to use a less dramatic word, its "fulfillment" in the 'spiritualized' human being, so the symbol's purpose is fulfilled when people no longer need the symbol to veil a spiritual presence that is currently too bright for them.

[28] References to a "new heavens and a new earth" can be found in Isaiah 65:17, Isaiah 66:22, and 2 Peter 3:13.

[29] 1 Corinthians 13:12 reads, "For now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as also I am known."

[30] Coleridge adumbrates Nature's ascending "Scale of Creation" in an 1822-1825 marginal entry on Robert Leighton's *Whole Works* (CM3.580-81).

This side of paradise, the symbol serves to transition people from the material world to a more spiritual one. "The Symbolical Genus generally," Coleridge writes at the end of 1825, "form[s] a step, a transition to an inward and spiritual Faith" (CN4.5287). When Jesus walked the earth, Coleridge claims, he continually "endeavored to wean & withdraw the still sensual minds of the disciples" from his "transitory material Body" (CM3.42, 1828).[31] "Touch me not; for I am not yet ascended to my Father," Jesus admonished Mary Magdalene when she tried to cling to him after the resurrection (John 20:17). Symbols continue Jesus' efforts to wean people's minds off their attachment to the sensual world in order to deepen their attachment to a more vibrant, spiritual world. As "our Lord sought gradually to spiritualize the expectations of the Jews, & especially of his own Disciples whose imaginations were still carnal & childish" (CN5.6099, September 1929), so symbols work to spiritualize *every* imagination, drawing the mind away from its attachment to Nature and moving it toward its ultimate "unition with God" (CN5.5868, May 1828). Coleridge attempts to explain how poetry might achieve this end in an undated marginal comment on David Hartley's *Observations on Man, His Frame, His Duty, and His Expectations*.[32] By painting ideas in such vivid hues that they "become as vivid & distinct, & the feelings accompanying them as vivid, as original Impressions" the poet may "finally make a man independent of his Senses" (CM2.959). He reiterates this position in one of his final lectures on Shakespeare (1819) when he declares that one

[31] Coleridge similarly notes in 1829 that St. Paul's epistle to the Hebrews is written "to elevate and spiritualize gross conceptions" of the Godhead (CM2.499; See also CM3.27, 1828).

[32] David Hartley (1705-1757) gained admirers throughout Britain, America, and continental Europe for his original synthesis of human neurology, psychology, and spirituality in his *Observations*. According to Richard Allen's entry in the *Stanford Encyclopedia of Philosophy*, Hartley's *Observations* affirm "universal salvation — the assurance that all people will eventually become 'partakers of the divine nature,'" a position Coleridge did not similarly hold.

of poetry's ends is to "[turn] the mind inward on its own *essence* instead of its circumstances and communities" (*Lects 1808-19* 2.399). Only by turning the mind inward on its essence can the poet hope to perceive glimpses of the ideal and universal world, which he can then incarnate in symbols. Ultimately, these periodic glimpses inward and poetic communications will help the human person "to loosen & extricate his roots preparatively to a final transplantation into a divine Ground" (CN5.6483), thus fulfilling the symbol's eschatological end. Certainly, Coleridge's comments on the Eucharistic symbol follow this train of thought. He is quite emphatic that Christians should not cling to sensible bread and wine in the Eucharistic sacrament, but should be moved by the sacrament to the contemplation of Jesus' "supersensual Body which *is* Life," (CM3.42, 1828). Allying himself with Hooker and Taylor, Coleridge always deflects attention away from the *material* Eucharistic symbols of bread and wine and re-directs it toward the *spiritual* body and blood of Christ. Because of their participation in transcendent ideas, symbols aspire toward union with those ideas, and they carry human consciousness along with them.

Once again, we return to a perfected humanity as the point toward which Nature, the Eucharist, and the symbol converge. Just as Nature's ascent is directed toward human perfection, so does the symbol exist for the purpose of transforming a person's mind so that it can be borne up "on celestial wings" (Davies, *Nosce Teipsum*). Nature and the universal "life-producing Ideas" meet in human consciousness, Coleridge says in an 1818 lecture (LL2.222), so it is there, in the mind, that the ascent must occur. Take, for instance, the field of wildflowers lit by the sun that Coleridge describes in the *Statesman's Manual.* After his senses have captured an image of the field, the image is

sent to his mind (more specifically, to his imagination), where it meets the "life-producing Idea" of complete simplicity and utter transparency to divine light, and so the field of wildflowers becomes a symbol. Reflection upon that symbol, once more occurring in his mind, causes him to realize how far he has fallen from his original state of simplicity, and he comes to the moral conclusion that he can once again become utterly transparent to divine light, but he must be regenerated first. Thus, the symbol, first formed by the human imagination, proceeds to transform the mind and to elevate it toward spiritual things in preparation for the human person's "final transplantation into a divine Ground" (CN5.6483). Nature performs a similar function, for Nature prophesies that "All things strive to ascend, and ascend in their striving" and by doing so, informs human beings of their telos, which is always to seek that which is higher until they are ultimately transformed into their divine model, Christ (AR 116-18). Both nature and the symbol are directed to the conversion of the human mind and the gradual edification of the human being. So is the Eucharist. As Hooker, Taylor, and Coleridge all attest, the chief end of the Anglican Eucharist is human participation in Christ, also named communion with Christ, incorporation into Christ, assimilation to Christ, and "transelementation" into Christ. Material bread and wine participate in Christ's body and blood for the purpose of assimilating human persons to Christ. Represented visually, the foregoing points might look something like figure 4.2 (on the next page).

The symbol's diagram shows how an idea (such as Shakespeare's universal class of romantic idealists) is filtered through the human imagination and joined to particular circumstances (for example, Romeo's social status) associated with a concrete thing (Romeo himself). Reciprocally, as this thing (Romeo) unfolds in time (Romeo's ideal,

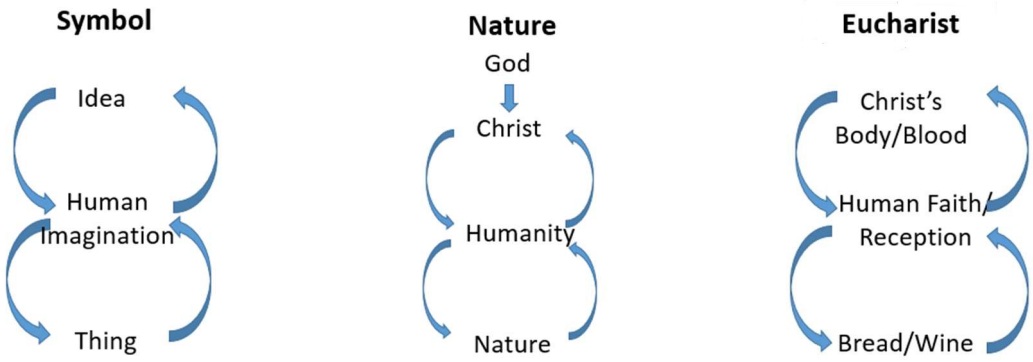

Figure 4.2. Downward and upward assimilation via humanity.

potential character is actualized), the human imagination perceives that the thing is elevated and ennobled through its participation in an idea (Romeo is apotheosized, and the "type" of the romantic idealist is fully revealed). The purpose of the whole process of an idea's downward assimilation and its subsequent upward assimilation, says Coleridge, is to elevate the imaginations of those who are disposed to see only concrete things and to train them to fix their gaze more steadily on the spiritual origin of the idea animating that thing. This training occurs as preparation for "longer flight," as Andrew Marvell describes it in "The Garden" (line 55), or "final transplantation," as Coleridge refers to it. Following a similar model, God in the person of Christ assimilates himself to creation in a human form, Coleridge asserts. Earlier in this chapter, I simplified Coleridge's understanding of God's gift of being to all creation by drawing an arrow from God directly to Nature, suggesting that humanity was included in God's conferral of existence to all things but did not receive any special portion of existence per se. Coleridge modifies this model in a November 1830 notebook entry when he declares that "the divine Humanity of our Lord …was co-eval with the lucific Fiat – the 'Let there be Light!'" (CN5.6540). At the moment of creation, Christ took upon himself the form of

generalized humanity (although he didn't become *a Man* until his Incarnation) and established the universal "'*Man*', *the Man* in all Nature working upward from the Zoophyte/ all the several genera of Animals being but uterine forms and premature Births of the Human Organisumus, animated by the Universal Life" (ibid). When Coleridge declares that the human person is the "type" of all natural creation, he means that creation bore a human stamp from its first moment of existence. Evolution documents Nature's progress toward filling in the contours of that original stamp. Christ's downward and upward assimilation to Nature is likewise filtered through humanity and is directed toward elevating humanity to its final, regenerate form. The same could be said of the Eucharist. Christ's spiritual body and blood are joined, after a fashion, to physical bread and wine and are efficacious only insofar as they are received in faith by a human being.[33] As a result of this initial downward assimilation, the bread and wine grow in dignity through their participation in Christ's body and blood and elevate the human person, who receives the sanctified bread and wine, toward the divine model that they communicate. I juxtapose these three models to show the single principle active in Nature, the Eucharist, and the symbol and to illustrate Coleridge's central point that "The Ultimate End [of all creation is] the union of the Humanity with it's [sic] Divine Ground" (CN5.5814, May 1828).[34] Whether that creation is divinely-made, like nature, man-made, like the symbol, or a divinely-instituted rite, like the Eucharist, all creation aspires toward

[33] Coleridge states, "the [Eucharistic] Sacrament is the Epiphany for as many as receive it in faith" (CM2.279). His statement promotes a type of receptionism (although he wouldn't agree entirely with receptionist beliefs).

[34] A variation on this theme is: "the [human] Soul is the aim & final cause of organic Life" (CN5.5518).

this end, and the end "re-act[s] & recirculate[s] thro' all the means, subliming and perfecting them" (CN3.4088, May-July 1811).

If all creation, including literary creation, aspires toward the union of humanity with God, then it seems that Coleridge does not account for secular literature, or even for entertaining poetic forms, such as the limerick, for example. This brings us back to the question I posed earlier: must the symbol's participation in "the infinite" be eschatological? Can't it be immanent and/or secular? Coleridge does make allowances for poetry that is not explicitly religious. As I stated before, very little of his own poetry is explicitly religious. When a poet conveys an idea in material form and then elevates human perception up to the level of the ideas, she can do so without once thinking of Christ. Be that as it may, Coleridge would likely add that the poet did not establish the principles of assimilation by which she is able to write a poem. The universal principle that constitutes and regulates how material things will interact with spiritual ideas establishes parameters within which the human imagination can operate. Furthermore, the principle was assigned a specific ultimate end, although that end may be more or less enacted in any given poem. Sometimes poets can masterfully achieve poetry's proximate ends of "exciting the sympathy of the reader by a faithful adherence to the truth of nature, and…giving the interest of novelty by the modifying colours of imagination" (BL 2.5), but they fail to achieve the further end of exciting pleasure as "the introductory means by which alone the poet must expect to moralize his readers" (BL 2.131). Or, poets could inconsistently reach poetry's ideal. Even Wordsworth, whose "natural *tendency*," Coleridge says, "is to great objects and elevated conceptions" demonstrates inconstancy in this regard (BL 2.119).

Then, there's the problem of those who produce fanciful rather than earnest verse. "The Ideal of *earnest* Poetry," Coleridge insists in his 1812 lecture on Aristophanes and the nature of comedy,

> consists in the Union & harmonious melting down – the fusion – of the sensual into the Spiritual, of the Man as an animal into man as a power of reason & self-government – which we have represented to us most clearly in…Plastic Art, or Statuary – where the Perfection of Form is an outward Symbol of inward Perfection, and the most elevated Ideas – where the Body is wholly penetrated by the Soul, & spiritualized *even to a state of Glory* – Like a perfectly transparent Body. (*Lects 1808-19* 1.457, italics mine).

The poet is free to write as many fanciful poems as he likes, but if his poetry is earnest, he will find his vision directed upward as he elevates "the sensual into the Spiritual." In other words, he will coincidentally find himself laboring alongside Christ, whose endeavors also center on elevating the sensual minds of his disciples to a more spiritual plane. Coleridge characterizes Christ's labors as an effort "to elevate and spiritualize gross conceptions" of the Godhead (CM2.499); in a similar way, the poet must "elevate and spiritualize gross conceptions" of the material world by revealing "the most elevated Ideas" shining through "a perfectly transparent" medium. Second, while I grant that Coleridge equates this elevation of the sensual into the spiritual with an immanent end in this passage, namely, the refinement of "the Man as an animal into man as a power of reason & self-government," the passage does not end there. Coleridge cannot resist following the most perfect synthesis of the human form he can imagine – statuary – into the eschatological realm, "where the Body is wholly penetrated by the Soul, & spiritualized *even to a state of Glory*." The most perfect statue, which so spiritualizes the bodily form that the body becomes transparent to the spirit shining through it, serves as a prophecy or prefigurement of the human body's ascent "to a state of Glory" in the

eschaton. Either his controlling Christian vision bursts out unbidden in this lecture, or Coleridge really sees statuary, indeed all *poesy* (by which he means all the fine arts),[35]as a precursor to the glorified body, which will be "spiritualized" and "wholly penetrated by the Soul." I am willing to admit that, on occasion, the tide of Coleridge's language sometimes carries him beyond where he would go if he were writing in a purely analytical mode, but there are too many other excerpts throughout his lectures and other writings to dismiss the parallel he draws in this lecture between poetry and the glorified body. In an 1811 lecture, Coleridge admits that "as Poetry might in some sort be considered the language of Heaven, so the enjoyment of it, that exquisite delight we [receive] from it [is] a sort of type or prophecy of a future happy & blissful state" (*Lects 1808-19* 1.191). Within the same lecture, he suggests that poetry implies "in man an instinct after perfection unattainable in this life, but which yet, like all other instincts of nature, must somewhere, and at some period, meet their appropriate object" (*Lects 1808-19* 1.197).[36] If poetry is a "type or prophecy of a future happy & blissful state" or is "an instinct after perfection unattainable in this life," Coleridge's views of poetry have an eschatological bearing, and they correspond nicely with how many theologians have typically characterized the eschatological aspects of the Eucharist.

[35] See Coleridge's March 1818 notebook entry, where he defines 'Poesy' as "the generic or common term" for all the fine arts (CN3.4397). In that same entry, he also traces the evolution of poesy from the "Music of Savage Tribes" to "picture language" to "Alphabetic language" to poetry, whose "materials are [all] *from* the mind," to poesy, by which he means all art.

[36] These quotes were taken from John Payne Collier's notes from Coleridge's first lecture on Shakespeare and Milton and from a newspaper report in the Sun, respectively. Although none of Coleridge's original notes have survived, R.A. Foakes, who edited both volumes of Coleridge's *Lectures on Literature*, believes that Collier's accounts of the lectures he attended can be trusted, especially where the newspaper reports correspond with Collier's notes.

The Eucharist also participates in the eschaton as a prefigurement, a "type or prophecy" of the "happy & blissful state" the redeemed will enjoy in heaven. John and Charles Wesley, for whom Coleridge expressed some admiration,[37] wrote a sequence of *Hymns on the Lord's Supper* (1745) to praise Christ's presence in the Eucharist. In those hymns, the Wesleys celebrated "the eucharist as the sign of the future banquet of the heavenly kingdom" (Wainwright 56). In hymn 107, they referred to the Lord's Supper as 'the *type* of the heavenly marriage feast." As Geoffrey Wainwright asserts, "the Wesleys' favourite expressions are *pledge* (Hymns 95, 100, 101, 102, 103, 107, 108, 111), *earnest* (94, 97, 103, 108), and the *taste* of the fullness (101, 103, 108)" (ibid). In his impressive compendium of liturgical evidence that the Eucharist is indeed eschatological, Wainwright calls the Eucharist an "anticipation of the future messianic banquet in the completed kingdom" (Wainwright 3). Cyril of Alexandria "likens the body received in communion to a 'seed' or 'germ'" of the new life that is to come (Wainwright 112), and Maximus the Confessor "sees the greater part of the liturgy as a pre-enactment of the final drama of the Parousia and the entry into the life of heaven" (Wainwright 73). According to Maximus, the Eucharistic liturgical ceremonies "signify (σημαίνειν) and prefigure (προτυπουν), are the image (εἰκών) and type (τύπος) of, the preaching of the gospel which is followed by the End (see Math 24:that 14), at which Christ will descend with His angels to make the great separating judgement" (ibid). Theodore of Mopsuestia, too, shows that the Eucharist "is for men but the *prefiguration* of the life of a kingdom still to come" (Wainwright 153). Viewing the Eucharist as a sign, type, pledge, earnest, taste, seed, image, or prefiguration of the life to come is firmly embedded within the

[37] Coleridge heavily annotated his brother-in-law, Robert Southey's, biography of the Wesleys, which Coleridge apparently read multiple times between 1820 and 1832 (CM5.120-193).

liturgy, which is why it is striking to see Coleridge apply these terms to nature and to the symbol. "How wonderfully is the adorable mystery of the Eucharist symbolized for man thro' all the detail of the associative process in life & in vital growth!" Coleridge writes in 1834. As I mentioned earlier in this chapter, he goes on to query, "Is there a mystery in the Gospel Doctrine of Redemption by regeneration, by the "new creation," as taught by Paul (*Ephes*.) and by John in the first Chapter of the *Genesis* κατα πνευμα, and throughout his Evangelium, which we may <not> find prefigured and *prophecied* in the ascent of Life?" (CN5.6875). Life ascending toward its source acts as both a symbol of the Eucharist and as a prefiguration and prophecy of the redeemed human person operating as a "new creation." The symbol – or more generally speaking, poetry – is also a "type or prophecy" of the "happy and blissful state" promised to those who wait in hope for the coming of God's kingdom. In addition to participating in the upward impulse that draws matter up into a more spiritualized state, assimilates all creation to its divine source, and contributes to the redemption of humanity in the process, symbols, natural and poetic, also participate in the eschaton by acting as prefigurements, types, and prophecies of an anticipated messianic banquet, of "the Parousia and the entry into the life of heaven."[38]

Life's upward impulse is not the only force impelling matter toward the eschaton. All creation may also be drawn heaven-ward by what Anthony J. Kelly calls "the updraught" of Christ's resurrection and his return to the Father (the Ascension). Each Eucharist, Kelly says, participates in this "updraught" and "is a moment in a new kind of

[38] Really, the symbol *in genere* participates in this eschatological movement, but since this paragraph focuses on nature and poetic symbols, I will retain that focus.

time reaching its fullness in Christ, and stretching forward to his return" (Kelly 344). Coleridge does not record many sustained reflections on the Ascension and its relation to humanity's eschatological existence and to the Eucharist until the last few years of his life, but the few records he leaves are very telling. He writes in March 1828, "Christ's Ascension was at once proof and symbol of the susception of the Princ[ipium] Indiv[ualitatis] (in it's [sic] being 'taken up') into the heavenly *Ground*, i.e. *per catachresin ob correspondentram*, into the divine Nature" (CN5.5818).[39] In other words, the Ascension prefigures and incipiently fulfills (as symbols are wont to do)[40] the ascent of human nature into the divine nature, which can only be completed in the eschaton when Christ's kingdom comes. Symbols assist in humanity's ascent, as this chapter has tried to prove, so they too are implicated in the "updraught" of the Ascension. So too is the Eucharistic symbol. Although Coleridge admits in November of 1830 that "It is not easy to see, how the aweful Mystery of the Redeemer's spiritual Flesh and Blood could be either rendered <more> intelligible or less incredible by the beholding a Body elevated into the upper air," he nonetheless concludes "that a mystical Meaning, of which perhaps the Ascension was the Symbolic Manifestation, is hidden in [John 6: the Bread of Life Discourses] and this a meaning closely connected with the sacramental food" (CN5.6546). Coleridge does not work out in his notebooks all the implications of how Christ's Ascension is connected to the Eucharistic symbol and to the symbol writ large, but it would not be far-fetched to conclude that Coleridge perceives a system in which

[39] According to Kathleen Coburn and Anthony John Harding's notes to the fifth volume of Coleridge's Notebooks, the Latin phrase 'per catachresin ob correspondentram' can be literally translated as "by an improper use of terms, on account of the correspondence."

[40] See Coleridge's July-September 1823 notebook entry, where he declares that symbols are "incipient Fulfillments" of a spiritual reality and not just signs that point to some spiritual reality (CN4.4984).

Christ impels and compels human beings toward ultimate union with him from two directions. First, he implants a life force (or a *desiderium*) within all created things that pushes them upward even while the "updraught" of Christ's Ascension tugs at all created things from the eschaton and draws them toward their ultimate fulfillment.

That God acts as a stimulant from within and from without is hinted at in one of Coleridge's more apocalyptic notebook entries, most likely written in October or November of 1833, less than a year before his death:

> God himself [is] described in Scripture, as descending to Man – "the Mountain was in smoke because the Lord descended on it in Fire"/ The Light commences it's [sic] action as a Stimulant, & raises the dark and dank Stagnum into Mist – where it thins, and is pierceable, there is a Gleam, & the Light becomes a pale Stain; where it is densest, it is a darkness that ferments, till by it's [sic] light-enkindled internal action it breaks forth in rending flashes, & the darkness explodes into *Light*, the Dionysius from *Semele*, of *Jove*/ – the *Ground*-Lightning. The swampy Mountain is smitten with Light from above – it smokes and <is raised> & provoked to combat & clothes itself with it's [sic] own darkness as with a panoply – but the Darkness impregnated by the Light ferments, conceives, & is in labor – and burst forth in Lightnings. (CN5.6789).

As rich as this passage is, I'd like to draw out only three points. First, what Coleridge begins this passage with is a description of God's initial descent followed by what he calls in February of 1832 a "consequent ascent" (CN5.6659), basically, what I have been calling the two-way assimilation by which God "[descends] to Man" so that nature can be elevated, symbols can be created, and human beings can be redeemed. Second, the consequent ascent Coleridge describes occurs because Christ as Light acts as an internal Stimulant, thinning out what I take to be darkened matter until it is "pierceable" by a spiritual light. At the same time, "the swampy Mountain is smitten with Light from above" so that the Light operates on matter from two directions – from within and from without. The third point I'd like to draw from this passage is that Coleridge identifies the

offspring of God's interactions with earthly "Man" not as Christian sacraments or as some other explicitly Christian embodied form but as the "Dionysus from *Semele*, as *Jove*." These are human mythological symbols of divine power, proving that Light can spring up in many different forms, even secular forms. Ultimately, however, the final cause of the Light must be found in God. Coleridge writes in May 1828, "Does not St. John compel me to assert, that there is no true Light, but the living *Word*, who lighteth *every man* that cometh into the World? And consequently in whatever Man, be it Plato, the evangelizing Philosopher, or John the philosophic Evangelist, the Light of Truth appears, there must the Life of the Word be an indwelling Presence" (CN4.5860). Insofar as symbols convey this "Light of Truth" to the world, they too participate in "the living *Word*, who lighteth *every man*."

The last form of participation developed by Eucharistic theology but also displayed in the symbol comes to the fore in the already/not yet language used by all theologians who attempt to explain the relationship between human redemption on earth and ultimate human redemption in heaven. As the Lutheran theologian P. Althaus notes, human beings live in the "eschatological tension between the 'already' and the 'not yet,' between *das Bleiben des Letzten* and *das Kommen des Letzen*, between 'possessing' and 'awaiting'" (Wainwright 14). Wainwright expresses it this way: "The time of the church lies in the tension of the 'already now' of the life, death and exaltation of Jesus Christ and the 'not yet' of His final advent. The Holy Spirit is already given as the firstfruits and earnest of the kingdom of the end, but He has not yet done His final work of transforming our bodies at the resurrection for the enjoyment of the kingdom" (13). Coleridge traces the tension between the 'already now' and the 'not yet' back to the Old Testament

prophets, who proclaimed to the oppressed and scattered Israelites, "lo! [the Messiah] is coming – He is already appeared" before exhorting them to witness to the not-yet-accomplished fact that "The Satraps of the Bindary Provinces of the proud Oppresor have led their armies against [the Lord] - & they have been scattered, or are retreating before him…The word of the Lord by his Prophet – shall be fulfilled" (CN5.5519). Within a Eucharistic context, the already/not yet language of the Eucharist attests to the reality that "Every Eucharist is Parousia, the Lord's coming, and yet the Eucharist is even more truly the tensed yearning that he would reveal his hidden Glory" (Ratzinger 203). "Christ's coming is still awaited," Geoffrey Wainwright affirms, "and yet…He comes to his assembled people as they celebrate the Lord's supper" (Wainwright 61). The consequence of participating even now in Christ's future coming is, as Wainwright summarizes, that the Eucharist becomes

> a projection in the temporal sense that it is a 'throwing forward' of Christ's final advent into the present. What is part of the final purpose of the eternal God but is still future in the dealings between God and man is, by the divine initiative, thrown forward into man's present experience so that man may order himself according to what he thereby sees the kingdom of God to imply in the way of fellowship between God and man and the extirpation of all that would oppose the divine sovereignty. (92).

In other words, Christ's final advent is "thrown forward" in time for the purpose of man's regeneration. The new creation the human person will become at the end of all time, Wainwright claims, is even now coming to birth within him, and participation in the eschaton is what allows this regeneration to be thrown forward, but not yet accomplished, in time. As Alexander Schmemann reflects, "The liturgy is served on earth, and this means in the time and space of 'this world.' But if it is served on earth, *it is accomplished in heaven, in the new time of the new creation*, in the time of the Holy Spirit" (218).

Like the Eucharist, the symbol participates even now (by way of anticipation) in the future glory that is to come. What distinguishes Shakespeare's character-symbols from all others, Coleridge states in a December 1811 lecture, is that Shakespeare's characters "have the union of reason perceiving, & the judgment recording actual facts and the imagination diffusing over all a magic glory and while it records the past projects in a wonderful degree to the future & makes us feel however slightly & see however dimly that state of being in which there is neither past nor future but which is permanent, & is the energy of nature" (*Lects 1808-19* 1.357). In his character-symbols, Shakespeare is able to capture the 'already' accomplished facts of the past and to project them into the 'not yet' future. In fact, he propels his symbols beyond the immediate future into a time-transcending eschatological state "where there is neither past nor future but which is permanent." The durability of Shakespeare's character-symbols across times and cultures lies in his imagination's ability to enjoy 'already' a glimpse of the future, which has 'not yet' come, but is still available to human minds in the present. One of Coleridge's most vivid articulations of the already/not yet capabilities of the human imagination appears in the *Biographia Literaria*, where he asserts,

> They and only they can acquire the philosophic imagination, the sacred power of self-intuition, who within themselves can interpret and understand the symbol, that the wings of the air-sylph are forming within the skin of the caterpillar; those only, who feel in their own spirits the same instinct, which impels the chrysalis of the horned fly to leave room in its involucrum for antennae yet to come. They know and feel, that the *potential* works in them, even as the *actual* works on them! (BL 1.241-2).

According to this passage, what the imagination possesses in a concentrated way is the ability to see both the actual and the potential, the already and the not yet, and to *leave room* for the further transformation that is yet to come. Just as the horned fly leaves room

for “antennae yet to come,” just as the tadpole begins to inhabit the mud before it has legs to navigate through it, and just as the calf begins to buck before it has horns, those who possess a well-formed imagination are able to discern that some future state of development awaits them. What that state is, they do not know, but they leave room for the development of the “new creation” nonetheless. The “new creation” that the imagination leaves room for in the human chrysalis is the glorified body, whose specific attributes no one can predict with any certainty, yet whose existence is already foretold in nature, in the symbol, and in the Eucharist. Already participating in the eschatological reality that draws her upward, the human being awaits her assimilation to Christ, an assimilation which has not yet been fulfilled, but which is already acting upon and in her.

What is so interesting about Coleridge is how broadly he applies the impulse toward eschatological perfection. Whether or not human beings are aware of it, nature, the imagination, the symbol, and all people of genius are caught in the “updraught.” In an interesting psychological analysis within Coleridge’s eleventh lecture on European literature (1818), Coleridge observes, “Men of genius and goodness are generally restless in their minds in the present, and this, because they are by a law of their nature unremittingly regarding themselves in the future, and contemplating the possible [sic] of moral and intellectual advance towards perfection. Thus we live by hope and faith; thus we are for the most part able to realize what we will, and thus we accomplish the end of our being” (*Lects 1808-19* 2.193). The eschatological nature of “the end of our being” is revealed in a passage written by Hooker, which Coleridge may or may not have used as an illustration of style in a lecture delivered roughly two weeks after the one cited above. R.A. Foakes, who edited Coleridge’s *Lectures on Literature* in 1987, believes this

passage may have been inserted by Henry Nelson Coleridge, who first edited the lectures, but whether or not Foakes is correct, the passage fits seamlessly into the overall eschatological trajectory of Coleridge's thought. Coleridge testifies to the hope and faith by which people of genius, who are always seeking after perfection, must live. Hooker follows hope and faith all the way to their eschatological fulfillment when he writes,

> Concerning Faith, the principal object whereof is that eternal verity which hath discovered the treasures of hidden wisdom in Christ; concerning Hope, the highest object whereof is that everlasting goodness which in Christ doth quicken the dead…concerning these virtues, the first of which beginning here with a weak apprehension of things not seen, endeth with the intuitive vision of God in the world to come; the second beginning here with a trembling expectation of things far removed, and as yet only heard of, endeth with real and actual fruition of that which no tongue can express. (*Lects 1808-19* 2.233; *Laws* 1.6.94).[41]

What is dimly prefigured here will be fulfilled in the eschaton, Hooker argues, and from Coleridge's other statements, it seems that he would have echoed Hooker's thoughts. The human imagination that seeks after beauty and truth, that lives in the ideal realm and forms symbols from what it encounters there, that believes those symbols can be fulfilled, that observes the multiple ways that nature tries to communicate humanity's ultimate end participates in the universal movement toward the eschaton, Coleridge seems to be implying. Can poets limit their speculation to the immanent realm? Yes. But if poets' thought partakes only of the immanent realm, then their products will not be able to transcend the limiting circumstances that influenced their time.[42] In other words, what they produce will have an expiration date. Only those poets who partake of the universal,

[41] Foakes notes that Coleridge quoted from this part of Hooker's work in Lecture 8 of the 1811-1812 series (*Lects 1808-19* 2.234fn6).

[42] Coleridge calls people who construct their works according to a purely immanent model "Child[ren] of Fashion" as opposed to "Disciples of Wisdom (CN4.5354, April 1826).

permanent, and ideal can hope to create characters and symbols that cross the boundaries of time and space. And if poets are partaking of the permanent, then they will be drawn into the eschaton, meaning they will be led to seek out the perfection that will only become permanent at the end of time.

When Coleridge declares that the symbol "partakes of the reality which it renders intelligible," he is suggesting that the symbol participates in a reality that is not only immanent, but is also eschatological. According to Coleridge, God first chose to participate in humanity, and through humanity in creation, so that all created things could participate in the upward assimilation of matter to a more spiritual state of being. The Coleridgean symbol stands as the product of this principle of two-way assimilation. What fuels the upward assimilation of material things to spiritual ideas is an intrinsic upward force that fills natural things with a "desiderium" for "true Unity" and the perfection and the fulfillment of their being and that makes the human imagination long for "that state of being in which there is neither past nor future but which is permanent, & is the energy of nature." At the same time, the "updraught" of Christ's Ascension and the already/not yet actuality of his coming kingdom also pull created things toward the eschaton, so they are animated from two directions. Poetry and all types of symbols participate in this eschatological movement and stand as prefigurations of the human person made perfect at the end of all time.

CHAPTER FIVE

Eschatological Reality: The Final Subordination of Matter to Spirit

The powers of representation and participation will fulfill their ends in God's kingdom, Coleridge suggests, when supersensible realities no longer need to be represented, because human beings will perceive them unveiled, and when nature's and humanity's participation in the "updraught" of all creation has achieved its final goal – the total assimilation of the human person to his or her divine model, Christ. The Coleridgean symbol isn't merely a passive sign that points to the fullness promised at the end of all time, but similar to the Eucharist, the Coleridgean symbol actively conveys material things toward their eschatological end. When Coleridge speaks of the symbol as a representative of, a partaker in, and a conductor toward a supersensible reality, his language echoes with some of the words, phrases, and concepts that are central to Anglican theology. The Eucharistic theology of such leading Anglican divines as Hooker and Taylor points toward the eschaton, and so does the Coleridgean symbol. If the previous chapters have proven that Coleridge's theory of the symbol looks heaven-ward, this final chapter will trace the outlines of the *particular* heavenly vision Coleridge expected the faithful would one day see. More specifically, it will formulate an answer to a question that persistently plagued Coleridge from the time of his Christian conversion until his death: what will the glorified body be like? In the end, Coleridge will conclude that the glorified body will be spiritual and peculiar to the individual; it will be the end result of matter's sublimation to spirit; it will require the elimination of matter; and it will be transparent to God's glory shining through it. Coleridge observed a tight analogical

correspondence between the human body and the symbol. It is not remarkable, therefore, that the Coleridgean symbol anticipates the form that the resurrected and glorified body will take on nearly every count, even as the symbol assists the human person up the "Ladder of existence" (CN2.3154, 1807) toward the realization of his or her final, eschatological telos.

Considering that very few critics have written about Coleridge's views of the resurrection, it is surprising to see how various their opinions are. Statements about Coleridge's attitude toward the resurrection range from those who claim that Coleridge largely ignored the resurrection, to those that state he dreaded it, to those that occupy a middle position and assert that he was ambivalent toward it. James Boulger belongs to the first class of critics. In his 1961 book, *Coleridge as Religious Thinker*, he expresses wonder at Coleridge's "curious lack of comment upon…the resurrection" (175).[1] In a similar vein, Jeffrey Barbeau asserts in *Coleridge, the Bible, and Religion* (2008) that Coleridge ignored or avoided the resurrection (90). As I have already indicated, it seems that Coleridge was, in fact, possessed by ideas of resurrection, which began appearing in his notebooks around 1810 and intensified during the last decade of his life. Granted that Coleridge does indeed consider the resurrection to be the end of all natural and human striving, the next logical step is to consider what conclusions he reaches. William Crisman argues that Coleridge's poetry reveals his "discomfort with the resurrection motif" (28). A pervasive dread of the resurrection, Crisman contends, is "deeply embedded" in "Christabel," "The Nightingale," "Dejection," "The Eolian Harp," *The*

[1] Since Coleridge's complete *Notebooks* and *Marginalia* had not yet been published at the time Boulger wrote his book, Boulger only had access to isolated manuscripts and did not have the benefit of surveying the notebooks altogether.

Rhyme of the Ancient Mariner, "The Wanderings of Cain," "Lewti," "Lime Tree Bower," Coleridge's sonnet to the Otter River, "Phantom," "Phantom or Fact," and "Death, and Grounds of Belief in a Future State." "[I]magining a body's rising – even Christ's body, and especially a normal person's body – seems counter to the spiritual import of arising to begin with," Crisman argues (29). He continues, "Bodies are not supposed to rise because, qua bodies, they are non-spiritual and bound to the 'earthly' 'reptile's lot'" (lines taken from Coleridge's "Psyche") (ibid) . The horror evoked by the reanimated bodies of the Mariner's fellow sailors seems to support Crisman's argument, as do several of Coleridge's notebook entries. In an entry written during the summer of 1829, Coleridge virulently opposes any interpretation of the resurrected body limited to the revivification of the material corpse, "For to interpret the resurrection, exclusively of the corruptible mortal Body – say rather of the Corses [Corpses], the particles of which had form [sic] a temporary portion of the ponderibility & visibility of the bodily form/ the true & total Man, as a percipient & conscious Being, remaining after the so-called death – alas! I should seek refuge in Swedenborg rather than adopt this!" (CN5.6062).[2] According to Crisman, Coleridge expresses discomfort with the resurrected body because it is not spiritual enough. This assertion is partly true, but it fails to take into account Coleridge's complex definition of the body. Whereas Crisman seems to view the body as entirely material, entirely mortal, and entirely earthly, Coleridge gives it a much more nuanced

[2] In a September 1830 entry, Coleridge similarly writes, "The doctrine of the resurrection of the Body in the too too common understanding of the doctrine <viz. the rising and reconversion of the *last* Carcase [sic] into the Man> instead of the resurrection of the Man in the Body, is not only a degrading and absurd superstition, that provoked from St. Paul the vehement – Thou Fool!, but a most fearful one in it's [sic] necessary consequences – for it is only by the precipitation of the Old Adam, and the arising in the growth of the Seed of Christ, that we can hope to be fit for heaven – So only can we be cloathed [sic] with Christ's Righteousness. For surely the Wedding Garment can never be the Domino <and wrap-rascal> of a Corruption! God's Mercy in Death precipitates the Alien & Adverse, and Christ's Righteousness completes the Immaturity" (CN5.6459).

treatment. Coleridge's problems with resurrection "exclusively of the corruptible mortal body" do not stem so much from his "discomfort with the resurrection motif" as they do from his refusal to believe that the body is purely material and that a material body will rise on the last day. "A carcase is not a Body" (CM2.1185), Coleridge writes in the spring of 1831, but if a "carcase," by which he means a material body, "is not a Body," then what *is*?

Coleridge devoted several of his notebook entries between the years 1819 and 1826 to an enquiry into the nature of the body and to an examination of the differences between matter, body, and spirit.[3] In these entries, he both engages the debate over vitalism that in his day inflamed Britain and examines pressing theological questions about humanity's end that his Christianity led him to pursue. According to Richard Holmes, "the Vitalist question which haunted a whole generation of Romantic writers" was a question about the origin and ultimate nature of the 'life principle' (*The Age of Wonder* 316).[4] Was this principle implanted in the human person by an external source, or did it evolve even as living organisms evolve? If it evolved with the body, was it a material force originating in matter itself? Or, if it was implanted, was it an immaterial principle (the soul) originating in a spiritual realm? Materialists such as John Thelwall (1764-1834) and William Lawrence (1783-1867) insisted that the human 'life principle' resided in "the medullary matter of the brain" (qtd. in Holmes 318) and "maintained that the physical development of the human body could be observed in an unbroken

[3] See also CN4.4674, 4923, 4974, 4998, 5377, 5384, and 5432.

[4] Holmes admits that "Vitalist ideas had been stirring…ever since the 1790s" (314), but debate over vitalism did not thrust itself into the public imagination until after John Abernethy delivered his 1814 Hunterian lecture in defense of a "super-added" life force, which provoked an impassioned attack by William Lawrence in 1816, followed by the publication of Lawrence's *Natural History of Man* in 1819.

continuum 'from an oyster to a man'" (King 40, qtd. in Holmes 312). Lawrence's leading adversary and former tutor, John Abernethy (1764-1831), insisted that "some positive and formative power animated living things" and wondered "whether this force was the same as the human soul" (King 40).[5] As the vitalist debate seeped into public discourse, papers like the *Quarterly Review* reflected the moral outcry that was beginning to arise over theories like Lawrence's. One journalist wrote in an 1819 edition of the paper, "Mr. Lawrence considers that man, in the most important characteristics of his nature, is nothing more than an orang-outang or an ape, with 'more ample cerebral hemispheres!'...Mr. Lawrence strives with all his powers to prove that men have no souls!" (qtd. in Holmes 318). No longer was the vitalist debate a purely academic enquiry into the origin and ultimate nature of the 'life principle' (if it ever was "purely academic" in the first place), but, in the eyes of some, it had morphed into a dictum against innate human dignity and had become a threat to moral interactions between human beings grounded in that dignity. Coleridge and many other Romantic poets flew to the aid of the vitalists, defending through their poetry and prose the position that some "intangible living power with its own agency and formative purpose" is indeed implanted in the human person and that it gives form to human matter (Gigante 38-39). Transferring this position to a theological context, Coleridge wondered what role the human body might

[5] Joshua King paraphrases the central theological question Richard Holmes observes lying at the base of the vitalism debate: "whether the 'super-added' force, if it existed, was the same as a spirit or soul, or some 'intermediary' element between body and spirit, or some form of 'vital' electrical fluid" (Holmes 317). In response to this question, "Abernethy proposed a theory of human life based on a semi-mystical concept of a universal, physiological life force. Blood itself could not explain life, though it might carry it. This universal 'Vitality' was a subtle, mobile, invisible substance, superadded to the evident structure of muscles, or other form of vegetable and animal matter, as magnetism is to iron, and as electricity is to various substances with which it may be connected.' Abernethy further suggested that his theory brought scientific evidence – if not exactly proof – to the theological notion of the soul. If the Life Force was 'super-added,' some power outside man must obviously have added it" (Holmes 309).

play in the synthesis of matter and vital forces (the general life force pulsing upward and the individual soul)[6] both on earth and in the celestial realm.

In an entry written in June of 1819, Coleridge considers spirit's dimensionless or supra-dimensional attributes, while declaring the body dimensional and matter infra-dimensional (CN4.4541). In other words, Coleridge asserts that the body occupies a medial position between spirit and matter, which Coleridge explicitly states in his marginalia on Schelling's *Yearbook of Medicine* (*Jahrbucher der Medicin*),

> The word, matter, materia, ὕλη, is among the most obscure, and unfixed in the whole Nomenclature of Metaphysics – and I am afraid that the knot must be cut – i.e. a fixed meaning must be arbitrarily imposed on the word, as I have done in defining
>
> Matter as mere *videri* [is antithetical to] Spirit,
>
> as quod agit et non apparet/ the Synthesis being *body*, quod est et videtur – At all events, I would have preferred the terms Quantity & Quality, thus:
>
> Materia + Spiritus = Corpus. Ergo, Materia *est* in Corpore: Spiritus agit *per* Corpus – Matter & Spirit are Body (CM3.130).[7]

Since the body exists midway between matter and spirit and is properly understood as a synthesis of both, Coleridge can speak of "Bodies Celestial and Bodies terrestrial," as he does in an August 1826 notebook entry. The "body terrestrial" exists on the material end of the spectrum and is synonymous with the corpse or "corruptible mortal Body", which Coleridge declares must inherit the "serpent's lot" of toil, blame, and corruption in his

[6] Richard Holmes inaccurately, I think, states that Coleridge believed the culminant manifestation of the 'life principle' could be found in "human 'self-consciousness'…moral conscience and the spiritual identity or 'soul'" (*Age of Wonder* 322). On the contrary, Coleridge would argue that the general life force that surges upward through all created things toward greater complexity and individuation reaches its peak in the power of understanding. All the spiritual principles manifested in humanity – self-consciousness, moral conscience, the soul – spring from human participation in Reason, which is a divine gift conferred from above, rather than something that gradually matures as the life principle surges up from below. For this reason, I distinguish the general life principle from the individual soul.

[7] This marginal entry was most likely written sometime between August of 1816 and September of 1818. Coleridge makes a similar statement to the one cited here in a December 1823 notebook entry, where he writes, "the Body is the continual *Expiring* [breathing out] of the Soul, and Spirit = Body ἐν δυναμεί, a *living* Body, which is the Medium (μεσον τι) between Soul and the Body *in res* [otherwise known as matter]" (CN4.5079).

poem "Psyche."[8] Because it is subject to corruption and decay, the material body must eventually be sloughed off and re-absorbed into the earth, from which it originally sprang. "The Earth claims its part of us" (CN4.5370), Coleridge writes in May of 1826, alluding to Genesis. As a penalty for Adam's disobedience to God's single prohibition that he not eat from the tree of knowledge, God sentences Adam to a life of toil: "In the sweat of thy face shalt thou eat bread, till thou return unto the ground; for out of it wast thou taken: for dust thou art, and unto dust shalt thou return" (Genesis 3:19). The corruptible, dust-originating, terrestrial body is the one that must return to the ground and the one that cannot rise again, Coleridge insists. But it does not follow that Coleridge dreads the resurrection of *every* body. In fact, he looks forward with eager expectation to the emergence of the "body celestial," which exists on the spiritual end of the spectrum and is the form of the resurrected body compatible with heaven that inherits eternal life. On earth, human beings suffer under the weight of corruptible, terrestrial bodies, but "In the heavens, the Realm of Incorruption," they will enjoy "celestial incorruptible Bod[ies]" (CM3.39, 1828-9), Coleridge says.[9] In a later notebook entry, dated February 1829, Coleridge writes, "We cannot free ourselves of a sinful body but by the same Change which transferring our individuality to a higher, i.e. a divine Ground, will clothe us with a body celestial" (CN5.5962). As my previous chapter proves, for Coleridge, the elevation to a "higher…divine Ground" that results in the body celestial should not be met with horror, but should be embraced as the welcome, final effect of nature's climb up

[8] The exact lines from Coleridge's "Psyche," written in 1808 and first published in the *Biographia Literaria* (1817), read: "For in this earthly frame/ Ours is the reptile's lot, much toil, much blame,/ Manifold motions making little speed,/ And to deform and kill the things whereon we feed."

[9] See also Coleridge's 1809 notebook entry: "There is a body terrestrial, & this we leave behind when it is worn out – but there is a body celestial, which is imperishable & generated by the Spirit for ever & abides as its Logos, its Express Image" (CN2.3558).

the "Ladder of existence" through its participation in the creating Logos and of humanity's redemptive participation in Reason and in the "new Adam" – Christ.

Another interlocutor in the conversation about what Coleridge thought of the resurrected body, Suzanne Webster, acknowledges that Coleridge alternatingly refers to both a physiological body and a resurrected body throughout his writings, although her work concentrates on the last seven years of his life. In her very insightful and carefully-researched book, *Body and Soul in Coleridge's Notebooks: 1827-1835*, Webster contends that Coleridge's reflections on the body are littered with "opposing ideologies" and "oscillating views" on the relationship between the soul and the body and, as her last chapter argues, between the physiological body and the resurrected body (xxvi). These "oscillating views," she claims, are rooted in the sometimes radically-dualistic and sometimes non-radically dualistic Pauline texts that Coleridge adopted as his spiritual guides (225).[10] While Webster artfully captures Coleridge's strained attempts to reason through what might happen to matter and to the body in the eschaton and what the final subordination of matter to spirit in the celestial body might be, she doesn't credit Coleridge with developing a coherent theory of what the body is and of what it will be in its eschatological state. My argument is that Coleridge *does* develop a coherent theory about the resurrected body and that he communicates this theory most clearly in his comments upon the Eucharist, although he also dimly hints at it in his general statements about the symbol. In these collective comments, Coleridge's "opposing ideologies" are

[10] Coleridge's incredible debt to Paul's epistles and to John's Gospel has been acknowledged by the likes of Suzanne Webster (who constructed her critical study of Coleridge's final collected notebooks around the biblical books accredited to Paul and John) and Jeffrey Barbeau, author of *Coleridge, the Bible, and Religion*. Coleridge states in a Summer 1829 notebook entry that he never wearies of reading Paul's epistles to the Colossians, to the Ephesians, and to the Galatians. In fact, "Had these Epistles with the Gospel of John been the only remains of the Apostolic Age, we should still be rich; and all the Books in the World could not repay the loss of Paul and John" (CN5.6046).

reconciled and his "oscillating views" are drawn into a consistent line of thought. Furthermore, Coleridge's commentary on the Eucharist provides an answer to what Crisman identifies as Coleridge's unresolved question about the resurrected body, "What rises?" (31). If, as Coleridge asserts, the material body does not rise, then what does?

In a fragment on the Eucharist, written in 1821 or after, Coleridge distinguishes between two types of bodies earthly creatures possess and suggests what form the resurrected body might take in the eschaton. All of his statements are consonant with his theology of what happens in the Anglican Eucharist. The fragment is dense and somewhat lengthy, but I will quote it in its entirety so that Coleridge's overall argument can be observed before I closely analyze the fragment in three discrete chunks.

> This contra-distinction of *corporeal* from *spiritual* is the leaven of error that pervades the whole controversy respecting the Eucharist, and is partaken of by Romanist, Calvinist, and Lutheran. – If instead of *corporeal* they had substituted the word, phaenomenal, or corpus *phaenomenon*, in antithesis to Corpus *noumenon*, or *reale*, how many sanguinary conflicts would have been prevented, and how different a judgment would Philosophers have passed on the mystery itself! The Corpus *noumenon*, or the impersonated Logos is the Finite reunited with the Infinite in the *Divine* HUMANITY of Christ – the Flesh and Blood of the Son of God in his character and property as Son of Man.
>
> The profoundest of the Christian Fathers seem to have held three Epiphanies of the Logos. First, the Birth of the Finite in the Infinite, του "Ο ΩΝ" εν χολπω του πατρος, in which he was begotten before all time (or creation. πρωτοτοκος πασης κτισεως). Second, the *Utterance* in the creation. [(] εν τη του χαου κοσμησει), in which the substance or base was the one, the form was the universal (generalization[)].[11]
>
> Thirdly, the incarnation or assumption of the finite personal, the Humanity – in which Substance was the Universal <under> the form of Individuality. – But in all these the Substance and Form are indivisibly one, yet inconfusibly distinct.
>
> In the light of these Ideas the Eucharist is a sublimation (by faith i.e. subjectively) of the 2nd to the third – a subsumption of the General (Bread & Wine) under the Individual (Flesh & Blood). (SW2.901-2).

[11] The brackets in this section indicate that the parentheses were inserted by the editor.

The argument Coleridge makes in the first paragraph of this fragment begins with his statement that the terms 'corporeal' and 'spiritual' are not as widely divergent as people would think. Earlier in this chapter, I contra-distinguished the material body from the celestial to suggest that Coleridge's assertion that the body will be sloughed off and will return to the earth is limited to the material body, but his statement does not extend to the celestial body, which will inherit eternal life. Next, I argued that the presence of material and celestial bodies reveals that bodies are not just material, as some people think, but they also have a spiritual component; hence, Coleridge concludes that "Matter & Spirit are Body" (CM3.130, 1816-1818). Uniting all Coleridge's discussions about the body is his concerted effort to dislodge the materialist belief, thoroughly entrenched in his day, that bodies are purely material things. Quite the contrary, Coleridge insists in his 1826 marginalia on Jeremy Taylor's *Worthy Communicant*. People commonly think that body and mind radically oppose each other, but Mind and Body are "much more nearly connected, than our abstract philosophy dreamt of" (CM5.673).[12] A living body, a

[12] Coleridge's assertion that there is a spiritual element in bodies was not without precedent. Many of the leading scientific theorists of his day similarly argued that matter was more spiritual and less solid than was commonly believed. Joseph Priestley (1733-1804), whose writings exercised tremendous influence over Coleridge, especially during Coleridge's pantisocratic and Unitarian years, advocated a theory of matter that "entailed the denial of its solidity and impenetrability…Instead, [Priestley] asserted that matter consists solely 'as a substance possessed of the property of extension, and of powers of attraction and repulsion'" (George S. Erving 225, citing Priestley's *Disquisitions Relating to Matter and Spirit* 219). It is not difficult to see Priestley's influence in Coleridge's "Ladder of existence," where each level of creation possesses a characteristic power that is then passed on to the next level of beings. To a very real degree, each level of creation (according to Coleridge) is *defined by* its immaterial properties or powers. Humphry Davy (1778-1829), a personal friend of Coleridge's, also insisted that matter was made up of immaterial powers that manifested themselves as electrical charges (Levere 356). Michael Faraday (1791-1867), too, "materialized spirit and spiritualized matter," according to Eric G. Wilson. Faraday claimed that "what visionaries for centuries had called spirit is electromagnetic energy, a current vitalizing the cosmos…and what idealists and materialists for ages had termed matter is spirit, a field of electromagnetic waves" (332). Priestley, Davy, and Faraday similarly claimed that material and immaterial forces were virtually indistinguishable because these scientists wanted to prove that there was no supernatural spirit governing the motions of material things, only electromagnetism. They were essentially materialists, and Coleridge rejected their materialism. His rejection of their materialism did not mean that Coleridge likewise rejected that matter and spirit were essentially connected, however. Matter and spirit were indeed connected, but they converged in the direction of spirit rather than in the direction of matter.

"corpus," is not just a corruptible "corpse," and it isn't just "matter filling space." Rather, a body is "the visible Organismus of living Creatures" (CM3.42, 1828-29). It is "Spirit appearing," Coleridge writes in his 1830 marginalia on Defoe's *Robinson Crusoe*, and the "flesh & blood Man…[is] a rational Spirit apparent" (CM2.166). Limiting the definition of 'corpus' and 'corporeal' to the merely material was the "leaven of error" pervading "Romanist, Calvinist, and Lutheran" accounts of the Eucharist, Coleridge maintained. Failure to recognize that there were two types of *corpora* – phenomenal and noumenal – was at the root of what Coleridge considered to be denominationally-specific misconceptions of the Eucharist.

Before launching into precisely how Coleridge applied Kantian notions of noumenality and phenomenality to the Eucharist and to his understanding of the symbol, the terms themselves need some explanation. Kant defined a 'phenomenon' as an "appearance", as an "object of possible experience", and as something belonging to "a world of the senses" (Scruton 42; Howard 94). He defined a 'noumenon,' on the other hand, as the "thing-in-itself", as the "form" or "organizing principle" extracted from any given phenomenal object (Gilson 415), as something "knowable to thought alone" (Scruton 42), and as that which belongs to the "world of the understanding" (ibid), or to the intelligible world (Howard 94). Noumena, therefore, can be thought while phenomena can be sensed. These two categories are distinguished according to which human power is capable of perceiving them (the mind or the senses) and according to which "world" they ultimately belong to: do they belong to the world of sense, which constantly changes, or to the world of the mind, which perceives permanent things? Noumena are

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Instead of dragging spirit out of the supernatural realm and into the immanent realm, as Priestley, Davy, and Faraday do, Coleridge projects the immanent realm into the supernatural realm.

essential to any given thing, as the organizing principle for that thing, while phenomena are contingent upon circumstances. For example, my eye color is phenomenal because it can change over the course of my life or can switch from green to blue with the simple addition of colored contacts; eye color depends upon the circumstances of changing hormones or colored pieces of plastic that I place over my pupils. Similarly, my muscle tone is phenomenal because it can increase as a result of repeated trips to the gym or it can atrophy after several weeks of bedrest. Eye color and muscle tone are phenomenal, contingent, capable of being sensed, but my inner, immaterial form, that which organizes all the phenomena that come into shape as *me*, cannot be perceived by the senses. Inner form can only be intuited by the mind.

When Coleridge appropriates the Kantian distinction between noumena and phenomena to discuss the exact nature of the *body*, he at first retains Kant's original denotations for these words. In an 1805 notebook entry, he relegates phenomena to "the world of sense…contingent, local, here this, there another", while in an 1808 entry, he locates noumena in the world of "pure Reason," devoid of any "mixture of sensuality" (CN2.3293). As late as August of 1817, Coleridge still defines noumenon and phenomenon along Kantian lines when he writes in a notebook entry, "how can a mere Phainomenon (appearance) be confounded with pure Noumenon (that which can be understood only)" (CN3.4356). Yet, as Cristoph Bode observes, it is also in the year 1817 that Coleridge begins to doubt that noumena and phenomena can be separated so starkly as to have no real communication with each other, as Kant seems to argue (596).[13]

[13] Arthur Lovejoy and Roger Scruton would both challenge Bode's conclusion that Kant's phenomenal and noumenal worlds are incapable of communicating with each other. According to Scruton, Kant recognized a principle of totality in things, by which phenomena and noumena were intimately connected (50). Just because they were connected, however, does not mean that phenomena can actually

Paraphrasing Schelling, Coleridge writes in the *Biographia Literaria*, "In spite…of [Kant's] own declarations, I could never believe, it was possible for him to have meant no more by his *Noumenon*, or THING IN ITSELF, than his mere words express; or that in his own conception he confined the whole *plastic* power to the forms of the intellect, leaving for the external cause, for the material of our sensations, a matter without form, which is doubtless inconceivable" (BL 1.155). In a later journal entry, written between 1825-1826, Coleridge establishes an essential relationship between noumenal and phenomenal realities when he defines the "Noumenon" as "the Law, or Self-objectivizing Idea" and the "Phaenomenon" as the "Object" of that Idea (CN4.5298). Again, in June 1826, Coleridge qualifies his presentation of these Kantian terms when he writes, "to every Phaenomenon that is *Objective*…i.e. that is an Appearance…there belongs a *Noumenon*, or sufficient Cause (Causa *sub* faciens, quae τό φαινόμενον *intelligible* reddit)"[14] (CN4.5406). Noumena and phenomena are related, as a "Self-objectivizing Idea" is related to its "Object" or as a cause is related to its sensible appearance in the world, but they still remain notionally distinct.

In a similar way, the phenomenal and noumenal bodies present in the Eucharist remain notionally distinct despite their essential bond. The "corpus phaenomenon" of bread and wine and the "corpus Noumenon, or reale," of Christ's flesh and blood are

make noumena "knowable" to the human mind. Within Kant's system, noumena were ultimately unknowable because human beings could never assume an "absolute vantage point" that would allow them to perceive the noumenal thing-in-itself (Scruton 50). Coleridge was much more optimistic than Kant that sensible things really can make known supersensible things. There is still something about the super-sensible things-in-themselves that eludes the human mind's comprehensive understanding of them, but because the sensible world participates in the super-sensible world, human beings *can* confidently say that they *app*rehend something of the noumenal world, even if they can't *comp*rehend it.

[14] Kathleen Coburn and Merton Christensen assign the following translation to the Latin text: "a cause that works from below, which renders the phenomenon intelligible" (Note 5406).

essentially connected in the Eucharist, but Coleridge still zealously defends their distinctiveness. What "Romanists, Calvinists, and Lutherans" all get wrong, Coleridge contends in his fragment on the Eucharist, is the nature of 'body' and the distinction between noumenal and phenomenal bodies. Roman Catholics, for instance, fail to perceive "what is meant in Scripture, as in John VI. by Christ's Body, or Flesh, and Blood," Coleridge states in a difficult to date marginal comment on Richard Field's *Of the Church* (1635).[15] According to Coleridge, St. John was not referring to "the visible tangible accidental Body, i.e. a cycle of images and sensations in the Imagination of the Beholders; but his supersensual Body, the Noumenon of his Human Nature, which was united to his divine nature" (CM2.670). In his 1828-29 marginalia on Edward Irving's *Sermons, Lectures, and Discourses*, Coleridge bemoans Irving's

> attribution to the transitory material Body of Jesus, from which he in so many ways endeavored to wean & withdraw the still sensual minds of the disciples, all the powers, attributes, and functions of the mystical and spiritual Flesh and Blood of the Word that had become Man, constituting the proper Humanity (not combining with it as with an element already existing previously to the combination) the Flesh and Blood which is Life, and whereto we must be assimilated, assimilated to the divine food as the food inferior to ourselves is assimilated to our Bodies, or we cannot live! (CM3.42).

The phenomenal body, to which are appended the words 'transitory,' 'material,' 'sensual,' 'tangible,' 'accidental', 'apparent', and 'contingent,' must retain its separateness from the

[15] Richard Field (1561-1616) was Dean of Gloucester and one of Coleridge's beloved seventeenth-century divines. George Whalley notes that Coleridge's dated comments on Field's *Of the Church* cover a wide span of years (1814-15, 1819, and 1824), probably due to multiple readings. In an 1819 inscription to his son Derwent, who was training to be an Anglican minister, Coleridge writes of Field's treatise, "this one volume, thoroughly understood and appropriated, will place you in the highest ranks of doctrinal Church of England divines (of such as now are), and in no mean rank as a true doctrinal Church historian" (qtd. in Dowden 77, CM2.650-651).

"mystical and spiritual," "intelligible," "ideal," and "causal" body.[16] Otherwise, the phenomenal body's essential relationship to the noumenal body could cause some confusion between phenomenal and noumenal bodies. Most often, Coleridge claims, people erroneously attribute to phenomenal bodies the "powers, attributes, and functions" peculiar to noumenal bodies. This false attribution is understandable since we touch, see, hear, and otherwise sense phenomenal bodies, but noumenal bodies inadvertently take on a nebulous shape in our minds. Our intellects can pick up on noumena, but our physical senses cannot.

Coleridge variously refers to noumenal bodies as "ideal" bodies, "intelligible" bodies, and "spiritual" bodies, but his clearest conception of the noumenal body is as a "personality." In a late 1823 marginal comment on John Hacket's *A Century of Sermons*,[17] he writes, "In the whole wide Range of theological Mirabilia I know of none stranger than the general Agreement of Orthodoxists to forget to ask themselves, what they precisely meant by the Body. Christ's and Paul's meaning is evident enough – i.e. Personality" (CM2.924). According to Coleridge, "Personality" is the principle of individuation that distinguishes one person from another, just as material bodies do; hence, "Personality" can be classified as a "Body," but as an immaterial and noumenal one. Because an individual personality is a body, it takes on a recognizable form. When I am in the presence of someone with a robust and lively personality, for example, I can almost perceive that individual's personality projecting itself out into the room.

[16] In an 1808 notebook entry, Coleridge declares his fealty to noumenal realities and vows "To consecrate & worship the eternal distinction between the Noumenon & the Phenomenon and never to merge the former in the latter" (CN2.3293).

[17] John Hacket, or Hackett (1592-1670), was a seventeenth-century English clergyman and later bishop who enjoyed relative fame as a preacher and defender of the English cathedrals, which was a very unpopular stance during the Interregnum.

Sometimes personalities can be obtrusive or even invasive, or they can be shy and retiring, suggesting that there is something to Coleridge's assertion that personalities have limits and that these limits can be apprehended by the mind. To Coleridge, ideas are *more real* than matter itself because they are more permanent and more essential to a thing.[18] Material "*facts",* Coleridge says, "are valuable to a wise man chiefly as they lead to the discovery of the indwelling *law*, which is the true being of things, the sole solution of their modes of existence" (BL 2.53). This "indwelling law" (or in the case of a person, his/her noumenal body) constitutes a thing's inner form and grants persistence to any given thing over time, despite the fact that a thing's phenomenal accidents will likely change.

Throughout his life, Coleridge tries to convert the imaginations of his readers and interlocutors so that they will likewise perceive how substantial noumena are. First of all, he argues that noumena are originary and antecede any given phenomenal form because they communicate the principles according to which phenomena are organized into a particular shape.[19] In his 1824-26 marginalia on Hooker, Coleridge describes an idea as "a POWER that…is in order of Thought, necessarily antecedent to Things, in which it is,

[18] Jeremy Taylor makes a similar assertion with reference to the Eucharist, stating in *The Real Presence* that "Christ is more truly and really present in spiritual presence than in corporal [in the Blessed Sacrament], in the heavenly effect than in the natural being; this if it were at all, can be but the less perfect, and therefore we [members of the Church of England] are to the most real purposes and in the proper sense of scripture the more real defenders of the real presence of Christ in the sacrament; for the spiritual sense is the most real, and most true, and most agreeable to the analogy and style of scripture, and right reason, and common manner of speaking" (Sect. 1.7).

[19] Coleridge does not believe that noumena exist without accompanying phenomena. It is in the nature of noumena to be embodied, but that doesn't mean that if a philosopher is speaking about which came first – at the level of causes – he cannot say that there must be an organizing principle before there can be an organized body. The informing noumenon is what causes any given phenomenal body to be organized in a particular way, and without that organizing principle, phenomena could never converge into orderly and recognizable things. Here, Coleridge is combining the language of vitalism, which emphasized "organization" and the "life principle," with the language of Kantian metaphysics.

more or less adequately, realized" (CM2.1134). As "Self-objectivizing Idea[s]," noumena *also* antecede things and guide the realization of the particular shape that their corresponding, phenomenal objects will take, which gives them some precedence over phenomena (CN4.5298).[20] Secondly, Coleridge argues that noumena are permanent, so they are continuous while phenomena fluctuate and change, just as the phenomenal cells within any given body are always in the process of either being born, aging, or dying. Unlike phenomena, noumena are not subject to the accidents of time and space and never face extinction, but instead always remain as they are (CM2.672). Finally, noumena, or at least some sort of spiritual principles, are the cause of all earthly development, according to Coleridge, which gives noumena additional priority. Coleridge explicitly calls noumena "sufficient Cause[s]" in the 1826 notebook entry I cited earlier (CN4.5406). For all these reasons, Coleridge tries to persuade the materialists of his day that noumenal realities are even more potent than phenomenal realities. As Douglas Brownlow Wilson asserts, "Coleridge disparages the human mind's inclination to dwell upon *natura naturata*,[21] nature as fixed and congealed, rather than to meditate upon the 'indefinite' power pervading it" (47). One major result of the general confusion between phenomena and noumena is that it causes systemic errors when it comes to defining what exactly a 'body' is. Traces of this confusion can be found even in the likes of Hooker and Taylor, says Coleridge, although Coleridge largely follows their precedent when developing his Kant-inspired distinction between types of bodies.

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[20] In a June 1826 notebook entry, Coleridge describes how noumena "are…in order of though *antecedent* to the [phenomenal] Motions" that they cause (CN4.5406).

[21] In an 1818 essay published in *The Friend*, Coleridge connects *natura naturata* with phenomena, when he writes, "In the…material sense of the word nature, we mean by it the sum total of all things, as far as they are objects of our senses, and consequently of possible experience; the aggregate of *phaenomena*" (Friend 1.467fn).

Distinguishing between types of bodies figures prominently in Anglican Eucharistic theology. One of the most pressing problems facing Anglican sacramental theologians and apologists, Coleridge contends, is how to reconcile reception of Christ's body and blood in the Eucharist with spiritual manducation of that same body and blood. Commenting on Jeremy Taylor's *Polemicall Discourses*, he writes, "But how the *Body* of Christ, as opposed to his Spirit and to his Godhead, can be taken spiritually – Hic labor, hoc opus est!" (CM5.544, 1811-26). In the company of Hooker and Taylor, Coleridge wrestles with the thorny question of what kind of *body* can be received *spiritually* since body and spirit, according to the common understanding of those terms, seem to be opposed to each other. Yet, Article Twenty-Eight of the Thirty-Nine Articles explicitly states, "The Body of Christ is given, taken, and eaten, in the Supper, only after an heavenly and spiritual manner." If this article is correct, and if all devout Anglicans are required to subscribe to it, then it what manner is it true? Coleridge complained that many of his Anglican contemporaries and predecessors refused to unravel the Gordian knot left by the Twenty-Eighth Article. Instead, he felt they cited the traditional Anglican formulary, "*rem credimus, modum nescimus*,"[22] with a shrug whenever they were pressed to define exactly what they meant by "the Body of Christ" and reception "after an heavenly and spiritual manner."[23] Coleridge responded to what he perceived to be an evasive attitude with the declaration that even if the "*rem credimus*…" stance ultimately

[22] "The thing we believe, the means we do not know."

[23] "O! I have ever felt & for many years thought, that this *rem credimus, modum nescimus* is but a poor evasion. It seems to me an attempt so to admit an irrational proposition as to have the credit of denying it – or so to separate an irrational proposition from its irrationality. Ex. Gr. I admit that 2+2=5; how I do not pretend to know; but in SOME way not in contradiction to the multiplication [table]" (CM2.281). According to Jackson and Whalley, this comment, prompted by Coleridge's reading of John Donne's *LXXX Sermons*, was most likely written sometime between January 1809 and May 1810.

proved to be the most fitting explanation in the face of the mystery,[24] that did not excuse Anglican theologians from directing all the intellectual energy at their disposal to its exploration.

Many of the Anglican theologians Coleridge most admired, including Hooker and Taylor, struggled to explain the Anglican church's teaching that Christ's body is manducated spiritually. What emerged from their struggle was a rudimentary distinction between two bodies, one spiritual and the other material. For example, in his treatise on the *Real Presence and Spiritual of Christ in the Blessed Sacrament* (1653), Jeremy Taylor admits that Anglican "spiritual presence" "is particular in nothing but that it excludes the corporal and natural manner…Christ is present spiritually, that is, by effect and blessing" (1.2). A few pages later, Taylor asserts, "we by the 'real spiritual presence' of Christ do understand Christ to be present as the Spirit of God is present in the hearts of the faithful, by blessing and grace; and this is all which we mean besides the tropical and figurative presence" (1.8). Although he does not use the language of 'bodies,' Taylor does draw a clear line between what is "corporal and natural" and what is spiritual in an attempt to clarify where Anglican belief diverges from Roman Catholic belief in Christ's material and natural presence in the Eucharistic sacrament. In *The Worthy Communicant* (1671), Taylor extends his initial distinction between natural and spiritual presences to bodies. Reflecting on how it is that Christ, who ascended bodily into heaven, can still be present to the faithful in the Blessed Sacrament, Taylor proclaims,

> This Body being carried from us into Heaven, cannot be touched or tasted by us on Earth, but yet Christ left to us Symbols and Sacraments of this

[24] In his ongoing commentary on Jeremy Taylor, Coleridge writes, "I myself greatly prefer the general doctrine of our own Church, respecting the Eucharist – *Rem* credimus, *modum* nescimus, to either the Trans- (or Con-) subst. on the one hand, or to the mere signum or memoriae causa of the Sacramentaries [on the other]" (CM5.554).

> natural Body; not to be, or to convey that natural Body to us, but to do more and better for us; to convey all the Blessings and Graces procured for us by the breaking of that Body, and the effusion of that Blood: which Blessings being spiritual, are therefore called *his Body* spiritually, because procured by that Body which died for us. (36).

Contradistinguished from the natural body, the one knit together in Mary's womb, is the spiritual body, which Taylor identifies as Christ's blessings and graces. The problem with Taylor's definition of the spiritual body in this passage is that it lacks embodiment. The blessings and graces belong to Christ, they spring from Christ, but *are* they Christ? In what way do blessings and graces constitute a *body,* more specifically, the body of a *particular person*, Jesus Christ?

If Taylor fails in this passage to recognize what constitutes a body, namely something bounded, personal, and identifiably individual, he also fails elsewhere to define different types of bodies, or so Coleridge believes. Taylor writes in *The Real Presence*,

> when we say we believe Christ's body to be 'really' in the sacrament, do we mean, that body, that flesh, that was born of the Virgin Mary, that was crucified, dead and buried? I answer, I know none else that He had, or hath: there is but one body of Christ natural and glorified; but he that says that body is glorified which was crucified, says it is the same body, but not after the same manner: and so it is in the sacrament; we eat and drink the body and blood of Christ that was broken, and poured forth; for there is no other body, no other blood of Christ; but though it is the same which we eat and drink, it is in another manner" (1.11).

Challenging what he takes to be Taylor's conclusion that all Christ's bodies – natural, glorified, and Eucharistic – are one and the same at the level of phenomena,[25] Coleridge contradictorily asserts, "For if every atom of the human frame be changed by succession

[25] Taylor is not actually claiming that all Christ's bodies are the same phenomenally. They differ *according to manner*, Taylor contends, but Coleridge overlooks this qualification.

in 11 or 12 years, the body born of the Virgin could not be the body crucified; much less the body crucified be the body glorified, spiritual and incorruptible" (CM5.548, 1811-26). If only Taylor had recognized and/or acknowledged that there are different kinds of bodies, Coleridge maintains, one continuous and the other changing, Taylor would not have fallen into the error of ascribing to phenomenal bodies attributes that belong to noumenal bodies.[26] In this particular instance, Coleridge suggests that Taylor erroneously ascribes to Christ's phenomenal bodies the attribute of continuity. The phenomenal body is the body that changes, Coleridge says; hence, Christ's infant body is not the same as his adult body, which is not the same as his glorified body, which is not the same as his Eucharistic body. But in order for all these changing bodies to display the same person of Christ, there must be some continuous and unchanging noumenal body (a soul, a self-aware consciousness, an individual law, or a personality) that makes each of Christ's phenomenal manifestations identifiable as *his* body, and no one else's.[27]

To be fair to Taylor, his definition of Christ's body (or bodies) has more in common with Coleridge's definition than the latter admits. To begin with, both men are trying to explain how Christ's body can be one yet revealed in different "manners," to use

[26] Because he commits this cardinal error, Coleridge describes Taylor as a "semi-materialist" a few sentences later.

[27] When it comes to Eucharist, Coleridge at first envisions two levels of noumenal and phenomenal relationships. On the first level, Christ's spiritual body and blood is the noumenon of the sacrament, and the bread and wine are the phenomena. One level up, Christ's "Humanity" is the noumenon, and his body and blood are the phenomena. Hence, Christ comes to the faithful in the Eucharist under "a double veil," as Coleridge will claim in April-June of 1820 (CN3.3765). In a difficult-to-date marginal entry in Jeremy Taylor's *Polemicall Discourses*, Coelridge seems to dispense with the double veil when he asserts that the noumenon of Christ's "Humanity" is directly communicated in the Eucharistic act. Coleridge's exact words are: "Christ, both in the Institution of the Eucharist & in John VI, spoke of his Humanity as a Noumenon, not of the specific Flesh and Blood which were its Phaenomena at the Last Supper and on the Cross" (CM5.548, 1811-26). These two statements could be reconciled if we consider Christ's "Humanity" to be more or less synonymous with his spiritual body and blood, but some tension still remains.

Taylor's term. Through his reflections on Christ's Eucharistic presence, Taylor introduces the concept that phenomenal representation can be varied, since Christ's body can *really* be present in the Sacrament, yet "not after the same manner" as his natural body. Assisted by Kantian terminology, Coleridge draws a clearer line than Taylor does between bodily manifestations that alter according to "manner" and the body that remains continuous despite matter's fluctuations, but the seeds of Coleridge's thought undoubtedly appear in Taylor's theological writings.

Something similar can be said of Coleridge's affinity with Hooker. Hooker too describes the "mystical manner" according to which the Eucharist imparts unto those who believe "the very person of our Lord himself, whole, perfect, and entire" (*Laws* 5.67.8). Like Taylor, Hooker opposes the "mystical manner" by which Christ gives himself in the Eucharist to "a literal, corporal, and oral manducation of the very substance of his flesh and blood" (*Laws* 5.67.9). Although Hooker never goes so far as to propose that Christ has notionally distinct bodies and that it is his "mystical" body and not his flesh-and-blood body that the faithful receive in the Eucharist, his simultaneous rejection of Roman Catholic literalism paired with his belief in Christ's real bodily presence in the Eucharist leaves few other options. If Christ's physiological body isn't present, then his spiritual body must be, if his body is to be present at all. In fact, Hooker confirms that the faithful receive the glorified and incorruptible body of Christ (what Coleridge sometimes calls the "spiritual body" (Cf. CN5.5748)) through the Eucharistic mysteries, and it becomes for them "a cause of immortality." He writes, "Our corruptible bodies could never live the life they shall live, were it not that here they are joined with his body which is incorruptible, and that his is in ours as a cause of immortality, a cause by removing

through the death and merit of his own flesh that which hindered the life of ours" (*Laws* 5.56.9). Hooker readily distinguishes between a natural, corruptible body and a glorified, incorruptible one, and he asserts that believers receive Christ's incorruptible body in the Eucharist, but when it comes to defining the nature of the incorruptible body, Hooker's language is far more synthetic than analytical. According to Hooker, Christ's glorified body has indeed been freed from its natural corruptibility and has gained "everlasting immunity from death, passion, and dissolution" (*Laws* 5.54.8). But, even in its glorified state, "it retained in it the scars and marks of former mortality" (ibid). The glorified body, "which it hath pleased [God] to make his own [is also] that body wherewith he hath saved the world, that body which hath been and is the root of eternal life; the instrument wherewith Deity worketh, the sacrifice which taketh away sin, the price which hath ransomed souls from death, the leader of the whole army of bodies that shall rise again" (ibid). This body, however glorified, still bears the marks of materiality, still is the sacrificial body "which taketh away sin," and still has a "definite or local presence" at the right hand of the Father (*Laws* 5.55.6). Despite its entrance into incorruptibility, Christ's glorified body, as described by Hooker, still seems to possess many of the attributes of his natural body. While it is doubtless true that Hooker is here attempting to express the continuity of Christ's body, insisting that Christ is the same always and everywhere, both on earth and in heaven, Hooker fails to provide a definition of 'body' that adequately accounts for differences between Christ's natural, glorified, and Eucharistic bodies. Furthermore, Hooker doesn't explain how Christ's *body* can be received *spiritually*, but muddies the issue a bit when he describes a semi-material body that must nevertheless be received after a "mystical manner." These are the types of seeming inconsistencies that

Coleridge tries to correct. Working from within the tradition of Hooker and Taylor, which introduces the possibility of and sketches the outlines for two types of bodies in the Eucharist, one natural and the other spiritual, Coleridge attempts to systematize interactions between these bodies in an effort to clarify Eucharistic theology and to explain how matter and spirit interact in this life and possibly even in the next.

Coleridge finds a handy solution to the Anglican Eucharistic dilemma in Kant's distinction between noumenal and phenomenal realities. Coleridge writes in a July 1822 notebook entry,

> What did our Lord himself mean to convey, John VI? The redeeming Blood is here stated not as that which Jesus was to shed but that which we are to drink, and of which whosoever drinketh not cannot be saved – and this, he explained, was a spiritual Substance. Now St. John as an Eye-witness assures us that the Blood which Jesus shed on the Cross or rather which flowed from the wound in his side after his disanimation was not <a> spiritual but a proper corporeal & animal Blood consisting of Lymph and Cruor like that of all other Men. (CN4.4909).

St. John would not have been so intent on describing the phenomenal "Blood consisting of Lymph and Cruor," Coleridge insists, had he not meant to distinguish it from the noumenal Blood, the "spiritual Substance," which redeems human persons and gives eternal life. The distinction between Christ's noumenal and phenomenal body and blood is important because 1) it explains how Christ's body and blood can be received spiritually; 2) it emphasizes spiritual, and not natural, communion with Christ's body, in accordance with Hooker, Taylor, and other Anglican divines; 3) it defends the notion that Christ's body can be continuous across different phenomenal manifestations because the same spiritual substance is communicated at each encounter with Christ; and 4) it clarifies what type of body will rise at the Second Coming of Christ, since humanity will follow the pattern established by Christ. Just as Christ's noumenal body sloughed off its

corruptible phenomena at the Resurrection and assumed an incorruptible celestial body more consistent with the heavenly realm into which he ascended, so the noumenal bodies of mortal human beings will rise and will take on the accidents of the heavenly place into which *they* will ascend. Embracing the distinction between noumenal and phenomenal bodies explains how the same Christ can be present despite his varying phenomenal manifestations.

In Coleridge's fragment on the Eucharist, with which I began this chapter, Coleridge describes three traditional manifestations of the Logos:

> First, the Birth of the Finite in the Infinite, του "Ο ΩΝ" εν χολπω του πατρος, in which he was begotten before all time (or creation. πρωτοτοκος πασης κτισεως). Second, the *Utterance* in the creation. [(] εν τη του χαου κοσμησει), in which the substance or base was the one, the form was the universal (generalization[)]. Thirdly, the incarnation or assumption of the finite personal, the Humanity – in which Substance was the Universal <under> the form of Individuality. – But in all these the Substance and Form are indivisibly one, yet inconfusibly distinct.

In the last chapter, I distinguished Christ's second manifestation as "the *Utterance* in the creation" by which, in the form of the universal Divine Humanity, he established common ground with all created things, from his third manifestation in time as the historical Jesus, who possessed an individual human form. Here, I will examine how the same Christ can be at once the only-begotten Son of God, the "Utterance in the creation," and the incarnate son of Mary, and how Christ can even now be present through the instruments of bread and wine. The best explanation Coleridge can offer is that when Christ declared participation in his flesh and blood as "indispensable to Redemption," he was not referring to the phenomenal flesh and blood he assumed while on earth. Rather, he was referring to "the Noumenon, the Ens vere ens, of which the Bread & Wine may be as adequate Phaenomena, or sensuous Exponents, as the visible Body of Jesus was"

(CM5.672, August 1826). Applied broadly, Coleridge would argue that across Christ's various manifestations, his noumenal body remains the same; only his phenomena change. The 'body' Christ takes on when he is eternally begotten is the body of a divine yet "Finite" person, finite in the sense of being distinct from the Father. Christ, the second person of the Trinity, is truly his own *person*, with a noumenal body that defines the boundaries of his being. This is the content of Christ's first epiphany. The second epiphany reveals Christ through creation. Because of his participation in the created world, by which he established his Divine Humanity as the substance or base of all creation, Christ is able to assume various phenomenal bodies throughout the Old Testament in order to communicate himself to his chosen people. Hence, he appears to Moses in the form of a burning bush and to Aaron and the elders in the form of light and fire: "what did Aaron, Alihu and the 70 Princes or Elders see, & yet lived? Who appeared to them in the form of Light and Fire?" Coleridge asks in an 1829 response to Eichhorn's commentary on the New Testament (1804-1812). "[I]t seems impossible for a Christian, who believes that v. 18 of Ch. I of St. John's Gospel is inspired Scripture, to deny that the Jehova on the Mount was Christ, the only begotten Word, the Son of God and God" (CM2.489). In the eighteenth verse of chapter one, St. John declares, "No man hath seen God at any time, the only begotten Son, which is in the bosom of the Father, he hath declared him." Therefore, every phenomenal manifestation of the Father, throughout all time, is Christ making the Father visible for the benefit of humanity. Christ's third manifestation is the incarnation, or the "assumption of the finite personal," followed by the Eucharistic bread and wine, which are, likewise, "adequate Phaenomena, or sensuous Exponents" of Christ's supersensible, or noumenal body. Even the resurrected body,

which the Apostles observed in the upper room, on the shores of Galilee, along the road to Damascus, and at the Ascension, was another phenomenal representation of Christ's unchanging, noumenal body.

What determines the type of phenomena that Christ assumes varies according to the phenomenal circumstances through which Christ chooses to communicate himself, Coleridge states. Taylor anticipates the direction Coleridge's thought will later take when he writes in the *Real Presence*,

> for Christ's body, His natural body is changed into a spiritual body [at the resurrection], and it is not now a natural body, but a spiritual; and therefore cannot be now in the sacrament after a natural manner, because it is so no where, and therefore not there; 'It is sown a natural body, it is raised a spiritual body.' And therefore though this spirituality be not a change of one substance into another, yet it is so a change of the same substance, that it hath lost all those accidents which were not perfective nor constitutive, but imperfect and separable from the body; and therefore in no sense of nature can it be manducated" (11.11).

Taylor may be directly defending Anglican notions of Christ's bodily yet spiritual presence in the Eucharist and of the believer's spiritual (and not literal) manducation of Christ's spiritual (and not natural) body, but his comments can also be extended both to explain why Christ's phenomenal body can change and to predict what might happen to human phenomenal bodies in the eschaton. Christ's phenomenal body can change without any alteration to his substance, or noumenal body, because the accidents of that phenomenal body are "not perfective nor constitutive, but imperfect and separable from the body." Light and fire, flesh and blood, bread and wine are not constitutive to the noumenal body of Christ, but separable, which is why he can assume light and fire as his phenomenal form before Aaron and Alihu, flesh and blood in the womb of the Virgin, and bread and wine on the altar. In a similar way, the phenomenal human body is "not

perfective nor constitutive" to the noumenal person and can therefore be sloughed off at death.

Just as Christ's noumenal body takes on the phenomenal attributes of the system into which he enters, so the human noumenal body assumes the attributes of whatever system it currently inhabits. Hence, Coleridge writes in a May 1826 notebook entry,

> I believe it to be the only philosophical view – viz that [the Body] is (to use a bold image) a fixed Tune or Harmony, constantly arising from the reciprocal Action of the principium individui (say, the Soul) and the system ad extra, with which it is placed in intercommunion – or – the Body is the organ of that intercommunion of the Soul and the System of which she forms as integral part, constantly pro- and e-duced by their conjoint action. (CN4.5377).

This is why the glorified human body *must* be different than the natural body and *cannot* simply be the physiological body revivified, Coleridge argues. In heaven, the entire system ad extra changes; therefore, the body must change. It will still intone the same "fixed Tune or Harmony" that it intoned on earth because it is not as if the entire human being is dissolved and then reconstituted as something entirely different in the afterlife. Coleridge condemns what John Polkinghorne likewise critically calls the "apocalyptic abolition of the old" (15), as "the Priestleyian Scheme that *the Man* is dissolved with the organic body… And that the Resurrection is a Re-Creation or rather the Creation of the Man B, with an imagination that he was a former Man, A – i.e. with a lie in his head!" (CN5.6553, Nov-Dec 1830). The essential reality, or noumenal body, of Man A remains intact, even though his phenomenal, organic body is indeed dissolved because it belongs to an earthly system of corruption and death, not to a system of incorruption and eternal life, such as is found in heaven.

What is so fascinating about this passage, especially for students of the Coleridgean symbol, is how Coleridge applies by way of analogy his and Taylor's notion of a single noumenon manifested as ever-changing phenomena to that similarly embodied form – the symbol. As I mentioned in the last chapter, when the artist draws a universal idea down into the sensible world, thereby creating a symbol, he or she clothes that idea with particular circumstances appropriate to the system in which he or she operates. All artists inherit the material world as the system within which they must work, but they also adopt circumstances, or phenomena, particular to each artist's discipline. As the artist writing a story clothes universal character types with the phenomena of time, place, age, and social status, so does the poet clothe some universal idea with striking and concentrated phenomenal images intended to awaken the imaginations of his or her readers.

It is not only the material world and the artistic medium that affect the phenomenal manifestation of an idea, however. Coleridge insists that the phenomenon of culture, or more negatively conceived, the "prejudices of national taste" (*Lects 1808-19* 1.511 , 1813) can also influence the particular form that a noumenon takes. Summarizing a previous lecture on Chaucer, Spenser, and other medieval poets, which he delivered three days earlier, Coleridge's February 6, 1818 lecture notes describe the "Poets of the Italian and English School who like fair and stately Plants, each with a living principle of its own [took] up into itself and diversely organiz[ed] the nutriment derived from the peculiar soil in which they grew" (*Lects 1808-19* 2.111). Despite the fact that the likes of Petrarch and Spencer drew their sap "from one trunk and a common root," namely the shared "Genius of the middle ages," each poet differently manifested this Genius because

of differences in their respective cultures. Petrarch drew upon the "arts and philosophy of the South" while Spenser mined the depths of the "wilder imagination…[and] greater Inwardness of the North." Together, the Italian and English poets represent the "whole" of medieval poetry, "fixed and concreted by the vital air of a common Faith," but their complementarity does not erase their differences (ibid). Coleridge expresses the same line of reasoning in an October 1813 lecture when he insists that "Poetry in its essence [is] a universal Spirit but which in incorporating itself [into the phenomenal world] adopts & takes up the surrounding materials, & adapts itself to existing Circumstances. What it cloaks itself in, it glorifies – like a plant, dependent on Soil for many things, yet still retaining its original Line" (*Lects 1808-19* 1.511). In comparing the medieval Italian and English poets, and later poetry in general, to plants, he introduces an analogy developed in an earlier 1813 lecture. Here, Coleridge exhorts his listeners to

> Contemplate the Plants & the lower species of animal Life, as Insects – then we may find united the conquest of all the circumstances of place, soil, climate, element &c over the living power, & at the same time the victory of the living Power over these circumstances…The vital principle of the Plant can make itself manifest only by embodying itself in the materials that immediately surround it,[28] and in the very elements, into which it may be decomposed, bears witness of its birth place & the conditions of its outward growth – On the other hand, it takes them up into itself, forces them into parts of its own Life, modifies & transmutes every power by which it is itself modified: & the result is, a living whole, in which we may in thought and by artificial Abstraction distinguish the material <Body> from the indwelling Spirit, the contingent or accidental from the universal & essential, but in reality, in the thing itself, we cannot separate them. (*Lects 1808-19* 1.447).[29]

[28] Coleridge's references to a "*vital* principle" and a "living power" recall his engagement in the debate over vitalism. According to Coleridge, there *is* a "life principle" that animates all matter, that is conferred by some source outside of matter, and that works its way up through matter. Paired with his distinction between the vital principle and "the circumstances of place, soil, climate, [and] element" is a confession that these two cannot be separated "in reality" because they form "a living whole."

[29] Coleridge claims in his October 1813 lecture, immediately after the passage about the essence of poetry cited above, "Essentials therefore – & accidents are the two grounds of judgement" (*Lects 1808-19* 1.511).

As a plant's "vital principle" is at first conquered by phenomenal "circumstances of place, soil, climate, element &c) so that it can be embodied in a particular plant, so the poet's original insight, her apprehension of some idea existing in the noumenal world, is "conquered" by the circumstances that make up the culture into which she is born. And as a plant's vital principle (or animating noumenon) reciprocally conquers the very "contingent or accidental" properties that gave it phenomenal form in the first place by transmuting and modifying them into their "living" and universal form, so the imagination transmutes embodied characters and images into their noumenal forms. The poet's imagination, which is comparable to the plant's "living power" alternatingly cloaks noumenal realities in phenomenal apparel and elevates phenomenal "drapery" to the level of noumenal reality.[30]

The analogy between plants and poetry can also be applied to the human body. When the noumenal body that distinguishes one person from another takes on material form, it is likewise "conquered" by circumstances of place, climate, culture, and

[30] Coleridge is very fond of referring to the phenomenal accidents of a thing as its "drapery" or "clothing" in contradistinction from its "essence." For example, he refers to the body as drapery for the soul and/or spirit in his 1814 marginalia on Robert Leighton (CM3.511). The truths of the Christian faith, too, acquire their own drapery when they enter into chronological time and become historical. In his 1828-9 commentary on Edward Irving's *Sermons, Lectures, and Occasional Discourses*, Coleridge admits the general principle that, "some Drapery the Truth, which is the Substance, must have in all cases…[T]o the Truths of an instituted Religion, which has an historic pole as well as an ideal or spiritual, and in which the Historic is as essential a constituent as the other, tho' it may be of subordinate dignity as being for the sake of the other, there must be an adherent Drapery, indetachable from the Substance"(CM3.21). To refer to a thing's phenomenal accidents as its "drapery" or "clothing" is not necessarily pejorative for Coleridge. "An adherent Drapery…is as essential a constituent" of a thing as its substance is, at least when it comes to created things that exist by necessity within the limitations of time and space. Even poetry is referred to as "drapery" in his marginalia on Robert Leighton (CM3.511) and as "clothing" in one of Coleridge's made-up letters at the end of the *Biographia Literaria* (1817). Poetry, he says, is "the individual form in which the Truth is cloathed" (BL 2.186). Coleridge's references to the body, to particular events in religious history, and to poetry as "drapery" and "clothing" could be attributed to Coleridge's early sympathies with the German idealists, who minimized empirical realities in order to emphasize intellectual ones, and it could be attributed to Coleridge's lingering Christian neo-Platonism.

parentage. This first conquest is only necessary insofar as it initiates the growth process by which a person's noumenon takes all the phenomenal attributes of his material body "up into itself, forces them into parts of its own Life, modifies & transmutes every power by which it is itself modified," and thereby increases the likeness between the person's "material Body" and his "indwelling Spirit" while he resides on earth in preparation for his final transmutation into the very image of Christ in heaven. Properly speaking, noumenal and phenomenal bodies cannot be separated from each other because they are united seamlessly in the person himself. They compose "a living whole," as Coleridge declares in his 1813 lecture. Hence, we cannot speak of a phenomenal Coleridge and a noumenal Coleridge as if they were two separate people, but only of the singular *person* Coleridge. Notionally distinguishing noumena and phenomena from each other proves immensely valuable, however, especially when we begin exploring how it is that the same noumenon, or idea, can be communicated in a variety of ways.

Take, for instance, the Hindu deity, Krishna. What are the alleged eight incarnations of Krishna or Vishnu, Coleridge asks in 1821, if not "one of many examples, of the conversation of an *Idea* into a *Fact*" (CN4.4832)? The same Krishna, the singular noumenon, the singular *idea,* manifests himself in eight different phenomenal forms; he is instantiated as eight different *facts*, the eighth being "Man, under the name Bhogovan" (ibid). "This constitutes Symbolic *Poesy*," Coleridge asserts (ibid), and the poet must ever be attuned to the varied phenomenal forms into which a noumenon may be converted. As Robert Barth notes, although he doesn't use the Kantian terms, it is the poet's business to recognize a familiar noumenon shining through a new phenomenal manifestation, to communicate that recognition to the reader, and to create fresh

phenomenal articulations (or symbols) for that noumenon,[31] as I briefly mentioned in chapter three.

First, the poet must *recognize* the noumenon. He must be attuned to the "one intellectual breeze" that blows through "all of animated nature" like several "organic Harps diversely fram'd", as Coleridge states in "The Eolian Harp" (originally written in 1797).[32] These lines are often interpreted as statements of his early panentheistic tendencies. But considering that Coleridge continued to amend the poem all the way until 1828 so that it would more nearly approximate his later theories (Magnuson 3-4), it is safe to assume that Coleridge found that these earlier effusions were amendable to his later convictions.[33] The intelligible and ideal noumenon is indeed incarnated in multiple phenomenal forms, just as the "one intellectual breeze" blows through several "organic Harps," and it is the responsibility of the poet to recognize the singular idea communicating itself through all its manifestations.

However great the poet's responsibility to recognize a singular noumenon in the midst of varying phenomena, this responsibility is not relegated exclusively to her. Coleridge suggests that all men and women of genius, despite their field of study, share an equal obligation to awaken and exercise "in the Beginner's Mind…the faculty of recognizing the same Idea or radical Thought in a number of Things and Terms which he

[31] See pp. 19-21 of *The Symbolic Imagination* where Barth argues that the powers of perception and creation spring from the same source in the Secondary Imagination.

[32] The entire stanza reads: "And what if all of animated nature/ Be but organic Harps diversely framed,/ That tremble into thought, as o'er them sweeps/ Plastic and vast, one intellectual breeze,/ At once the Soul of each, and God of all?" (Lines 44-48).

[33] See pp. 27-43 of Jack Stillinger's *Coleridge and Textual Instability* for a list of all sixteen variants of "The Eolian Harp."

had <never> previously considered as having any affinity or connection; which he had taken, each by itself and insulated, or if he ever had thought of two of them at the same time, had brought them together by the conjunction disjunctive of Contrast or Contrariety" (CN4.4929). Without the assistance of the person who recognizes these affinities, or the "common radical[s]" between seemingly disparate things, the "common man…would either never think of the Gas Lights in the London Shops, and of Water in any relation to each other, or only as Contraries, fire and Water – and such compleat Contraries, that he sports at their conjunction as an instance of difficulty that is humanly an impossibility" (ibid).[34] What the common man and woman do not immediately recognize, the person of genius must communicate to them. Like Shakespeare's Theseus, the genius must first observe that the seeming contraries of "the Lunatic, the Lover, and the Poet" all suggest each other. In other words, he or she must first apprehend the "ONE FORM" of which different phenomenal manifestations "are but Varieties," and then must communicate that vision to others. Chemists communicate their apprehension of the "one form" when they yoke "Water and Flame, the Diamond, the Charcoal, and the mantling Champagne with its ebullient sparkles" all under one chemical theory (ibid). Political theorists and statesmen perceive the "Das Gemeinsame, the All-common" when they catch in one glimpse "all the different Constitutions, Governments, Public Codes, &c, existing or recorded by History" (CN4.4943). Accumulating these particular instantiations from the past and recognizing them as one noumenon "is one way of arriving at the IDEA, State; and an indispensable means of warranting & convincingly communicating the Idea," Coleridge states in an 1823 entry (ibid). In addition to

[34] This notebook entry was most likely written in either 1822 or 1827.

identifying varied manifestations of a noumenon in the past, the man or woman of political genius must remember that the noumenon they perceive – "the IDEA, State" – cannot be confined to its past manifestations. The possibility always exists that "State" may communicate itself anew in some future phenomenal form (ibid). The same holds true for the Christian Church, according to Coleridge. The "Ecclesia Noumenon" (CN4.5039) can manifest itself as multiple Ecclesia Phenomena, depending upon the historical and cultural circumstances that give it a particular 'body.' For example, the established Church of England possesses a highly episcopal structure while Quakers are much more democratic. Religious enthusiasts of any era prioritize the testimony of the Holy Spirit within their own souls before all other authorities, while other Christian denominations friendlier to tradition do not. Each Ecclesia Phenomenon takes its shape from the dispositions and the circumstances of the people, Coleridge says, but all Christian denominations together (including a handful of Roman Catholics, he admits) constitute the Ecclesia Noumenon, Christ's church on earth.[35] In every instance cited above, one noumenal reality manifests itself under various phenomenal forms. The noumenon remains the same while the phenomena, or accidents, change, but it is up to the person of genius to perceive and communicate the unchanging noumenon in the midst of so much fluctuation.[36]

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[35] In Coleridge's *On the Constitution of Church and State* (1830), he defines the fourth characteristic of the Christian Church, or the Ecclesia Noumenon, as "its Catholicity, i.e. universality. It is neither Anglican, Gallican, nor Roman, neither Latin nor Greek…the Church universal is spiritually perfect in every true Church, and of course in any number of such churches, which from circumstance of place, or the community of country or of language," the particular church, or Ecclesia Phaenomenon, takes its local form (124-5).

[36] As evidenced by the figures that appear within these chapters, Coleridge often thought in terms of hierarchies – hierarchies of representation, hierarchies of symbols, hierarchies within nature, hierarchies between God and human beings, and social hierarchies that distinguish geniuses from common men and women. Critics sometimes accuse Coleridge's social hierarchy of being snobbishly aristocratic. It is true

One way that the person of genius can properly steward the gift of perception that he or she has been given and can effectively awaken a similar vision in the "Beginner's Mind" is to constantly seek new phenomenal forms in which to clothe old noumenal truths. Coleridge beings his "Introductory Aphorisms" in *Aids to Reflection* with the statement:

> In philosophy equally as in poetry, it is the highest and most useful prerogative of genius to produce the strongest impressions of novelty, while it rescues admitted truths from the neglect caused by the very circumstance of their universal admission. Extremes meet. Truths, of all others the most awful and interesting, are too often considered as so true, that they lose all the power of truth, and lie bed-ridden in the dormitory of the soul, side by side with the most despised and exploded errors. (11).

The only way to rescue commonplace truths is to clothe them in new phenomenal forms, Coleridge says. For example, in his poem "Lines Suggested by the Last Words of Berengarius" (1827), Coleridge expresses the truth that people of genius (and there are few) enlighten an otherwise dark age in three distinct ways. First, he calls the eleventh-century French theologian, Berengarius, whose teachings on the Eucharist were condemned by the Roman Catholic Church, a "Lynx amid moles!" (Line 5). Then, Coleridge imagines him as the "only [one] disenchanted from the spell" of transubstantiation (Line 25). Finally, Coleridge compares Berengarius to "the weak worm

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that Coleridge defends aspects of aristocratic societies on several occasions for the "Permanence" those with landed interest provide and for the cultivation they sprinkle across society even while he criticizes the vulgarity that common men and women sometimes express. But, as Russell Kirk notes in *The Conservative Mind*, Coleridge believed there was room in the ideal state for both aristocratic and democratic feeling: "the idea of a state, properly understood, is an aristocracy, said Coleridge; democracy is like the healthful blood which circulates through the veins of a system, but which ought never to appear externally" (Kirk 145). As Joshua King argues in *Imagined Spiritual Communities in Britain's Age of Print*, Coleridge imagined a nation in which persons of genius arose democratically, from all social classes, based on their merits and talents, rather than on their heredity. What resulted was still an aristocracy, but a natural aristocracy, one that promoted men and women based on what Emerson calls "natural superiority" (*English Traits* 243), what business managers praise as "outstanding performance reviews" and "showing good potential," and what common sense recognizes as natural differences between people's abilities that equip some for medicine, some for technical trades, and some for the ministry.

that gems the starless night/ [and moves] in the scanty circlet of his light" (Lines 26-27), a circle that others are unable to enter. Each of these figurative expressions expresses the same truth in a different phenomenal form. Each demonstrates a distinct "conversation of an *Idea* into a *Fact*," which is the activity that "constitutes Symbolic *Poesy*" (CN4.4832), Coleridge declares. And by keeping the "conversation" new and relevant, the poet constantly renews the luster on truth so that it is preserved from neglect and powerlessness.

Different phenomena can manifest the same noumenon – in nature, in poetry, in politics, and in the church. This is the law that allows for symbol-making, Coleridge asserts, and also what allows the term 'symbol' to be applied so broadly. Because the law that regulates the relationship between noumena and phenomena exists, Christ's noumenal body can be represented simultaneously in the Eucharist and in the church assembly. It can manifest itself chronologically in a material form and in a resurrected form. In a similar way, following the pattern established by Christ, the human noumenal body can manifest itself both in its earthly form and in its glorified form, each time assuming the circumstances of the system within which it is placed. The symbol's phenomenal variability despite its noumenal consistency prefigures what will happen to the human body in the eschaton; namely, the human noumenal body will continue into the heavenly realm, while the phenomenal body as we know it will fall away, and an immutable form of the noumenal body, more in keeping with its heavenly environment, will appear. As Coleridge states in his marginalia on Robert Leighton, "a celestial Body [shall burgeon] forth thereto the germ of which had been implanted by the redeeming and creative word in this world" (CM3.520). What the circumstances of the heavenly

environment will be, Coleridge does not explicitly state since he lacks experiential knowledge of heaven, but he does seem to suggest that heaven will be governed by noumena. After all, Coleridge argues, Christ has a noumenal body, which he communicates through the Eucharist, angels have immaterial bodies, so they could be noumenal, and God the Father is the original noumenon from which all individual noumena spring. By describing the eschatological body as "celestial" instead of specifically noumenal, Coleridge does leave open the possibility that some extra-noumenal circumstances exist in heaven, which will be incorporated into the glorified body, but he does not suggest what those circumstances might be. Polkinghorne speculates that the celestial body could incorporate the "transmuted 'matter' of the new creation" (117), but Coleridge cannot seem to allow for heavenly circumstances that might be material in any way, at least not in a way that we might understand. While it is true that the celestial body will burgeon forth from the bodily germ "implanted…in this world," that germ, according to Coleridge's usage, seems to be a noumenal germ.

In addition to affirming the supposition that the noumenal body endures in the eschaton, while the temporary and changeable phenomenal body is sloughed off in order to make way for a new celestial form, the symbol also prefigures the sublimation of the phenomenal body by the noumenal body and the glorified body's ultimate transparency to the noumenon (or human personality) shining through it.

In the first chapter, I briefly traced Coleridge's similar descriptions of the symbol's subordination of matter to spirit and the glorified body's subordination of matter to spirit, of the symbol's translucence to spirit and the glorified body's transparency to spirit. The relationship between matter and spirit that I explained in the

first chapter, according to which matter must be subordinated and made translucent to spirit, can be expressed more exactly using the Kantian terms that have served, in this chapter, as the primary vehicles to communicate Coleridge's best guess as to what the glorified body will be. Phenomena (which are mostly, but not entirely material) must be subordinated so completely to their corresponding noumenon (which is spiritual but also has some sort of individuating principle, a body, that sets it apart from all else) that they effectively become translucent (or even transparent) to that noumenon. To produce a glorified human person who is both transparent and still individual is the ultimate goal toward which nature, symbols, and all trades, professions, and human organizations should ideally strive, according to Coleridge. In order to reach this goal, Coleridge identifies three overlapping but still distinguishable steps that a body, or as a prefigurement of the glorified body, a symbol, must go through if a transparent yet perfectly individual human person is ever to be realized. First, phenomena must be subordinated to their corresponding noumenon. Then, all that is temporary, all specks of materiality, all phenomena as we understand them, must be eliminated so that the body can be utterly transparent to divine light shining through it. This final transparency does not mean a loss of individuality, Coleridge argues, but the full realization of that individuality. These three steps – subordination, elimination, and transparency – are absolutely necessary if the human body is to achieve its final, eschatological state. In order to examine this complex process and to defend how individuality can be retained in the midst of it, we once again must have recourse to the Eucharistic symbol.

Coleridge paints the ultimate eschatological orientation of the symbol *in genere* with much greater precision when he concentrates his remarks on the Eucharistic symbol.

In the last portion of his brief fragment on the Eucharist, which I included in its entirety at the beginning of this chapter, Coleridge writes, "the Eucharist is a sublimation (by faith i.e. subjectively) of the 2nd [Epiphany, Christ's utterance in creation] to the third [Epiphany, Christ's incarnation] – a subsumption of the General (Bread & Wine) under the Individual (Flesh & Blood)" (SW2.901-2).[37] Although Coleridge does not use the exact word 'subordination,' he uses two variants of it in this brief but dense conclusion to his explanation of the Eucharistic symbol – 'sublimation' and 'subsumption.'[38] According to Coleridge, Eucharistic subordination can be described in two ways, the first being what he calls the sublimation of creation to Christ's incarnation. In other words, phenomenal bread and wine (the products of creation) are sublimated to the spiritual presence of Christ who joined himself to matter in a dramatic way at the incarnation and who continues to join himself to matter in the Eucharist so that he can elevate all matter toward a more spiritual plane and can ultimately redeem humanity. "Sublimely did the Fathers call the Eucharist, the extension of the Incarnation," Coleridge writes in the margins of Luther's *Colloquia Mensalia*, "only I would have preferred the perpetuation & application of the Incarnation" (CM3.758, c. 1819-1829). Sublimation of the phenomenal is part and parcel of creation's elevation toward the noumenal.

The second Eucharistic subordination Coleridge describes as the "subsumption" of the general by the individual, or as the subordination of bread and wine (tokens of

[37] So central are *sub*ordination, *sub*limation, *sub*sumption, and other related words to Coleridge's understanding of the Anglican Eucharist that he refers to the sacramental mystery that makes Christ present through the instruments of bread and wine as "Neither Trans- nor Con- but *Sub*stantiation" [italics mine] in a notebook entry assumed to have been written sometime between 1819 and 1820 (CN4.4633).

[38] These words are not strictly synonymous, but Coleridge varies his word choice and uses all three of these words to describe the same reality in different entries. Even though he argues for the "de-synonymization" of words, he often uses them interchangeably and not always consistently, as other systematizing philosophers might.

general creation) to Christ's flesh and blood (called "the Individual" because it belongs to an individual). First, the "General (Bread & Wine)" are at once representatives for the entire phenomenal world and the particular phenomenal things that must be subsumed by the noumenon of Christ's body and blood so that spirit is pre-eminent. Bread and wine's subsumption by Christ's body and blood prophesies that, ultimately, all creation will be subsumed "under the Individual." Coleridge could be referring to Christ as the "Individual" since his sentence structure aligns this term with both "Flesh & Blood" and Christ's Incarnation. But, elsewhere Coleridge implies that there is an additional layer to the word 'Individual.' Christ is *the* Individual (the noumenon) in whom all particular human beings will one day find the ground and source of their individuality. According to this version of the word 'Individual,' written six years after his fragment on the Eucharist, "the final Cause of the Earth" is fulfilled when a single human pair, man and woman, together representing all of humanity, fully realizes his and her individuality. Assigning a specific date to his notebook entry, May 8, 1827, Coleridge asserts, "The Importance of an Individual! – Could only a single Man and a single Woman realize in him and in her self the potential Humanity, the remaining Myriads of men might be *sloughed* – yet the *Kind* survive and the final Cause of the Earth have been consummated" (CN5.5507). Earthly creation is subordinated to, or ordered toward, the realization of the human person (as I argued in the last chapter), and the man and woman are subordinated to the Divine Humanity, Christ, the ground of their particular individuality. They are subordinated to Christ and united with Christ as the noumenal Divine Humanity from whom they have received their individual humanity, but they do not get erased in him. Instead, man and woman each become "a distinctity in the

Pleroma, a Child of God," Coleridge states in a May 29, 1833 notebook entry (CN5.5.6686). The only way they can become "distinctities" is if they retain their noumenal bodies, which establish some type of boundary around each individual's personhood. Each individual noumenal body, then, is subordinated to the original noumenon – Christ, the Divine Humanity – without losing his/her noumenal body, that which distinguishes him/her from all other bodies, albeit immaterially. [39]

Along with the subordination of the phenomenal body to the noumenal body and the subordination of everything to Christ comes an accompanying elimination. In his May 8, 1827 entry, Coleridge speaks of sloughing the peripheral "Myriads of men" because they are not essential to the realization of the single man and woman's potential humanity. Coleridge consistently employs such words as "sloughing," "eliminating," "filtering," and even "defecating" to describe the process by which everything that is not essential to the human being is subordinated and then purged in his/her translation into the afterlife.[40] In a June 1830 notebook entry, Coleridge describes what, exactly, must be purged in order for this translation to occur. "Only imperfection, and the *negations* of Reality are left behind in the *sublimation*, or filtration *a supra*, et per ascensum, of the Creaturely," he explains (CN5.6332). Five to ten years earlier, Coleridge finds "a peculiarly happy and appropriate illustration…in the frequent Sloughings and Moultings

[39] Coleridge writes in a March 1832 notebook entry, "[God's] perpetual Presence, as the Supreme Reason, is the Substance, the Noumenon of which all the Laws of Nature are the Perspective & revealing Phaenomenon" (CN5.6666). One month earlier, Coleridge describes "the Alterity [another name for Christ], Reason which *is*, which is Being and the ground" as "the noumenon, of all that appears *to be*" (CN5.6652).

[40] For Coleridge's shocking description of fleshly and spiritual elimination as a "defecation," see the poetic fragment he left in an 1821-1822 notebook entry: "Whene'er the Self, that stands twixt God and Thee,/ Defecates to a pure Transparency/ That intercepts no light and adds no stain - / There Reason is; and then begins her reign!" (CN4.4844).

of the Caterpillar, and not of *the Skin only*, but of the Jaws, palpi, antennae, yea, the very Skull and the Spiracles" (CN4.4824). Despite the caterpillar's aggressive sloughing of all its phenomenal parts, "the vital principle, the Psyche and whatever in the Larva is essential to its Growth survives" (ibid). The natural illustration provided by the caterpillar prophecies that a "germ of another and higher Individuum" is also implanted within the earthly human person, and that higher Individuum is the noumenal (spiritual) body (ibid).

Coleridge perceived a tight correlation between subordination and elimination; the phenomenal parts that are originally subordinated to a corresponding noumenon (that which is essential) will eventually be eliminated, or sloughed, when human beings pass over into their eschatological state. In one of his treatises on the Eucharist, Jeremy Taylor graphically contrasts the phenomenal bread and wine, which is manducated, "descends into the guts," and then passes "*in latrinam*" with the spiritual body and blood of Christ, which passes not into the latrine but incorporates itself irrevocably with the one who receives the sacrament in faith (*RP* 9.1). The essential part of the Eucharist, therefore, is not the phenomenal bread and wine, but what Coleridge calls the noumenal body and blood. According to Taylor, all that is non-essential, namely the phenomenal accidents of the sacrament, is literally defecated. To my knowledge, Coleridge does not go so far as to meditate upon the defecation of phenomenal bread and wine, but as Nicholas Halmi notes, he does display an "extended and thoroughly tortuous effort to avoid identifying the symbol in nature with its most obvious specifically Christian analogue, the Eucharist" ("Greek Myths" 8).[41] Halmi argues that Coleridge's attempts to distance the "symbol in

[41] See also Halmi's "Coleridge on Allegory and Symbol" where he states, "But while referring to the Eucharist, from the 1820s till his death, as a symbol and defining it as 'a part, or particular instance selected as representative of the whole, of which whole however it is itself an actual, or real part' (CM1.862, 1826), Coleridge steadfastly disallowed the sacramental elements the consubstantiality he

nature" from the Eucharist prove that his Christianity and literary theory are ultimately irreconcilable. Either the Eucharist is not a symbol or it is a different kind of symbol, at odds with everything else Coleridge identifies as such, Halmi concludes. Weighing Coleridge's collected comments on the symbol, the Eucharist, and how both prefigure the glorified body, I would respond that Coleridge does not put forth a "thoroughly tortuous effort" to avoid identifying the *symbol* with the Eucharist, but to avoid identifying *nature* with the Eucharist.[42] The phenomenal things found in the natural world, among them bread and wine, are not identical with the noumenal realities in which they participate. In fact, all phenomenal things must ultimately be sloughed off, or defecated, if a new, spiritual creation is to emerge. Coleridge makes this point very clear within the context of Baptism when he writes on Sunday night, October 24, 1830,

> Now in order to this *new* life, in order to be *born anew*/ equivalent to and indeed supposing a new CREATION on the part of the Creative WORD (see Genesis I.) the Old Adam must be reduced to a state of *Indifference*, analogous to the Indistinction (the Face of the Waters) on which the Spirit of God moved - /i.e. impregnated, predisposed –. Now of this Water is a Symbol – and (add) the Menstruum – : cleansing by precipitating & destroying internal *false* organization (morbid texture) by dissolution – and thus preparing for the new Creation, as soon as the eliciting Light, [(]Verbum Lucificum) completes the process. (CN5.6493).

attributed to scriptural and natural symbols" (356). I have three objections to Halmi's statement. First of all, Coleridge first referred to the Eucharist as a symbol in an 1810 notebook entry and continued to refer to it as such until his death (CN3.3765). Secondly, Coleridge took issue with the term 'consubstantiality' and would not therefore have declared consubstantiality as the *sine qua non* condition of the symbol. Thirdly, when Coleridge declares that the sacramental elements (or phenomena) are not "of the same substance" as the noumenal body and blood of Christ, he is not making any statement that he wouldn't equally apply to all symbols. Phenomena are never "of the same substance" as noumena, but through their participation in noumena, they can be temporarily united with and can shadow forth the reality of those noumena in a tangible way.

[42] Coleridge would also add that the general symbol and the Eucharist differ in very significant ways, a point I will discuss at greater length in the Chapter Six. Despite these differences, Coleridge consistently emphasizes that the symbol writ large and the Eucharist follow the same laws of symbolic representation, participation, and conveyance, even though they are not identical.

Obviously, Coleridge is speaking of two types of elimination, one spiritual and the other natural. The "Old Adam," or the sinful nature within each individual, must be "reduced to a state of Indifference," and then the phenomenal body (the "morbid texture") must be dissolved. What is true of Baptism is also true of the Eucharist, since as Coleridge says in his commentary on Jeremy Taylor's *Polemicall Discourses*, Baptism signals a person's initiation into a new life, while the Eucharist is the means by which the person continues in that life (CM5.650). Elimination is not the end of these sacraments, however. Both spiritual and natural elimination occur only so that a new creation can emerge.

This new creation is a transparent creation. Coleridge reaffirms the truth that phenomenal elimination must precede transparency in a number of notebook entries. In a poetic fragment, most likely written sometime between 1821 and 1822, Coleridge states,

> Whene'er the Self, that stands twixt God and Thee,
> Defecates to a pure Transparency
> That intercepts no light and adds no stain –
> There Reason is; and then begins *her* reign! (CN4.4844).

What Coleridge means by the "Self" in this fragment is the principle of corruption and division, both physical and spiritual, which stands between God and the essential person, referred to as "Thee." Elsewhere, Coleridge distinguishes between two types of "selves": the "*real* Self" ("Thee" in his poetic fragment) and the "*apparent* Self" (CN5.5581, August 1827). The "*real* Self" can be equated with "the Principle, the Differential, of my Individuality" (CN5.5522, June 1827), or what Coleridge likes to call the *Principium Individuum*.[43] To the "*real* Self," which is noumenal, Coleridge opposes the "*apparent*

[43] Coleridge participates in an ongoing debate with himself about what, exactly the Principium Individuum might be. Is it the soul, he wonders in the same notebook entry, dated June 1827? Could it be soul plus mind, which would equal consciousness? Could it be based in will? Ultimately, I think he would define the Principium Individuum as the noumenal body, or personality, since that concept includes some

Self," which is associated with phenomena, accidents, the senses, and non-essential attributes. This "apparent Self" must be eliminated both from the psyche (in the form of the Old Adam) and from the body (in the form of death and corruption) before the real and transparent "Self" can emerge. Coleridge further explains his understanding of the two-fold "human 'I am'" in the same notebook entry cited above, written sometime in August of 1827:

> Now the finiteness of a human 'I-am' is two-fold, first that *positive* finis, which the I AM itself constitutes, fines suos ipse sibi point in se affirmando[44]… -- and which is essential to all personal Being, even to the the Eternal I AM – and secondly, the negative function, or limit of defect. This latter it is which gives as it were the frame-work to the Idea, the partitions, the obscurations & occultations, and subjective division into a number of successive Ideas…this latter Finiteness, like the outlines in a geometrical figure, constitutes our divided Individuality, as opposed to the Individuality which subsists by distinction without division or breach of Unity in the Sons of God in the Pleroma or Logos. (CN5.5581).

In the eschaton, the "I am", "the Individuality that subsists by distinction without division or breach of Unity," the "real Self," and the noumenal body will remain; but first, the "divided Individuality," the "apparent Self," and the phenomenal body (which partakes of both spirit and matter, as I noted earlier) must be sloughed off.[45] The phenomenal Self, with its "limit of defect," plagues humanity with multiple "partitions…obscurations & occultations" that separate the "*real* Self" from Absolute Being. Only by defecating the phenomenal body "to a pure Transparency," can human beings hope to enjoy "Unity in the Sons of God in the Pleroma or Logos." Since human beings cannot escape from their

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form of embodiment (which human beings, as creatures, must possess), an ideal, noumenal component, and individuality.

[44] The Latin can be translated as "it places its own limits to itself in affirming itself" (Coburn and Christensen, Note 5581).

[45] Here is another instance when Coleridge uses several terms appositionally.

phenomenal selves while they are on earth, this defecation must wait until death, after which the redeemed can revel in the "Transparency/ That intercepts no light and adds no stain." Of course, as the previous chapter stated, human participation now in ultimate redemption draws into the present the future effects of that defecation and transparency, so that we can say that even now, the purging process has commenced and Reason's reign has begun. Strictly speaking, however, the process cannot be completed until the eschaton.

Coleridge returns to the idea of eschatological bodily transparency in a later notebook entry, written in May of 1828. Jesus' revelations while on Earth, Coleridge says, -- his "Incarnation…Death, Resurrection, and Ascension into Glory" – constitute the singular "Revelation of the Eternal in Time, with the gradual thinning, defecation and final transparency of the Medium, with the restoration of the Pleroma by the perfection of the personality as the Distinctity and the Union with God in, through and with the Son of God & the Divine Humanity as the Unity" (CN5.5868). Within this passage's immediate context, the medium that becomes transparent is time, but Jesus' revelations, taken collectively, also display the "thinning, defecation and final transparency" of his body. Suffering the same psychic and physical weaknesses as all human beings, yet without sin, Jesus' phenomenal body thins at his death, is defecated at the Resurrection and is translated by the Ascension into its final celestial and transparent state.

Coleridge never explicitly states that the Eucharist is an emblem and foretaste of the human person's ultimate transparency, but in his comments on the Eucharist, Coleridge insists time and time again, that the eyes of the faithful should never be fixed on the phenomena of the sacrament, but those phenomena should always conduct the

faithful person's vision to the noumenal realities that shine through them. This is why Hooker and Taylor continuously refer to the Eucharistic elements as "conducts," "instruments," "conveyors," or as Lancelot Andrewes, the seventeenth-century divine, calls them, 'conduits." In his 1616 sermon on John 20:22,[46] Andrewes declares that "the Sacraments…are unto others the conduits of grace, to make them fructify in all good works…though themselves remain unfruitful" (3.278). Just as "the pipes of wood or lead, that be transmitting the water make the garden to bear both herbs and flowers, though themselves never bear any" (ibid), so is the Eucharist merely a conduit, never an object which should draw anyone's gaze. In this sense, the Eucharist is, for all practical purposes, transparent. Once it has served its purpose, which is to be the normal means by which Christ communicates his redeeming grace to the faithful, it too will dissolve. Coleridge observes in July 1830, "The Law and a Ceremonial Ritual [like the Eucharist] grounded on Law may lead toward the Promised Land, but can never themselves pass into it" (CN5.6382). The place for the Sacrament is on earth. "Where but on earth could the Regenerate effectually receive the Eucharist of det[achment] from N[ature]," Coleridge wonders in an April 1827 notebook entry. "In heaven! There there is *no* nature" (CN5.5501). The phenomena everywhere present in nature will eventually be sloughed off, the natural elements of bread and wine will be sloughed off, the Eucharist, which is itself composed of multiple phenomena, will be sloughed off. Even though sacramental phenomena possess the unparalleled dignity of being "the visible Words of the <invisible> Word that was in the Beginning, Symbols in time & historic fact of the

[46] John 20:21-22 reads, "Then said Jesus to them again, Peace be unto you: as my Father hath sent me, even so send I you. And when he had said this, he breathed on them, and saith unto them, Receive ye the Holy Ghost."

redemptive functions, passions, and procedures of the Lamb crucified from the foundation of the World" (CM2.279, 1831-32), they, like all phenomena, like the phenomenal symbol, will be sloughed off.

As I followed the human body through 1) its subordination of phenomena to noumena 2) to the elimination of all phenomena and 3) to the noumenal body's transparency to the divine, I will follow the Coleridgean symbol through the same three stages. Since Coleridge refers to the symbol as an "anticipation" and "prefigurement" of human eschatological reality and since the symbol resembles the human body in several fundamental ways (as I argued in chapter one) without being identical to it, we find the same law in the symbol, operative in three stages, as we do in the human body.

In his second volume of the *Biographia Literaria*, Coleridge defines beauty as "the subjection of matter to spirit so as to be transformed into a symbol, in and through which the spirit reveals itself" (BL 2.239). When the "the material components of symbols" are not properly subordinated to spirit, they attract "undue attention" to themselves and consequently "distract attention from their proper spiritual counterparts," Douglas Wilson asserts (47). In order for a symbol to function properly, then, it must display "a proper subordination of the less to the more worthy" (CN5.5794), the less worthy component being its material, or phenomenal, appearance in the world, and the more worthy component being its spirit, or animating noumenon. In a very real sense, symbols testify to what human beings themselves should become, a harmonious subordination of accidental phenomena (such as eye color, skin, and muscle) to the ideal noumenon that invisibly sets the boundaries for each person's individuality. According to Coleridge, symbols also assist in teaching the human being to subordinate the

phenomenal world to the more essential noumena, thereby playing a pivotal role in the elevation and redemption of the human person.

As the best of teachers often do, symbols first introduce the human mind to otherwise inaccessible ideas by connecting those ideas to concrete, material forms. Ideas such as resurrection into a new life have a much firmer hold on the mind if they are made visible through the physical transformation of a caterpillar into a butterfly; therefore, a good teacher knows to introduce a child to a cocooned caterpillar first before introducing the otherwise abstract idea of resurrection. That way the idea has something concrete to attach itself to in the mind of the child. Matter gives a shape to a particular noumenon "whereby it can manifest its being" (CN4.4818) to the human mind and without which that being is either incommunicable or anchorless. "Can you imagine Running or Sitting still without Tom or May, or any one else!" Coleridge writes in a March 1826 notebook entry (CN4.5343). No, the idea of running or the idea of sitting needs a Tom or May to incarnate it so that it *can* be made available to the imagination.

Once the idea has manifested itself in concrete form, we have something upon which to fix our attention. Just as a diagram of a particular circle, drawn however sketchily on paper, helps the mind to focus on the original idea of the circle, so other phenomenal forms help the mind to sustain its attention on a particular idea once the idea has been introduced (CN3.4047, January 1811). Matter also gives ideas the quality of what Coleridge calls *outness*, by which the embodied idea is given an objective reality apart from the mind. When poets embody ideas in phenomenal symbols, they make that idea "more than Thought" and give it "a reality sui generis," Coleridge remarks in an 1813 lecture (*Lects 1808-19* 1.540). Once it achieves this *outness*, it can then be

contemplated. And once it is contemplated, and the mind has been drawn from what is phenomenal and temporal to what is noumenal and permanent, which is the goal of contemplation, the symbol has achieved its end: "The Temporal & Phaenomenal [has become] the Means to, and the organic Means of, the Spiritual and Everlasting" (CN5.5695, December 1827). Through the symbol, ideas are conveyed downward into matter, and the mind is elevated upward to the ideal. Constructing appropriate symbols that first attract the mind with sensible objects and then draw the mind away from the sensible into the realm of the super-sensible requires genius and artistry, Coleridge states in the fall of 1833, shortly before his death. The pure *Idea* in and of itself "cannot be conveyed; but there are magic sounds & magic Combinations of Sounds that have power either to awaken <the Idea> (i.e. to bring it from it's [sic] potential <Being> to actual life) in the congenerous minds/, or to raise, determine, and direct the mind to the Beholding of the Idea" (CN5.6754). The poet knows which combinations of sounds are more likely to draw the mind away from matter and to transition it "to an inward and spiritual Faith" (CN4.5287, December 1825). This is the function of "the Symbolical Genus generally, <having [its] source invisible & [its] seat in Individuals>" (ibid). In other words, the symbol attracts the human mind with phenomena and then teaches it to subordinate those phenomena to the noumena communicating themselves through those particular phenomenal forms.

Ultimately, the most effective symbols will continue to subordinate phenomena to noumena until the human person no longer relies on the attractiveness and potency of the sensible phenomena, but dwells almost exclusively on noumenal realities. The purpose of the symbol is to teach any given person to "love X [the divine] in A, in B, in C, in D. &c

&c" so that he or she "ultimately love[s] X in and for itself," Coleridge writes in October 1830 (CN5.6494). Drawing an individual's gaze toward animating noumena draws it away from the phenomenal world and toward God. Through its gradual elimination of the phenomenal in favor of the noumenal, the symbol helps to actualize what Coleridge considers to be one of the most important tenets of the Estecean Philosophy: "that Life beings in detachment from Nature and ends in unition with God" (CN5.5868, May 1828). The symbol actively participates in the task of weaning the human person off of phenomenal things so that he/she will be ready for their elimination and the advent of a spiritual kingdom. Concurrently, the symbol attaches the mind and feelings to ideal realities. Through its operation, "Ideas may become as vivid & distinct, & the feelings accompanying them as vivid, as original Impressions – And this may finally make a man independent of his Senses – one use of poetry" (CM2.959, 1799-1802).[47] Poetry participates in the created world's overall endeavor to withdraw people's hearts and minds from matter and to attach them firmly to the eschatological reality that is to come.

Once symbols have served their earthly purpose, they too will cease to exist. Like the Eucharist, like all phenomenal acts and forms, like all prophecies (CN5.6024), symbols will fall away to make room for the direct "beatifific [sic] vision of God's immediate Presence which constitutes the Heaven of spirits made perfect," Coleridge asserts in an October 1830 notebook entry (CN5.6471). Instead of glimpsing eternal realities through the symbolic veil, redeemed human beings will be able to see God face

[47] The dates for this particular marginal entry are noticeably earlier than most of the texts I cite. Whalley most likely settles on 1799-1802 for Coleridge's entry because these were the years during which Coleridge was most interested in David Hartley (whose book Coleridge is here annotating). Considering that most of Coleridge's marginalia can be traced to later in his life (at least to after 1800) and that Whalley expresses some uncertainty as to when this particular entry was written, Coleridge could have inscribed the entry later than Whalley indicates.

to face (1 Corinthians 13:12). Until that moment comes, the closest humanity can come to seeing God, the original Noumeon, and all of his derivative noumena is through the symbol. On earth, the symbol "is a shrine or more or less transparent veil, thro' which the divine Attributes reveal their presence, more or less bedimmed by the imperfect Medium" (ibid). The symbol's transparency, or its translucence, a term Coleridge employs more often to refer to the symbol,[48] is therefore absolutely essential because the more translucent the symbol, the clearer a person's apprehension of the "divine Attributes" is. The purpose of phenomena's subordination and "thinning or defecation" to the point that it becomes translucent is so that the phenomena cease to interfere with but actually facilitate the communication of the noumenon, which, in a sense, becomes "all in all," to use St. Paul's eschatologically suggestive phrase (1 Corinthians 15:28). Obviously, a noumenon can reveal itself most readily through a translucent medium, so the artistic ideal is to create a symbol that is minimally "bedimmed" and maximally translucent. "*'Forma formans per formam formatam translucens*,'[49] is the definition and perfection of *ideal* art," Coleridge writes in the *Biographia Literaria* (BL 2.215). Four to five years

[48] It is interesting to note that while Coleridge often uses the term 'translucence' to describe the ideal symbol, he opts for the word 'transparent' to describe the fully realized, eschatological body. Perhaps Coleridge most often refers to symbols as translucent rather than transparent because symbols, being material, cannot escape the specks of their materiality. Light can shine through the symbol's phenomena, but the earthly specks that cannot be purged from those phenomena prevent the symbol from being entirely transparent. As I mentioned in chapter one, in his commentary on Lacunza, Coleridge describes the symbol's translucence as "Supernatural light shining thro' the Human flesh-panes, but not removing the waving lines or even every tiny speck, knot, or bulb of temporary & individual" (CM3.438, 1827). Although supernatural light can shine through the symbol so that it becomes translucent to that light, the symbol's translucence does not cancel out the tiny specks, knots, and bulbs that always accompany whatever is "temporary & individual." These specks declare that symbols are not exactly the same as the noumenon they represent. The "turbid specks" in Scripture, for instance, prove "most useful," Coleridge says during the summer of 1827, because they "prevent us from confounding the divine Light with the human Medium [the Scripture writer]" (CN5.5595). Every natural object and every product of earthly beings, even Scripture, is plagued by "specks" of circumstantiality, even though it still "transmits the Light" of its corresponding noumenon (ibid).

[49] W. J. Bate translates this phrase as, "The forming form shining through the formed form" (BL 2.215fn3).

after publishing the *Biographia* (1817), Coleridge still describes the "perfect Symbol" as that "in which the Shape is but the Translucence of the inmost or constituent Form" (CN4.4839). The only way to achieve a maximum degree of translucence is for the poet to excrete all that is not essential to the symbol. In an April 1830 notebook entry, Coleridge compares his task as a skillful poet to that of the sculptor: "By successive Chipping the rude Block becomes an Apollo or a Venus. By leaving behind I transmute a turbid Drench into a chrystalline Draught, the Nectar of the Muses. The parts are another's: the Whole is mine. To eject is as much a living Power, as to assimilate: to excrete as to absorb. *Give* therefore honor due to the Filter-poet, ΕΣΤΗΣΕ" (CN5.6280). Only by eliminating that which is "rude," "turbid," and obscure, all those superfluous specks of materiality, can the symbol become a "chrystalline Draught" translucent to the light shining through it.

By drawing the human person away from temporary phenomena and fixing her heart and mind on the enduring noumena, the symbol prepares a person for eternity. At the same time, the symbol stands as an earthly prophecy of the kingdom of heaven which is to come. As the symbol's phenomena must be subordinated to its noumenon, so analogously must the phenomenal body be subordinated to the noumenal body, and all must be subordinated to Christ. As the poet must excrete all the peripheral matter that keeps the symbol from being translucent, so analogously must the "phenomenal Self" be eliminated if the "real Self" is to emerge. As the symbol acts as a translucent medium for divine light, so analogously must the eschatological body become utterly transparent to God shining through it. And as the symbol retains its unique integrity even while it reveals and partakes in a higher principle, so the redeemed and glorified person becomes

the very image of Christ, the Divine Humanity, without compromising the individuality that establishes her as a unique "I am." The Coleridgean symbol stands both as a prophecy and a prefigurement of eschatological reality even while it functions as an effectual means to fulfill that prophecy.

CHAPTER SIX

How Anglican and Eucharistic is Coleridge's Symbol?

Studying Coleridge's collected remarks on the Eucharistic symbol and on the symbol *in genere* within the context of what Hooker and Taylor have written about the sacramental symbol draws into sharper relief some of the general symbol's otherwise dim contours. Namely, Anglican theology reveals what it means for the Coleridgean symbol to represent but not be identical with a spiritual reality, what it means for a symbol to participate in and to be assimilated to the same spiritual reality, what it means for a symbol to convey matter and the human mind to the permanent and universal noumena behind all phenomenal appearances, and what it means for the symbol to prefigure the fulfillment of all earthly and human striving in the resurrected, celestial body. Overall, pairing Coleridge's remarks about the Eucharist with Hooker's and Taylor's remarks about the Eucharist – and placing Coleridge's various attempts to define exactly what a symbol is side-by-side with these remarks – highlights the eschatological orientation of the symbol writ large.

Valid criticisms could be made of Coleridge's system of upward assimilation, which I have been sketching in the previous chapters. Some critics may remark that it's naively optimistic. "Nature, red in tooth and claw" does not seem to make a noticeable appearance in his system (Tennyson, *In Memoriam*, canto 56, line 15). Others may insist that Coleridge's preference for spirit over matter betrays a strain of gnosticism in his thought. Let me begin by addressing questions about his optimism.

In many ways, Coleridge's belief in the upward assimilation of bread and wine, nature, and the symbol toward some heavenly reality does appear to be a bit naïve and thoroughly infected with nineteenth-century beliefs in perpetual progress. I do not deny that Coleridge imbibed a certain amount of progressivism from the culture in which he lived, but he was not alone. The leading scientists of his day, including evolutionists and materialists such as William Lawrence, believed that matter's organization moved up a hierarchy, continuing to increase in complexity until it finally emerged as what most people call "spirit" or "soul." It was not until 1850 that the German physicist Rudolf Claus proposed that thermal energy is actually lost when work is performed, thus introducing the concept of entropy (Drake). And not until 1859 did Charles Darwin publish his theory of natural selection in *On the Origin of Species.* Had Coleridge not died in 1834, these discoveries would most likely have shaken the metaphysical ground upon which Coleridge constructed his model of nature as benevolent, which, in turn, would have affected his belief in unilateral progress and, I would suspect, his theory of the symbol. This is not to say that Coleridge was blind to "the Spirit of Chaos" present in nature (CN5.5632, November 1827), but his Christian faith led him to believe that nature had been and was being redeemed. Hence, he located the "Commencement of Redemption" in the creation of the natural world (CM2.562), and he claimed that a redeemed nature benevolently contributed to the redemption of humanity. Still, insofar as Coleridge's theory of the unilateral progress and benevolence of the natural world has been disproved by science, I think we can question the validity of the system Coleridge constructs.

While it may seem strange to accuse someone who believed in redeemed nature's benevolence of simultaneously displaying strains of gnosticism, the charge would, in all likelihood, be hard for Coleridge to refute. Although he rejects gnostic attitudes toward the natural world in multiple notebook entries and although he praises matter for the many goods it provides, he still ultimately rejects matter's perdurance in the eschaton and repeatedly displays a marked frustration with and denigration of material existence, especially in his later notebooks entries. In March of 1828, Coleridge accuses the Manicheans of falling into the error of "denouncing Nature as if she had remained in Hades" rather than being redeemed by Christ (CN5.5794). And in November of 1829, he asserts that both Manicheans and gnostics together commit "the proud blunder of substituting a spiritual Ideal for the Road of Approximation… [undertaken] by a mixt Creature, spirit & Flesh" (CN5.6143). Rather than rejecting the body, the appropriate way to deal with the dichotomies of spirit and flesh, Coleridge says, is "Not to extinguish, no, not even to reduce to slavery, the body = the desire of Sensation, or Self-finding, & the sensations of the desire, but 'to keep it in subjection'" (ibid). As long as it is kept "subservient, the lower to the higher, & conducive, the higher to the lower" (CN4.5072, December 1823), Coleridge believes the physical body can constitute a tremendous good.

As I briefly stated in the last chapter, material bodies can give a visual outness to things in order to distinguish them "from the dark Adyt" of a person's own being (CN3.4166, October 1812).[1] Awareness that something (or someone) can have an objective reality beyond a person's subjective consciousness and can make claims upon him or her lies at the root of all moral understanding, so material bodies provide an

[1] "Adyt" comes from the Latin 'adytum,' meaning the innermost sanctum of a temple where oracles were announced.

invaluable service to civil society. They also serve the individual, for as Coleridge says, "our Consciousness has it's [sic] root in the Body" (CN5.6457, Sept 1830). Anthony John Harding elaborates upon this claim in an article entitled "Coleridge, the Afterlife, and the Meaning of 'Hades.'" According to Harding, the material body serves a purpose here on earth because it "has itself an active function (like Schelling's "opposing activity") in the emergence of human consciousness, of individualization, and (through individualization) of the spiritual" (217). First, a person's awareness of the bodies of others as separate from her own body leads her to the consciousness that her body and the inner world of her mind, the components of her "I," are distinct from any other creature. Secondly, the material existence of her body provides a boundary between herself and others so that her "I" can become more individualized, just as the material walls of organs in more complex creatures allow for the greater specialization and development of those organs' distinct functions. In this way, material bodies usher in consciousness of the self and allow for the development and greater individualization of a person's "I." Even matter's dissolution promotes a positive good, says Coleridge. By contemplating the decay of all natural things, from the "Mole Hill" to the "everlasting Mountains," the human mind can be awakened to "the idea of permanence" and can become aware of "the true permanence of our own essential Being" (CN5.6687, May 1833). Because matter plays such a seminal role in introducing objective reality to the human mind, in grounding consciousness, and in first introducing the mind to the contemplation of spiritual things, Coleridge grants material bodies tremendous dignity,[2] at least during "the dispensation in the flesh"

[2] See Coleridge's October 1827 notebook entry, where he writes, "in <the Soul's> existing copula with Nature, as her present Base, out of which she rises as the animal flowers of the Zoolithe out of the stony pediment and half-stony Stem, this spiritual Light is conditioned by the sensible Light, and by the active state of the Organs of Sense, these being associated with the intuition of Objective Being, and among

(CN5.6568, December 1830). After the dispensation in the flesh has run its course, matter must, of necessity, cease to exist, he says. According to Coleridge, the "living Pattern" that gave "brute matter" its initial shape must be "emancipated" into "Spirit collapsing & unified with the Form – yet still retaining distinct numerical subsistency" (CN5.6381, July 1830).

Despite his friendly feelings toward earthly material bodies, Coleridge's insistence that a person's material body and all that is subject to change and mortality must be destroyed in order to prepare for a new spiritual creation (springing from the old, like a plant from a seed) does expose Coleridge to charges of gnosticism that are difficult to refute (CN5.6493, October 1830). For example, in a poetic fragment, inscribed into a September 1823 memorandum book, Coleridge refers to "This snail-like House, not built with Hands,/ This Body that does me grievous wrong" (CN4.4996). Four years later, he questions what "can be imagined to be the *uses* of the Body? *A Sheath*? an Interpreter in our communion with lower Natures?" (CN5.5671, November 1827). And in the years preceding his death, he regularly pleaded to be released from his body, citing Paul's recognizable passage from Romans 7:24, "Who shall deliver me from the Body of this Death – from this Death of the Body?" (CN5.5671).[3] Most likely, Coleridge's ongoing intestinal complaints, his unsuccessful attempts to kick his opium addiction, and his

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the primary means ordained by Providence [to elevate the mind to spiritual things]. - What dignity, and how incomparably beyond the eulogies of the Materialist, does this view give the Senses!" (CN5.5618). Material things are the "primary means ordained by Providence" to supply knowledge of supersensible things and to elevate the mind from gross, material conceptions to the apprehension of spiritual truths. According to Coleridge, this view of matter confers more dignity upon it than that which is offered by the materialists.

[3] Coleridge also cites Romans 7:24 in CN5.6244, CN5.6273, CN5.6329, and CN5.6745. These passages span the years 1827-1833.

failing physical health toward the end of his life contributed to his assertion that "St. Paul taught & held that there was to be a redemption *from* the Body" (CN5.6034, italics mine).[4] Yet, this assertion paired with his other remarks does reveal a strain of gnosticism in Coleridge's thought that he was either unwilling to admit to or of which he was most likely unware.

In addition to these critiques of the Coleridgean model I have sketched, two objections could be levelled against the premises upon which I am basing my claim that Coleridge's theory of the symbol was likely informed by his reading of Hooker and Taylor and that the Coleridgean symbol and the Eucharistic symbol can be compared fruitfully without collapsing distinctions between the two. First of all, some may argue that by pointing out the convergence of Coleridge's thought with two Anglican theologians who exerted tremendous influence during the seventeenth, eighteenth, and nineteenth centuries, I am painting Coleridge as a more mainstream Anglican than he actually was. Secondly, they may argue that the presence of so many parallels between the Eucharistic symbol and the Coleridgean symbol writ large dangerously equates the Eucharist with any other natural or man-made symbol. If the Eucharist according to Coleridge really is no more than a heightened literary or natural symbol, then Coleridge is guilty of "secularizing" the Eucharist.[5]

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[4] See CN5.6329, where Coleridge writes, "Saturday and Sunday – too ill to do more than be still in order to be still – combating against the commencing Unstillness in the 'Body of this Death'" (June 1830).

[5] In his canonical work on Romantic literature, *Natural Supernaturalism*, M. H. Abrams asserts that the Romantic imagination secularized traditionally religious themes and images. According to Abrams, "The Romantic enterprise was [characterized by]…the resolve to give up what one was convinced one had to give up of the dogmatic understructure of Christianity, yet to save what one could save of its experiential relevance and values," (68). If this was indeed the "Romantic enterprise," Coleridge exempted himself from it and instead attempted to re-frame secular pursuits within an ultimately Christian paradigm (without sacrificing the autonomy of the secular sphere).

First, I will address questions about Coleridge's Anglicanism. My argument through the preceding chapters has sprung from the proposition that there is some evidence to confirm that Coleridge developed his theory of the symbol in conversation with Hooker and Taylor and that these theologians drew into sharper focus eschatological vistas for the symbol writ large. But how Anglican was Coleridge, really? Was his theology traditional or was it eclectic, as James Boulger asserts? In *Coleridge as Religious Thinker*, Boulger argues that "Coleridge's method [of religious enquiry] isolated him from traditional theists" (124). This method, according to Boulger, relied upon "An eclectic blending of intellect, will, and emotions" (93), which was more likely to find fault with other theologians than to suggest that they shared any sort of common ground (178).[6] When Coleridge did borrow "some concepts from traditional Christian metaphysics," says Boulger, he appropriated them for "his own purposes" (138), as he might appropriate Kant's metaphysics or Schlegel's literary theory. In the end, Boulger's argument seems to be that Coleridge was a maverick who was more intent on actively *forming* a "viable Modern Christianity" for his day than on *being formed* by it (142).

Contrary to Boulger, Charles Sanders (*Coleridge and the Broad Church Movement*) and Graham Neville (*Coleridge and Liberal Religious Thought*) both insist that "Coleridge was a staunch defender of the Church of England" (Sanders 87), who "not only 'conformed' to the teachings of the Anglican Church, but explained and defended his conformity at some length" (Neville 7). Sanders goes on,

> Although [the Church of England] did not embrace all that [Coleridge] included in his conception of the national church and although he did not find in it a perfect branch of the Christian church, he praised it above all

[6] Boulger writes, "If [Coleridge] does now and again make striking assertions about particulars of the Anglican Creed, these will almost always be in a negative spirit" (178).

> other churches on earth. It had measured up to his conception of the national church to the extent of kindling and displaying 'more bright and burning lights of genius and learning than all other Protestant churches since the Reformation.'[7] Its tenets had nothing in them 'in contradiction to the common sense of mankind.'[8] Coleridge believed, moreover, that there should be a church exercising authority. (87).

But no matter how much Sanders characterizes Coleridge as a loyal son of the Church of England or how much Neville cites Coleridge's regret for the "heterodox religious opinions" he expressed as a youth (126), both of these critics spend more time praising Coleridge for his limited deference to authority (Neville 36), for his "re-interpretation of Christian orthodoxy" (Neville 36), for his independent thinking (Neville 106), and for his "truth-loving" and liberal mind (Sanders 59) than for his fidelity to the church which inspired him "to exclaim with a full and fervent heart, Esto perpetua! [Let it be eternal!]" (qtd. in Sanders 88, from Coleridge's preface to "Fire, Famine, etc"). Sanders and Neville are not wrong when they frame Coleridge as an independent thinker. Coleridge rebukes the popular teachings of Jeremy Taylor on several occasions and reproves Hooker, who is considered by many to be the greatest apologist of Anglicanism (Sanders 46, 62). Nevertheless, as with many of his other writings, Coleridge is more vocal about the content he rejects than he is about the content he borrows and incorporates into his own system of thought. Coleridge's theories of the symbol have much in common with Anglican theological discussions about the sacramental symbol. In the end, Coleridge's theories do not re-interpret the Anglican understanding of the symbol or draw upon an

[7] Sanders is citing Coleridge's apologetic preface to "Fire, Famine, and Slaughter," *Poetical Works* (1893), pp. 527-533. This same passage can be found in the sixteenth volume, part one, of the *Collected Coleridge*, Bollingen edition, pp. 428-444.

[8] Sanders is citing volume one of G. T. Shedd's edition of *Aids to Reflection* (1884), p.179. This same passage can be found in the *Collected Coleridge*, Bollingen edition (AR 115).

eclectic theology to explain its operating principles. Instead, both Coleridge's ideas about the symbol and his theological speculations reveal that he was seriously engaging Anglican theology. Even if a few of his conclusions (e.g., a spiritual glorified body) might not be regarded as authoritative by many (even most) Anglicans, Coleridge was still formed by Anglican teaching just as much as he helped to form it for future generations.[9]

Take, for instance, Coleridge's controversial stance on the glorified body. Hooker's and Taylor's Eucharistic theology at times seems to prophecy the same end result for matter as Coleridge's does. To begin with, Hooker and Taylor both go to great lengths to minimize the importance of sacramental matter and to emphasize the centrality of Christ's spiritual, sacramental body and of the faithful's spiritual reception of that body. Of course, one of Hooker and Taylor's main rhetorical purposes was to define the Anglican Eucharist over and against all competing conceptions of the Eucharist, especially Roman Catholic conceptions. Since Roman Catholics argue for Christ's material presence in the Eucharist, it would make sense that Hooker and Taylor would emphasize the spiritual aspects of the sacrament, since they were trying to distinguish the Anglican stance from the Roman Catholic position. Still, by minimalizing the importance of sacramental matter, they could arguably open the door for Coleridge's later objections to matter's ability to be transformed in the life to come.

Hooker and Taylor, however, do not go as far as Coleridge in excising matter from the eschaton. While Hooker insists that the communicant can only receive Christ spiritually, he also asserts that Christ's spiritual body redeems and transforms not only

[9] Sanders and Neville offer several chapters on the influence Coleridge had on subsequent thinkers.

the communicant's spirit, but also his material body. One of the effects of receiving Christ's "sacred body and blood," Hooker says, is "a real transmutation of our souls *and bodies* from sin to righteousness, from death and corruption to immortality and life" (*Laws* 5.67.7, italics mine). If human bodies are also transmuted, then it would seem that matter is capable of transformation and will continue into the eschaton. Taylor, too, who very clearly asserts that only Christ's spiritual body and blood are received in the Eucharist, and that these affect the spirit and not the body of the one who is being transformed by them, nonetheless states that Christ's resurrected body retains vestiges of its materiality. In *The Real Presence and Spiritual of Christ*, Taylor writes, "Christ's natural body is now in heaven definitively and nowhere else; and…He is in the sacrament as He can be in a sacrament, in the hearts of the faithful receivers as He hath promised to be there; that is, in the sacrament mystically, operatively, as in a moral and divine instrument; in the hearts of receivers by faith and blessing" (6.1). If Christ's body is localized "in heaven definitively and nowhere else," it retains one of the defining traits of matter – its confinement to a particular space. How Taylor reconciles what he perceives to be Christ's somewhat material resurrected body with his spiritual Eucharistic body is uncertain, drawing from Coleridge the charge that Taylor was a "Semi-materialist" (CM5.548). Hooker attempts just such a reconciliation between Christ's resurrected and Eucharistic bodies by insisting that Christ's resurrected, human body is localized in heaven, but by virtue of its conjunction with Christ's deity, his "body" can be expanded so that it is present on several altars at the same time in the Eucharistic sacrament (cf. *Laws* 5.55). Egil Grislis explains Hooker's stance in this way: "while Christ's divine nature was everywhere, his human nature 'which cannot have in it selfe universal

presence hath it *after a sorte by being no where severed*' from the divine nature which is everywhere present…[Hooker] affirmed a presence by conjunction – and 'presence by waie of *conjunction* is in some sorte presence'" (263).[10] Grislis admits that Hooker's reasoning is somewhat strained on this count, "But Hooker accepted such an ambiguous solution: [Christ's presence] is 'in some sorte a kinde of infinite and unlimited presence' since Christ's 'bodilie substance hath everie where a presence of true conjunction with deity'" (ibid).[11]

What Coleridge perceived to be ostensible inconsistencies and strained logic when it comes to reasoning through the connection between Christ's Eucharistic bodily presence and the resurrected body incited Coleridge to criticize both Hooker and Taylor. As the Eucharist goes, so goes the glorified body, Coleridge insists. The relationship of matter to spirit in the Eucharist (and by extension, in other symbols) prefigures the relationship of matter to spirit in the glorified body, with the addendum that matter will fall away in the next life while it is translucent or transparent (the closest it can get to falling away) in this life. If both Hooker and Taylor insist that Christ is not naturally present in the Eucharist, but spiritually present, that the body communicated to the faithful is his *real* body albeit a spiritual one, and if the Eucharist is a prefigurement of the glorified body, Coleridge concludes that the glorified body is spiritual after the manner of Christ's Eucharistic body. By insisting on a spiritual, resurrected body in conformity with Christ's spiritual, Eucharistic body, Coleridge believes he is completing the consistency of Hooker's and Taylor's arguments by applying their spiritual view of

[10] Grislis is citing the fifth book of Hooker's *Lawes*, section 55, paragraph 7.

[11] Grislis is here citing the fifth book of Hooker's *Laws*, section 55, paragraph 9.

the Eucharistic body to the glorified body as well. In other words, he is arguing from within the Anglican tradition he inherited from the likes of Hooker and Taylor, not from outside of it.[12]

By declaring that matter will not inherit immortality, not even in a new and celestial form, Coleridge's theory of eschatological reality, however internally consistent it may be, places him at odds not only with Hooker and Taylor, but also with many contemporary Anglicans. John Polkinghorne, for instance, refers to eschatological celestial "matter," and N.T. Wright states quite emphatically that "The Creator God will rescue his *whole* Creation from all that defaces and corrupts it" (*Papers on Death, Resurrection, etc*. 15-16). "New bodily life for Jesus leads to new bodily life for his people, and then a renewed physical existence for the cosmos," Wright says (12). Jeremy Worthen, an Anglican priest and current Secretary for Ecumenical Relations and Theology at the Council for Christian Unity, similarly writes that the desire for eternity, awakened and nourished in the faithful through the Sacrament of the Eucharist,

> can neither forsake the material and the particular for the sake of an empty [philosophical, generalized, and individual-less] eternity, nor relinquish all claim to eternity to rest content with even the totality of time; for it is compelled to go out to seek that which has been lost within this temporal order and hope to bear it with and within itself, its body, that if possible it may attain resurrection from the dead. (Worthen 523).

[12] Perhaps Coleridge's attempt to harmonize Christ's two bodies damages some of the fruitful tension that Hooker and Taylor were possibly trying to preserve, but Coleridge nevertheless raises some valuable questions about the extent to which the Eucharistic body anticipates the glorified body on Anglican terms.

Polkinghorne, Wright, and Worthen all suggest that creation as a whole, and not just the noumenal human body will be renewed and transformed in the eschaton. Against this united witness, Coleridge seems to be an outlier.[13]

Coleridge departs from Hooker, Taylor, and other leading Anglican theologians when he denies the resurrection of the flesh.[14] Yet, as Joseph Cardinal Ratzinger reminds readers in his book *Eschatology*, certainty about what form eschatological existence will take is hard to come by. "The new world cannot be imagined," Ratzinger asserts, "Nothing concrete or imaginable can be said about the relation of man to matter in the new world" (194). Neither can New Testament texts, when read apart from the testimony of tradition, provide any certainty about what happens to matter in the eschatological

[13] Other traditions speak in accord with these three theologians. Geoffrey Wainwright, a Methodist theologian and native of Britain, describes the Eucharist "as the sacramental anticipation of a universe totally transfigured by the glory of God, receiving glory from Him and rendering glory to Him" (103). "Creation is in principle renewed" through the celebration of the Eucharist, he states (77). By partaking of the sacramental bread and wine, the faithful can "already taste the life of the new creation" (ibid). According to Wainwright, the Eucharist is the firstfruits of the new creation, and just as the bread and wine are renewed and suffused with glory in the sacrament, so will the resurrected body be suffused with God's glory when the redemptive process has been completed in the eschaton. Anthony Kelly, a Redemptorist priest and a professor of theology at the Australian Catholic University, articulates the Roman Catholic position on matter's capacity for redemption thus, "The sacramental economy reaches its paradigmatic form in the Eucharist. The risen Lord takes representative fragments of creation, the elements of our earthly reality, which nature and history have combined to produce, to transform them into something more, in anticipation of a new totality: 'This is my body; this is my blood.' Jesus' transforming identification with the matter of our world is continued through history as the Eucharist is celebrated" (Kelly 340). According to Kelly, in the Eucharist matter is transformed through Christ's identification with it. The Catholic faithful know that matter too will be redeemed in the eschaton because sacramentally, "the lowly earthly elements of bread and wine, transformed by the Spirit, can [even now] achieve their final reality by being changed into his body and blood for the sustenance of the Church" (339). Reaching across denominational lines, these scholars unanimously assert that all of creation must be renewed and recreated in Christ's kingdom.

[14] According to Geoffrey Rowell, author of *Hell and the Victorians: A Study of the Nineteenth-Century Theological Controversies concerning Eternal Punishment and the Future Life* (1974), Coleridge may have been able to find some authority for his view of the glorified body in the early Greek theologian, Origen (184-253 AD), who was very popular among the seventeenth-century Anglican divines. In *De Principiis*, Origen argues that "our new form of bodily existence at the resurrection will be the 'spiritual body' of 1 Corinthians 15: a transfiguration of the present material body, free of the features that suit it only for life in this material world, and 'subtle, pure, resplendent'…as the rational creature's situation demands and as its merits suggest" (*De Principiis* 2.2.2, qtd. in Rowell, "Death, Resurrection, and Human Destiny in the Christian Tradition" 65).

state, Ratzinger claims. Paul and John, for example, "emphatically assert the resurrection in its bodiliness. But where the materiality of such a resurrection is concerned, nearly everything remains open" (Ratzinger 171-2).[15] Coleridge never denies the resurrection of the body *per se*, but of the *material* body.[16] The noumenal body will still rise; it's just "flesh and blood [that] cannot inherit the kingdom of Heaven" (CM1.184; CM2.918; 1 Corinthians 15:36-38). When Coleridge insists on an immaterial, glorified body, he does not do so as a radical dissenter standing outside his theological tradition. Rather, he firmly believes his view is justified by the writings of Paul and John and is confirmed by the Eucharistic theology of Hooker and Taylor taken to its logical conclusion.

This brings us to the second potential objection – whether or not there is any discernable difference between the way Coleridge perceives the Eucharist and the way he conceives of the symbol. Jadwiga Swiatecka does not explicitly mention the Eucharist when she raises questions about the theological implications of Coleridge's broad and seemingly syncretic application of the term 'symbol' to all things literary, natural, and supernatural in her book, *The Idea of the Symbol*. However, her observations can easily be applied to the Eucharist. What troubles Swiatecka is that it appears from Coleridge's comments on the symbol that

> the Bible, Nature, and those literary (or other art) works which are products of the Imagination…are all equally valuable, all equally sources of 'revelation.' It is not that, like the deists, Coleridge considers that man can attain to a knowledge of God by his own unaided powers, and that therefore no special revelation is necessary. For, as we have seen, he

[15] Take, for instance, Paul's reference to the "spiritual body" in 1 Corinthians 15. Richard Burridge, Dean of King's College London, alludes to the "enormous scholarly debate" about what Paul meant when he contrasted the earthly *psychikos/psyche* (variously translated as the physical and natural body) with the resurrected *pnematikos/pneuma* (often translated as the spiritual body) in his article on Paul and the Resurrection (140fn8).

[16] Ratzinger states that belief in the "resurrection of the *flesh*, rather than of the dead" is more distinctive of the Western Christian Church than of "the Greek East and Egypt" (134).

> insists that the recognition of symbol as symbol, as well as the creation of symbols, and the consequent knowledge of God and the Universe as his creation which these provide, depend upon the power, the spirit, of Christ working within man (only by his light do we see light). It is, rather, that other works of men are raised to the same status as sources of revelation as the Bible and this, equally, brings its uniqueness into question. (65).

Is the Bible and all of Christian revelation no more than "another such 'symbol.' Is it one among many…Or is it in some way unique?" Swiatecka asks (66). Applied to the Eucharist, Swiatecka's questions might lead one to ask if Coleridge characterizes the Eucharist as unique in any way, or if he classifies it as one of many possible symbols of God. More to the point, it is unclear whether or not the Eucharist is on par with other symbols.

In many ways, Coleridge perceives a tight kinship between the Eucharistic symbol and natural and man-made symbols. The Eucharist represents a spiritual reality and so do other symbols. The Eucharist participates in Christ's redemptive power, and so (to a lesser degree) do other symbols. The Eucharist conveys the faithful to Christ so that they can be assimilated to him in a manner similar to the symbol, which acts as a means for spiritual things to manifest themselves to human eyes and as a conveyance to lead the human mind to the contemplation of what is permanent and universal. The Eucharist elevates matter, making it more spiritual through its essential relation to supersensible and divine things, and so do other symbols. The Eucharist desensualizes the mind so that it learns to look past the physical bread and wine to see the spiritual body and blood of Christ, much like the symbol desensualizes the mind as it grows more and more acclimated to looking past phenomenal appearances and into the heart of noumenal reality. In his notebook entries, Coleridge even uses similar language to describe the symbol and the Eucharist. Just as there is a doctrine of the Eucharist, Coleridge claims in

a January 1824 entry that there should be a "Doctrine of Symbols" (CN4.5102). As Christ is made Eucharistically present through certain ceremonial rites, so the literary symbol is composed of "magic sounds & magic Combinations of Sounds that have the power either to awaken [the Idea]…or to raise, determine, and direct the mind to the Beholding of the Idea…[by] the ceremonial Rites by which I invoke it, or provoke it" (CN5.6754, September-October 1833). So far, the Eucharist doesn't necessarily seem to be unique, at least when its general traits are examined.

A closer look at Coleridge's treatment of the symbol *in genere* and of the Eucharistic symbol reveals that Coleridge did, in fact, distinguish one from the other, but these distinctions sometimes get blurred. The Eucharist possesses a unique place in Coleridge's version of the symbol's "Ladder of existence," which he spells out in a series of notebook entries written between 1821 and 1822; but in those same entries, Coleridge also emphasizes how akin the Eucharist is to the lesser symbols that come before it. According to Coleridge, just as natural things progress through several stages of development as they move toward their fulfillment in humanity, so the symbol progresses through several stages of development as it moves toward its full realization. In two back-to-back notebook entries, both written in 1821, Coleridge gives two possible accounts for the symbol's genesis. Coleridge's first, conceptual account traces the symbol's evolution from a *physical object* to a *representative image* through several increasingly complex genera of symbols.[17] In the beginning, Coleridge says, human

[17] Kathleen Coburn and Merton Christensen note that Coleridge was most likely reading and reflecting upon G.F. Creuzer's *Symbolik und Mythologie der alten Volker* (1810-12) at the time he wrote this entry. Coleridge borrows the basic symbolic genera from Creuzer, but "His refinements go well beyond Creuzer, e.g. in the distinction between symbol and allegory, and in developing the subject of the theological significance of symbolism" (Notes 4831).

beings exchanged *physical objects* as tokens or pledges of some future action or reward. The Greeks, for example, broke stone tablets in two, with the understanding that one half could later be redeemed for hospitality, for material goods, or for some other service. In a similar manner, a man presented a woman with a betrothal ring as a pledge of a future, contractual exchange called marriage. At some point in their development, human beings separated themselves one degree from actual physical objects and allowed *representative images* to stand in the place of objects. Hence, a painted copy of a lion's form and shape was allowed to represent an actual lion, and a word spoken as a pledge of marriage was allowed to stand in the place of the betrothal ring. Although the representative image was less material than the physical object, it still did not have "its constituent principle from, the higher somewhat, the whole of which it represented" (CN4.4831). When a supernatural or noumenal element was introduced into the equation, the *symbol* was born. Unlike the physical object or the representative image that come before it, the symbol "omen[s] the presence of the Divine, the sense of the inexplicable, or aboriginal" (ibid). Additionally, instead of replicating some object or providing a flat image of some reality, the symbol represents that reality "in toto, not [on] the surface alone" (ibid). Hence, the symbol is a "substantial image" and not merely a representative image, derived from the sensible world and assigned a certain value by convention.

Within the family of the symbol, an additional hierarchy exists. The simplest form of the symbol can be represented "by a nod, or a shake of the head, or a gesture. Is that a Line of Virgil's? Nod = Yes" (ibid). In this instance, a simple nod is representative of the noumenon of Assent. Similarly, a shake of the head represents "Negation," which is also an intangible noumenon that can only be perceived by the intellect. No longer are we in

the realm of sensible things, like the betrothal ring or the painted copy of a lion's external shape; instead, we have entered the intelligible realm of ideas that can only be apprehended by the human mind and that express their reality through sensible gestures taking their "constituent principle from the higher somewhat." Next, come symbols representative of natural powers, which the mind seems to grasp almost co-instantaneously with a person's sensible perception of some concrete thing. For example, "the friction of a stick of Sealing Wax on your Sleeve" may instantly communicate some "physical power of the corporeal world" (ibid), namely the power of resistance, to the human mind. The whole of this intelligible power can be glimpsed with a simple glance, or a single touch, Coleridge says. From there, symbols grow in complexity to include ceremonial symbols, such as wrapping a person newly-initiated into the mysteries of a pagan religion in a fawn-skin. In the case of mystic rites such as these, ceremonial symbols function "as visible signs and acts indicating inward beliefs" (Notes 4831). Something similar could be said of the Eucharistic rite. It too acts as a "visible sign" indicating "inward beliefs," "setting off believers from non-believers, initiated from uninitiated" (ibid). Not surprisingly, then, Coleridge attests that "Lastly, and as culminant, and in which all the senses converge, the Σεβασμια Συμβολα [Sacred Symbols] of the Christian Church, or the consecrated Bread and Wine" stands at the head of the hierarchy of symbols. The Eucharist is granted "some epithet of honor or transcendence," so it is distinguished from the pagan rites of initiation, but it still belongs within the family of the symbol. Represented graphically, Coleridge's conceptual account of the symbol's genesis might look something like this (see figure 6.1):

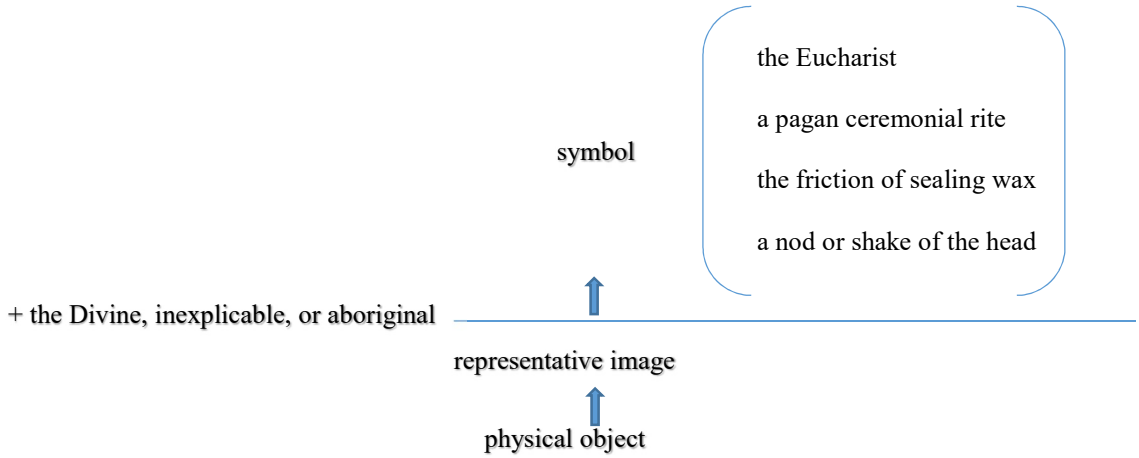

Figure 6.1. Coleridge's conceptual account of the symbol's evolution.

In Coleridge's second, literary account of the symbol, which immediately follows his conceptual account, Coleridge skips over the initial "physical object" phase and moves straight into the "representative image," or what he here calls, the figurative phase. According to this account, the simile first evolves into a metaphor – "He is like a Lion" becomes "Behold our Lion" – and then becomes an allegory when "A connected Series of Metaphors" is combined to form "one Whole." This is where the line of division occurs. When metaphors or collections of metaphors (allegories) are invested with some type of intelligible, spiritual reality, they become fables that can be understood by all rational creatures. Fables are then collected into a prevailing mythus. Within that mythus, Coleridge identifies two types of symbols – *poetic* symbols and "the consummate *Symbol*, <a Tautegory>" (CN4.4832). A graphic representation of the symbol's genesis according to Coleridge's second, literary account might look something like this (see figure 6.2):

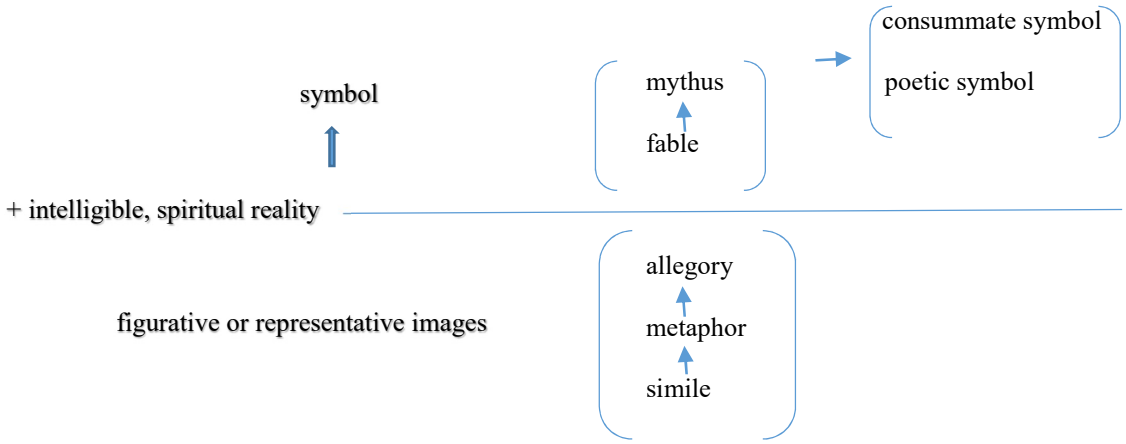

Figure 6.2. Coleridge's literary account of the symbol's evolution.

To exemplify poetic symbols, Coleridge recalls the eight incarnations of Krishna. Each of these separate and independent incarnations represents the same "unchanging eternal One"[18] (CN4.4832 Notes). Here, Coleridge is defining poetic symbols in terms that should be familiar: poetic symbols represent one noumenal idea through many different phenomenal forms. Kathleen Coburn and Merton Christensen write in their notes on this passage that each of these phenomenal manifestations is an independent symbol. When the original idea is refracted through the prism of materiality, several, independent symbols become visible, each one representing an aspect of the original idea. Collectively, these symbols move toward the apprehension of the original idea (noumenon) and constitute what John Coulson calls a "field of force" (*Newman and the Common Tradition* 10), but they also retain a certain degree of independence. Countless examples of Coleridge's use of multiple independent but essentially related symbols in order to communicate a single noumenon or idea can be drawn from his poetry, but I will

[18] The entire sentence from Creuzer's *Symbolik*, which Coleridge reflects on in this notebook entry reads: "Krishna, or Vishnu in his eighth incarnation, under the name Bhagavan, reassures a hero with the doctrine of the unchanging eternal One." This translation appears in Kathleen Coburn and Merton Christensen's notes to fourth *Notebook*.

not belabor the point here.[19] The consummate symbol, by contrast, is simpler, what Coleridge calls tautegorical. To exemplify the consummate symbol, Coleridge cites John 14:9: "Hast thou seen me, Philip? Thou hast seen the Father." In Christ, Coleridge claims, there is no refraction of the Father's original noumenon, and Christ is not one of many manifestations of the Father. Coleridge states that Christ is a consummate symbol (and the very type of all consummate symbols) because he provides a perfect and unrefracted image of the spiritual reality he represents; he can be *identified* with the Father (see figure 6.3).

Figure 6.3. Poetic and consummate symbols.

The Eucharist possesses traits both of the poetic symbol and of the consummate symbol. Like a poetic symbol, Coleridge sometimes characterizes the Eucharist as one among many refracted symbols of what it means for a human being to be recreated "in and by Christ" (CM3.758) In his 1819-1829 marginalia on Martin Luther's *Colloquia Mensalia*, Coleridge writes, "The ceremonial Sign, viz. the eating the Bread and drinking the Wine, became a *Symbol* – i.e. a solemn instance and exemplification of the *Class* of mysterious Acts, which we are, or as Christians should be, performing daily & hourly in

[19] Coleridge's "Lines Suggested by the Last Words of Berengarius," which I cited in the last chapter, provide an apt example of this practice. In this poetic fragment, Coleridge first presents Berengarius as a "lynx amid moles" before describing him as a "worm" that moves "in a scanty circlet of his light" on an otherwise "starless night." Both the symbol of the lynx and the symbol of the worm function as independent symbols, but they are united by the single idea that light shines in darkness and that truth cannot be defeated by the forces of darkness.

every social duty and recreation" CM3.757-8). Again, in January 1821, Coleridge states in a notebook entry that "Baptism & the Lord's Supper… [are] two, among many, of the Means" toward Christian regeneration (CN4.4797). "[A]nd as not the number of the means, but the intensity, causes their efficiency, how dare I assert, that God may not bless the remaining means?" (ibid).[20] One of the "remaining means" could be the symbol, literary or otherwise. The symbol, too, can act as a means to regenerate the mind and to redirect it toward spiritual, instead of earthly, things, in a manner analogous to the Eucharist. Coleridge's statement raises the question of whether the Eucharist is perhaps a more efficacious and more intense means toward regeneration, but like the symbol writ large, still one of many means directed toward the same end. In other words, could the Eucharistic symbol differ from the general symbol in degree only, since the Eucharist has "some epithet of honor or transcendence" attached to it (CN4.4831), but not differ in kind?

That Coleridge perceives a chasmic difference between the symbol *in genere* and the Eucharistic symbol is hinted at in his entry on the conceptual evolution of the symbol. As Coburn and Christensen note, when Coleridge begins discussing the Eucharist within this notebook entry, he "interrupts" his general reflections on the symbol to discourse at length on how, precisely, Christ's Body and Blood can be symbolically represented and conveyed in the Lord's Supper (Notes 4831). Despite the continuity that exists between

[20] Taylor also speaks of the different means according to which the faithful can receive Christ. In *The Real Presence and Spiritual of Christ in the Blessed Sacrament*, Taylor writes, "For receiving Christ by faith includes any way of communicating with His body: by baptism, by holy desires, by obedience, by love, by worthy receiving of the holy sacrament" (3.7). Hooker expresses a similar sentiment when he writes in the *Laws* that "we are made partakers of Christ, both otherwise, and in the sacraments themselves" (5.55.1). What Coleridge does is extend Hooker's "otherwise" and Taylor's numerous ways of communicating with Christ's body to the symbol itself. He stretches their religious and ceremonial ways to include literary and natural ways as well.

the symbol writ large and the Eucharistic symbol, Coleridge observes a chasm opening between the two because "the Infusum" in the Eucharist "is of incomparably higher worth" than what might be commonly communicated through a nod, through the powers of nature, or through man-made ceremonial rites (CN4.4831).[21] While donning a fawn skin may represent solemn initiation into a group, the Eucharist represents the infused body and blood of Christ, effecting regeneration in the one who receives it, Coleridge says. In other words, the symbol writ large and the Eucharistic symbol differ in kind insofar as the spiritual realities they represent differ. A symbol can, but does not have to, represent an explicitly Christian truth. One of Coleridge's most rudimentary examples of a symbol, "Here comes a sail!" by which someone means a ship (Lects on Lit 2.418), clearly does not communicate the idea of moral regeneration or any deep Christian truth at all. Someone could argue that by drawing the eye away from the sail, which is only a part, to the entire ship, even this rudimentary symbol is instructing the mind to look beyond superficial appearances. Even so, what the sail represents – a ship – has no explicitly Christian content. The Eucharist does, and the profundity of the truth the Eucharist conveys sets it apart from all other symbols, Coleridge contends. As Jeffrey Barbeau states, the Eucharist is a symbol for Christ's work of redemption in human beings ("Coleridge, Christology, and Redemption" 275). The "Seed of Christ," which is planted at Baptism and watered through daily Eucharistic acts, is "awakened" and grows as "the regenerate Man strives to transfer his 'I' thereto, and to identify it with his proper

[21] Coleridge's notion of the chasms and continuities visible in the hierarchical arrangement of nature can also be applied to the symbol's hierarchy. In an April 1827 notebook entry, he writes, "Wonderful are the efforts of Nature to reconcile chasm with continuity – to vault and nevertheless to glide! – tho' in truth the continuity alone properly belongs to Nature, the chasms are the effect of a higher Principle, limiting the duration and regulating the retention of the Products" (CN5.5494).

and spiritual Self" (CN5.6483, October 1830). According to Coleridge, the end of all creation and of all human striving, which is to elevate and assimilate the human person to Christ, is communicated and accomplished through the Eucharist, making the Eucharist a consummate symbol of human redemption.[22]

When Coleridge reflects upon how a person can be redeemed, he very often employs Eucharistic language. In an 1824 notebook entry, Coleridge calls the Eucharist "the *Symbol* of the Consubstantiation of the Ground of personal identity with the divine Life" (CN4.5172). Six years later, after abandoning "consubstantiation" for "transsubstantion," Coleridge writes, "The whole Work of Redemption in the Redeemed which is the same as or consists in Regeneration, is a Process of spiritual Transsubstantiation – a daily Eucharist" (CN5.6484, October 1830). In June of 1830, Coleridge describes the Eucharist as the "transsubstantiation of the adamic Life and Will into the Life of the Son of Man, the Divine Humanity" (CN5.6345). Other entries in the summer of 1829 and in July of 1830 continue the same theme (CN5.6053, CN5.6378, respectively). Other symbols may contribute to a person's regeneration, they may anticipate or prophesy that redemption, or display the mystery of redemption in a myriad of ways, but, according to Coleridge, the spiritual transubstantiation of the person seems to be tautegorical with the Eucharist. [23] In February of 1831, Coleridge asserts, "Imagination cannot frame a more stupendous Contrariety than the Gospel Doctrine of

[22] Jeremy Taylor says of the Eucharist, "it is *completio* or *consummatio figurarum*, the last and most excellent of all figures" (Real Presence, 144).

[23] Coleridge distinguishes between the spiritual transubstantiation of the *person* and the transubstantiation of the *elements*, which is the Roman Catholic belief.

Spiritual Transsubstantiation" (CN5.6604), clearly setting the Eucharist apart from all poetic products of the imagination.

The consummate symbol identifies one thing with another while still preserving each thing's distinctiveness. Hence, Christ is identified with the Father, although he still remains distinct from the Father, since he and the Father are two different persons. In a similar manner, the Eucharist is tautegorical with human redemption since it conveys and effects redemption but is nowhere identical to it. At times, Coleridge's language teeters on the edge of recognizing the Eucharist as a consummate symbol of Christ's very person. In an oft-cited passage from his notebooks, written on December 25, 1827, Coleridge attests to the union he perceives between the Eucharistic act in which he has participated and the "Flesh & Blood the Strength and the Life of the Son of God" (CN5.5703). He writes,

> Christmas day. Received the Sacrament – for the first time since my first years at Jesus College/ Christ is gracious even to the Laborer that cometh to his Vineyard at the eleventh hour – 33 years absent from my Master's Table/ – – Yet I humbly hope, that spiritually I have fed on the Flesh & Blood the Strength and the Life of the Son of God in his divine Humanity, during the latter years. (CN5.5703).

Three years later, in June of 1830, he makes a similar profession of faith when he asserts that the Eucharist "is indeed our Haemony, the true *Blood-wine*, which circulates *in* us, *received as Wine & becoming the Life-blood* – without which we cannot live" (CN5.6327). In these passages, there doesn't seem to be much difference between the Eucharist and the "Life-blood" and the "Strength and the Life of the Son of God." On most other occasions, Coleridge repeatedly distances them from each other in order to avoid identifying the Eucharist and Christ too nearly. In an April-June 1810 notebook entry, he describes Christ's "assumption of a double or [?clouted] Veil" in order to

manifest himself through the Eucharist (CN3.3765). According to Coleridge, Christ first veils himself with spiritual body and blood, and secondly, he veils his body and blood with the Eucharistic act so that the Eucharist is at least twice-removed from Christ himself. Again, in January 1822, Coleridge distinguishes the "Blood of Christ – or Christ as his Blood" from "Christ in toto" and simultaneously spiritualizes the "Blood of Redemption" so that it is not identical to the sacramental wine, but "the Indifference of the Vis Vitae [vital power inherent in things] and the Principium Vitae" (CN4.4854). Finally, in 1827, he locates the spiritual "Flesh & Blood" of the Eucharistic sacrament in Christ's noumenal body, further distancing Christ and "Christ as his [Body and] Blood" from any phenomenal act or physical substance.[24] Taking into consideration Coleridge's deliberate distancing of the Eucharist from Christ's personal substance (a move we see repeated by Hooker, Taylor, and other Anglican apologists and theologians), it would be fair to conclude that Coleridge's rational dialogue with his Anglican faith refuses to tautologize the Eucharist and Christ but allows for the Eucharist to be tautegorical with redemption, the process by which human beings become like (but not identical to) Christ. Regardless of where the tautology occurs, Coleridge's affirmation that the Eucharist is tautegorical with redemption identifies it as a consummate symbol, the bearer of a more

[24] Jeffrey Barbeau recognizes a similar move when Coleridge examines the atonement. Barbeau writes in "Coleridge, Christology, and Redemption": "In [the Gospel of] John, Coleridge found a model of redemption that shifted attention from the blood shed on the cross to the *life* of the Logos…When John Donne advocated the blood of Christ, noting that 'Gods justice required bloud,' Coleridge could only remind his readers to collate Paul and John and, further, respond that Reason requires a spiritual meaning for blood:' It was not on the visible Cross, it was [not] directing attention to the blood-drops on his Temples and Sides, that our Blessed Redeemer said – *This* is my body – and *this* is my Blood' (CM2.266-67)…For Coleridge, [John 6:56] contains a vital insight into the true meaning of Christ's blood: 'What do the Scriptures, what did the Apostles, John and Paul, mean by the Blood of Christ? What did our Lord himself mean to convey, John VI? The redeeming Blood is here stated not as that which Jesus was to shed but that which we are to *drink*, and of which whosoever drinketh not cannot be saved – and this, he explained, was a *spiritual* Substance' (CN4.4909)" (273-4).

perfect and less refracted image of a nobler spiritual truth than can be found elsewhere in nature, in literature, or in any of the other symbolic forms through which God may choose to communicate his ultimate reality.

One final attribute of the symbol that sets it apart from other symbols is its divine institution. Coleridge states that all products of the human mind "must needs partake of the imperfections… [and] deficiency of the [mental] Organ" that creates them (CM3.551). Divinely instituted symbols, by contrast, spring from a perfect agent who cannot communicate any imperfections to the products of his mind; therefore, the Eucharist does not suffer from a "deficiency of the Organ" like other symbols do. While it is possible to perceive the Eucharist imperfectly, the Eucharist doesn't have any imperfections embedded within it.

In sum, the Eucharist is divinely instituted while the general symbol, is not. The Eucharist is a consummate symbol, tautegorical with the process of human redemption, while poetic symbols provide refracted glimpses of an original noumenon and offer partial participation in and conveyance toward it. The poetic symbol's inherent limitations allow the symbol to participate in the redemptive process, but at a lower level. Finally, the Eucharist represents a nobler and more profound spiritual truth than the symbol writ large, Coleridge would attest. The Eucharist's truth springs from Christian revelation while the general symbol's truth does not even have to be explicitly Christian. Despite these distinctions between the Eucharist and other symbols, a striking similitude still exists between them. This is so because the Eucharist participates in the same symbol-making power that makes symbols of affirmative nods, the friction of sealing wax, and pagan rituals. Indeed, the Eucharist is not a product of human imagination, but

as a product of the divine imagination, it serves as an exemplar of what a material symbol can ideally do. Sublimating matter to spirit so as to be transparent to spirit, the Eucharist announces the perfected form toward which all material symbols aspire and prophesies the glorified form human beings hope someday to take.

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