

Pusey, Poetry and Eucharistic Theology

Brian Douglas

Around 1820, Samuel Taylor Coleridge (1772–1834) wrote *To Nature*:

It may indeed be phantasy, when I
Essay to draw from all created things
Deep, heartfelt, inward joy that closely clings;
And trace in leaves and flowers that round me lie
Lessons of love and earnest piety.
So let it be; and if the wide world rings
In mock of this belief, it brings
Nor fear, nor grief, nor vain perplexity.
So will I build my altar in the fields,
And the blue sky my fretted dome shall be,
And the sweet fragrance that the wild flower yields
Shall be the incense I will yield to Thee,
Thee only God! and thou shalt not despise
Even me, the priest of this poor sacrifice.¹

For Coleridge, and others known as the Romantic poets, such as Wordsworth and Keats, God was powerfully and really present in nature. Deep, heartfelt, inward joy was seen to cling to things created by God. It was in nature that the pattern of the divine was to be found, and it was through outward created things that the divine was conveyed and known. In coming to know this and to celebrate it, Coleridge saw himself as a priest, offering his own sacrifice as he learnt the lessons of love and earnest piety through the outward forms

The Venerable Dr Brian Douglas is Rector, St Paul's Anglican Church, Manuka, ACT and a lecturer and Academic Associate in the School of Theology, St Mark's National Theological Centre and Charles Sturt University. This article has been peer reviewed.

of natural things. There was an inherent sacramentality in Coleridge's work, where God was known through the creation—through divinely created and appointed things. Such a view is not restricted to the nineteenth century, nor is it outdated—indeed Wayne Hudson in his recently published work *Australian Religious Thought* comments on the sacral immanence of the nineteenth-century poets as a forerunner of a conception that later becomes more generally diffused. We see, for example, the environment as sacred in modern times, and a revelation of God's goodness and creativity. Hudson describes this sacred naturalism as 'a sensibility that finds the sacred in the natural world,'² which for us moderns can lead to 'refiguring the national imagery.'³

Coleridge was writing shortly before a young Oxford academic, Edward Bouverie Pusey (1800–82), was establishing his career and beginning to explore sacramental theology. Pusey was a member of the Tractarians (also known as the Oxford Movement), a movement within the nineteenth-century Church of England which sought to recover the catholic heritage of Anglicanism, including its sacramentality and more specifically its realist eucharistic theology. Realism implies that God uses material things of this world, like water and bread and wine, to convey God's presence and grace in a real but not corporeal manner. For the Tractarians the work of the Romantic poets became a vital impetus for the development of their sacramental theology.

Pusey inherited status from his aristocratic family connections and distinguished himself academically. At the age of 28 he became the Professor of Hebrew at Oxford University, a post he held until his death. He became the leader of the Tractarians along with John Keble, following John Henry Newman's departure to Rome in 1845. Pusey's commitment to sacral immanence was matched by deep biblical scholarship; an awareness of the wisdom of the early church Fathers, the Anglican Divines and formularies (such as the *Book of Common Prayer* with its eucharistic liturgy, Catechism and Thirty-Nine Articles); and philosophical reflection. He was convinced that the Eucharist was a divinely appointed sacramental means of grace, where outward earthly signs like bread and wine really and effectively conveyed heavenly realities to those who received them in faith. In his enormous written output on the Eucharist he was committed to a sacramental theology based on moderate realism, that is, where things of this world, bread and wine for example, participated in or instantiated the reality of what they signified: the body and blood of Christ. For Pusey and the other Tractarians, and it

seems the Romantic poets, this participation of natural things in the divine was real and not merely a form of propositional theology limited to rational reflection and subjective memory.

Pusey has been both neglected and seriously misunderstood in Anglicanism and in theological literature. He has been the object of criticism and hatred; some anti-Catholic contemporaries equated him with the Devil. 'Puseyism' and 'Puseyite' became common words of abuse in nineteenth-century theological debate. This article, like my recent book on Pusey,⁴ is one small attempt to correct this imbalance and to show that Pusey and the Romantic poets were serious and nuanced voices in the recovery of a realist sacramental theology which has always been, and remains, a significant part of the Christian and Anglican tradition.

One of the most intriguing sources of Edward Bouverie Pusey's extensive but largely unexplored writing on eucharistic theology and the philosophical assumptions underlying it, appears to be the influence on Pusey, and on the Tractarians more generally, of the Romantic poets: Coleridge, William Wordsworth and John Keats. Yngve Brilioth has gone so far as to say that 'the Oxford Movement is properly to be regarded as a phase of the Romantic Movement.'⁵ A fellow Tractarian priest and poet, John Keble, also significantly influenced Pusey's developing sacramental and particularly eucharistic theology.

It was in the Romantic Movement that Pusey found echoes of the moderate realism that so affected his sacramental theology. Moderate realism implies that signs like bread and wine are linked with what they signify, Christ's body and blood, in a real but not fleshy manner.⁶ Romanticism, as a movement, insisted on the epistemological and moral importance of feeling, imagination and intuition in human perception, and in the knowledge of the divine. Romanticism assisted the Oxford Movement in the development of moderate realist sacramental theology since it saw nature acting as a stimulus to the imagination, with nature being the way to objective reality and to God.⁷ Coleridge, in his poem of 1798, *Frost at Midnight*, speaks of this as God's eternal language.

The lovely shapes and sounds intelligible
Of that eternal language, which thy God
Utters, who from eternity doth teach
Himself in all, and all things in himself.⁸

This idea of an eternal language found in shapes and sounds and coming from God was attractive to Pusey's emerging sacramental theology, influenced as it was by Scripture, the early church Fathers and the Anglican divines, since it avoided total reliance on the type of rationalism he described as dead orthodoxy⁹ and which he had criticised in his earlier studies in Germany. Both Pusey and the Romantic poets saw nature or natural things pointing to and conveying the divine as a universal concept: a realism apart from and not solely dependent on the intellect. Indeed, in his unpublished *Lectures on Types and Prophecies of the Old Testament* of 1836, Pusey expressed this Romantic vision clearly in opposition to rationalism by declaring that:

Our conviction also is of a compound character and made up of various emotions: in moral subjects it cannot be mainly intellectual: in Divine things, awe, wonders, the absorbing sense of infinity and of purity, or of holiness, infuse conviction more directly than reasoning: nay, reasoning in that it appeals to one faculty only, and that for a time is erected into a judge, and so, as it were sits superior, constantly goes directly counter to the frame of mind wherein belief is received. The chance sight of a flower illumined by the sun's rays or of the starry heavens ... impress the feeling of God upon the soul more than any artificial reasoning from final causes.¹⁰

This elevation of the material and the fusing of object and subject are indicators of realism which influenced Pusey in the expression of sacramental theology and in particular realist eucharistic theology while at the same time avoiding too closely associating the sign with what it signified.

John Keble, a poet, Tractarian and Professor of Poetry at Oxford University from 1832 to 1841 in his famous work, *The Christian Year*,¹¹ together with his 1844 *Lectures on Poetry*¹² (dedicated to the Romantic poet William Wordsworth), also reflected this Romantic influence where God is found under the veil of nature. Keble's work had a significant impact on Pusey.

Brilioth argues that the book, *The Christian Year*, was 'the connecting-link between Romanticism and the Oxford Movement'.¹³ Keble, for example, in his poem for the Sunday in the *Book of Common Prayer* called Septuagesima Sunday, says:

The works of God above, below,
Within us and around,
Are pages in that book, to show
How God Himself is found.¹⁴

What Keble sees is not the product of human imagination or reason, but the universality of God instantiated in nature. The underlying philosophical assumption here is that of moderate realism, where the sign (nature) instantiates the signified universal (God) but where the sign does not identify with what it signifies strictly or numerically. The poet is offered signs in nature in order to know the author of nature in a real way without saying that the sign literally becomes what it signifies. God is not nature (pantheism), but God is found in nature (panentheism). Keble pulls all this together in his *Lectures on Poetry*, when he says:

Poetry lends Religion her wealth of symbols and similes:
Religion restores these again to Poetry, clothed with so
splendid a radiance that they appear to be no longer merely
symbols, but to partake ... of the nature of sacraments.¹⁵

What the poet sees then is, for Keble, no mere imagination as an invention of the mind, but an objective reality present in created things which gives humanity access to the invisible and to God. Keble is rejecting any subjective concepts and espousing objective reality.

All this resonates with Pusey who expresses much the same thoughts in his *Lectures on Types and Prophecies*:

Nor indeed would external reality convey such direct interests to the soul, and that stronger in proportion to the purity of each, unless it had in it somewhat of God; for it acts upon us not by reflection of the understanding, but by direct impression, not by our own reasoning about the wisdom of contrivances and the like, whereby men now deem (as I said) that they 'ascend from nature up to nature's God', but by

immediate influence: so that nothing exercises so congenial an influence over man's soul, or so harmonized with it, as the visible works of God, except His words or His works in other human souls. Instance of this expressiveness of nature in conveying moral and religious truth will have been felt by every one; and they will have felt also, that these religious meanings were not arbitrarily affixed by their own minds, but that they arose out of, and existed in, the things themselves. ... A proof that this expressiveness really lies in the objects and is not the work of the imagination, ... is furnished by, that when religious poets (as Wordsworth or the author of *The Christian Year*) have traced out such correspondence, the mind instantly recognises it as *true*, not as *beautiful* only, and so not belonging to their minds subjectively, but as actually and really existing (objective).¹⁶

For the Tractarians, such as Pusey, the Romantic poets taught that nature was a living thing, full of symbolic meaning and capable of conveying the divine reality. This belief had much import for their belief in the sacramental principle, that is, the principle that God works through things of this world in order to convey God's very presence and grace. Pusey and the Tractarians were attracted to these ideas as they expressed a realist eucharistic theology where the outward signs conveyed the signified divine reality.

It seems that the effect of these Romantic poets was widely felt in nineteenth-century England. David Jasper argues that Coleridge, as a poet, theologian and literary critic, had a profound significance for English literature and theology in the nineteenth century.¹⁷ The relationship, however, between Pusey's eucharistic theology and the Romantic poets and thinkers remains mostly unexplored, even though reflection on the link between the physical and the spiritual has been more widely explored.

The Romantic poets, such as Coleridge and Wordsworth, provided a link in their work between the physical and the spiritual. For these poets there was 'the classic English statement of a relationship which is explored repeatedly in European Romanticism, recognising both the illumination which the spiritual casts on the physical and that the spiritual only has sense in relation to the physical',¹⁸ and where the 'recurring theme of Romantic criticism is poetry as a channel for divine revelation'.¹⁹ Coleridge 'developed

the idea of the poet as the mediator of the divine' where 'the divine is evident everywhere and particularly'.²⁰

Pusey's writings in the largely unexplored *Lectures on Types and Prophecies of the Old Testament* resonate with the language of the Romantic poets and their thinking, especially that of Coleridge. Here Pusey distinguishes between the prophecy and poetry of the Bible, speaking of the 'relation between animate and inanimate, rational and irrational creation' acting in the contemplation of humans as 'images' where such imagery 'implies that one class, whereon these qualities are less forcibly impressed, furnishes as it were "images" or representations of that higher class, which possesses these qualities more fully'.²¹ For Pusey this means that God's 'natural works ... in numerous instances convey the same truth which He afterwards expressly declares ... so that the relation between the image employed by revelation and the truth declared is an inherent correspondence between image and truth, not a mere external likeness'.²²

Moderate realism implies correspondence between image and truth or sign and signified, but at the same time it denies any fleshy or carnal scheme of sacramental theology. Correspondence in moderate realism is not mere external likeness involving a fleshy realism, nor in eucharistic terms is the bread numerically equated to real flesh and the wine to real blood. Instead it speaks of the real presence of Christ in the Eucharist where the sign participates in the heavenly reality: that is, a moderate realist presence. All this links with the writings of Coleridge. The emphasis on natural works conveying truth is something shared between the Tractarians, including Pusey, and the Romantic poets where 'the symbolic character of nature is not mere invention of the imaginative mind, but an objective quality inherent in creation'.²³ The Romantic poets saw nature as alive, with a 'stress on imagination' that was as 'far removed as possible from the dry lucidity'²⁴ sometimes found in theology and which Pusey firmly rejected as 'dead orthodoxy' (namely the state of theology in Germany following his study there in the late 1820s). As Pusey was rejecting what he called dead orthodoxy, he was at the same time embracing the realism he found expressed in the Romantic poets.

In *The Statesman's Manual*²⁵ Coleridge works to draw out the whole by means of attention to the particular. For Coleridge this worked as 'the appointed medium between earth and heaven' that reveals spiritual truths and 'yield[s] a free passage to its light'.²⁶ Specifically applicable to Pusey's argument about the role of prophecy pointing to a fuller revelation in *The*

Lectures on Types and Prophecies was Coleridge's view that in the Bible, important truth, efficient practical direction and warning, pre-exists in a way that is sound, intelligible and comprehensive.²⁷ This resonates with the way Pusey points to the types of the Old Testament as analogies of the archetype, Christ in the New Testament. Coleridge believed that 'particular rules and prescripts flow directly and visibly from universal principles, as from a fountain: they flow from principles and ideas that are not so properly said to be confirmed by reason as to be reason itself' so that 'from the very nature of these principles, as taught in the Bible, they are understood in exact proportion as they are believed and felt.'²⁸ This epistemological commitment to ways of knowing other than an exclusive appeal to human reason was important for Coleridge, as indeed it became for Pusey in the expression of eucharistic theology where he acknowledged the mystical and the supernatural as well as the rational, and where he objected to any emphasis on the rational alone.

Symbols were for Coleridge harmonious in themselves, and consubstantial with the divine. Indeed Coleridge identified these symbols as 'living educts' or 'conductors'²⁹ as he spoke of the image of the wheels in the first chapter of Ezekiel. Here Coleridge says:

These are the Wheels which Ezekiel beheld, when the hand of the Lord was upon him, and he saw visions of God as he sate among the captives by the river Chebar. *Withersoever the Spirit was to go, the wheels went, and thither was their spirit to go: for the spirit of this living creature was in the wheels also.* The truths and symbols that represent them move in conjunction and form the living chariot that bears up (for *us*) the throne of the Divine Humanity.³⁰

Coleridge's underlying philosophical assumption here is that of moderate realism, where the conductor or the living educt signifies and conveys the universal application. Pusey himself had described this moderate realist analysis in relation to the Eucharist, describing the Eucharist as a 'channel of His Blessed Presence to the soul' in a sermon of 1843.³¹ As Westhaver argues: 'in describing types as symbols, Pusey appears to have been drawing on the ideas of S.T. Coleridge as well as the Fathers. Coleridge and Pusey use the term "symbol" to describe the participation of words or things in an eternal reality.'³² Coleridge's use of symbol is what he describes as 'tautegorical'—that is, 'expressing the *same* subject but with a *difference*.'³³ This is the essence of moderate realism.

Pusey expresses this same philosophical assumption in his *Lectures on Types and Prophecies* (1836) via his use of type and archetype in relation to Eucharistic theology.³⁴ Here the type (the particular sign) participates in the archetype (the universal reality) but is not numerically identical with it such that the type becomes the archetype in a literal or fleshy sense. Nor, in Pusey's scheme, are the particulars numerically identical, even though the universal is numerically identical ('the same subject') in both instantiations of the type and archetype. This is a crucial matter for a moderate realist eucharistic theology since it argues that the heavenly reality can be found in different particulars in a real way, without any numerical or strict identity of the sign with what it signifies. This seems to have influenced Pusey's thinking and writing on the Eucharist for the rest of his life. Coleridge appears to have significantly influenced Pusey's symbolic theory of type, where the type partakes of the infinite and eternal reality—what Pusey calls the archetype. It is Coleridge's argument 'that in all finite Quantity there is an Infinite' where 'the latter are the basis, the substance, the true and abiding *reality* of the former'³⁵ that so resembles Pusey's talk of type and archetype, and the subsequent implications he draws from this in his *Lectures* for eucharistic theology. It is also remarkable that Coleridge's and Pusey's thinking is reflected in the expression of eucharistic theology in the modern age where Pickstock, for example, speaks of infinity paradoxically invading the finite in the Eucharist³⁶ and in modern secular philosophy which lends itself to an analysis of eucharistic theology.³⁷

Indeed for Coleridge there is a clear distinction between the moderate realism he proposes and those who advocate a nominalist analysis where there is no real connection between sign and signified other than in the enquiring mind.³⁸ Coleridge points out that: 'In all ages of the Christian Church ... there have existed individuals ... who mistake outlines for substance, and distinct images for clear conceptions; with whom therefore not to be a *thing* is the same as *not to be at all*.'³⁹ For both Coleridge and Pusey there is a distinction between the 'thing' as a particular and the universal. The link between the substance and the thing, or the sign and the signified, cannot therefore be a strict identity, such as an immoderate realist view would dictate. Yet the link cannot be broken, and so for both Pusey and Coleridge the moderate realist view applies and the nominalist analysis is rejected. The sign instantiates the signified but not as a strict or literal identity, although

of course the universal is instantiated in both the sign and the signified in a moderate realist analysis. This was the centre of Pusey's eucharistic theology.

For Pusey there seems to be something much deeper in his sacramental theology than mere likeness and he remarks that 'the province of the true poet has been not to invent likenesses, but to trace out the analogies, which are actually impressed upon the creation.'⁴⁰ This suggests that Pusey, along with the Romantic poets, developed the concept that the spiritual can only be perceived in relation to the physical, while the physical can only be understood in the light of the spiritual. Coleridge described this as 'the translucence of the Eternal through and in the Temporal'.⁴¹ This tracing out of analogies is not the product of human imagination, even though 'they cannot be perceived without imagination', but rather 'they are planted in the world by God' and are 'signs of the continuing goodness and harmony of things'.⁴²

It is this very point, however, which marks some divergence between the views of the Romantic poets and the Tractarians, since, as Donald Allchin points out, the Tractarians made their 'position clear against some tendencies in Romanticism which gave to the imagination a creative power rather than a capacity for recognition'.⁴³ Newman, for example, while distancing himself from Coleridge, nonetheless acknowledged his contribution to what he called 'Catholic truth'. Newman states in his *Apologia* concerning Coleridge that:

While history in prose and verse was thus made the instrument of Church feelings and opinions, a philosophical basis for the same was laid in England by a very original thinker [Coleridge], who, while he indulged a liberty of speculation, which no Christian can tolerate, and advocated conclusions which were often heathen rather than Christian, yet after all instilled a higher philosophy into inquiring minds, than they had hitherto been accustomed to accept. In this way he made trial of his age, and succeeded in interesting its genius in the cause of Catholic truth.⁴⁴

Newman points to something deep within the thinking of Coleridge which was a higher philosophy, a moderate realism, where the particular instantiated the universal. This, Newman admits, is very original thought, but he rejects the idea of what he calls speculation, where truth derives

from the human mind rather than from the divine will. For the Tractarians, including Pusey, there is an ‘essential role played by type and sacrament in the process of revelation ... into which we are called to enter,’ rather than the speculation in the Romantic poets that Newman and indeed Pusey seem to suggest was responsible for ‘transforming it into a mere conceptual scheme of our own devising.’⁴⁵ For Pusey, nature works to express moral and religious truth, not arbitrarily affixed by human minds, but which ‘arose out of, and existed in, the things themselves’⁴⁶ as an expression of divine will. This rejection of nominalism and the affirmation of an inherent moderate realist sacramental theology among the Tractarians seems to owe much to Coleridge’s higher philosophy. Indeed, as Jasper points out in relation to the incarnation, for Coleridge ‘Christ’s individuality in history is the necessary particular through which the universal is perceived, his temporality a reflection on the eternal.’⁴⁷ Pusey would certainly have agreed.

More recently the connection between the Romantic poets and the Tractarians of the Oxford Movement, especially Coleridge and Pusey, has been freshly explored in a doctoral thesis by George Westhaver.⁴⁸ Westhaver affirms that Pusey drew on the ideas of Coleridge, especially Coleridge’s prose works *Aids to Reflection*⁴⁹ and *The Statesman’s Manual*,⁵⁰ in writing his *Lectures on Types and Prophecies of the Old Testament* of 1836. Pusey quotes from Coleridge’s *Aids to Reflection* in the *Lectures*, as is reported by one of the people who attended the *Lectures*, Edward Marshall, in his *Lecture Notes*.⁵¹ Marshall’s notes reveal the following as coming from Pusey in his lecture:

This shews that we must not look for conviction in the way of Reason—Coleridge in his ‘Aids to Reflection’ says that the great fundamentals of our Religion, in Christian countries are taught so early and with such associations that the words ever after bring to us Realities, not thoughts or sensations.⁵²

The words Marshall quotes are very similar to Coleridge in his *Aids to Reflection*:

The great fundamental Truths and Doctrines of Religion, the existence and attributes of God, and the Life after Death, are in Christian countries taught so early, under

such circumstances, and in such close and vital association with whatever makes or marks *reality* for our infant minds, that the words ever after represent sensations, feelings, vital assurances, sense of reality—rather than thoughts or any distinct conception. Associated, *I had almost said identified*, with the parental Voice, Look, Touch, with the living warmth and pressure of the Mother, on whose lap the child is first made to kneel, within whose palms its little hands are folded, and the motion of whose eyes it's [sic] eyes follow and imitate—(yea, what the blue sky is to the Mother, the Mother's unpraised Eyes and Brow are to the Child, the Type and Symbol of an invisible Heaven!).⁵³

Both Pusey's use of Coleridge and Coleridge himself are arguing against total dependence on reason, although of course they do not deny the role of the proofs of reason at a particular time in life. What they call the great fundamentals, it seems, are not always taught by reason, but can to infant minds be taught in the form of sensations, feelings, assurances and the sense of reality, and then in later life can be known through words. Coleridge's example of the infant learning through voice, look and touch on the mother's lap suggest that these can be a type of some more eternal reality. It seems that Pusey was struck by this and saw in it the idea of the type being a prophecy of the more universal reality.

This has significant implications for sacramental theology, which Pusey realised in the way he spoke of his early life and of learning all he knew about the Eucharist and the Catholic faith at his mother's knee.⁵⁴ Pusey was not claiming that he learnt all the developed knowledge he knew about the Eucharist at his mother's knee, but he was claiming that this learning, as a sensation or feeling, was a type of the doctrine to come, containing within it the essential reality, even though he as a child did not appreciate all the depth of that reality which he would gain as a mature adult. The sensations and feeling he felt at his mother's knee could be said to be infused into his being as a type, and later in life recognised as a mature and reasoned response. The prophetic nature of the type was for Pusey no less real and indicative of the working of God in a deeply sacramental manner, although not dependent at the early age on human reason alone. Pusey's epistemological commitments here firmly value the experiential and the mystical,

and the learning known through feelings and sensations. His commitments also seem to value reason at particular stages. The important realisation for him seems to be that both experience and reason are legitimate ways of knowing, and this commitment leads him to value both ways and yet not over-value the rational.

Westhaver agrees with this line of thinking, arguing that instead of dependence on rationalism and evidences, Coleridge is arguing for ‘belief which is already present, “the belief of a child,” which accepts the arguments of evidence writers, at their best, [as] part of a pageant where belief is already enthroned.’⁵⁵ For Coleridge and Pusey ‘the sense of benevolence is proof’ since ‘prophecy is given to direct and guide faith, not create it.’⁵⁶ For Pusey, in Westhaver’s assessment, ‘reason involves more than an attempt to retrieve a patristic model [typology], reaching back behind intervening developments’ and also a ‘dissatisfaction with the Enlightenment appeal to reason which one finds in the “Lectures”’ and that this dissatisfaction was ‘a common theme of the Romantic movement.’⁵⁷ Part of this dissatisfaction in Coleridge’s *Aids to Reflection* was the failure to distinguish *reason* from *understanding* in Enlightenment thinking. For Coleridge, understanding is ‘the Faculty judging according to sense’⁵⁸ and as such is a faculty used to compare, reflect and generalise.⁵⁹ Reason, on the other hand, is for Coleridge the faculty of the supersensuous⁶⁰ where ‘Reason is the Power of Universal and necessary Convictions, the Source and Substance of Truths above Sense, and having their evidence in themselves.’⁶¹

This corresponds well with Pusey’s thinking in the *Lectures on Types and Prophecies of the Old Testament* where he speaks of ‘the higher mind or illumined sight which perceives spiritual things as distinguished from natural reason or rationalizing.’⁶² There is for Pusey a power that grasps truth which is not accessible to the senses or by empirical means, but rather is dependent on the grace of God. What is observed with the senses, such as the eyes or by the evidence of natural reason, is not always the truth. This has great implications for any sacramental theology dependent on moderate realism since the presence of Christ in the Eucharist, for example, is not a matter for sense or evidence alone but is rather above and beyond sense and evidence—a spiritual or illumined sight—where the presence of Christ is real but not physical or fleshy; nor is it, to borrow Pickstock’s phrase, dependent on a nominalist separation of entities, what she calls a mere ‘textual calculus of the real’⁶³ common to a theology which rests on propositional reasoning

alone. For Pusey the Eucharist plays a great part in the development of faith, since it is through the grace received in the Eucharist that faith grows in ways that can be mystical or supersensual.

Westhaver believes that 'like Pusey, Coleridge describes this human faculty which beholds God as a divine power and knowledge as participation.'⁶⁴ So Coleridge is able to say that 'Reason is pre-eminently spiritual, and a Spirit, even *our* Spirit, through an effluence of the same grace by which we are privileged to say Our Father!'⁶⁵ For Coleridge and Pusey, truths 'are perceived by an Intuition or immediate Beholding, accompanied by a conviction of the necessity and universality of the truth so beholden not derived from the Senses.'⁶⁶

Coleridge also warns against the situation where understanding, so defined as the exercise of the senses, usurps its bounds and '*the mind of the flesh* is made the measure of spiritual things.'⁶⁷ In Pusey's *Lectures* he speaks of the 'undisciplined intellect' which tends 'to different forms of unbelief or misbelief.'⁶⁸ In terms of eucharistic theology an undisciplined intellect usurps its bounds and proposes an immoderate realism, that is, the mind of the flesh, where the signs of bread and wine are too closely associated with the signified body and blood of Christ, with the particulars of the Eucharist, bread and wine on the one hand and Christ's body and blood on the other, seen to be numerically identical, such that bread and wine are seen to be literally flesh and blood. Such a sacramental theology relies on the senses alone, and both Coleridge and Pusey reject this notion. Moderate realism, on the other hand, is dependent on the reason God supplies and implants in the sacramental nature of the world and material things, where types or particular signs are prophecies of archetypes or signified universals, and where the identity and life of God can be present to spiritual and illumined sight through an effluence of grace that is not dependent on the senses alone.

The Romantic poets, in particular Coleridge, assisted Tractarians like Pusey to form their ideas within the thinking processes they offered. For Pusey, in his *Lectures* and his discussion of types and prophecies of the Old Testament, is speaking about much more than the interpretation of the Bible. He is offering an alternative approach to theology where nature is the means God uses to reveal spiritual truth. As Westhaver observes concerning Pusey, the 'type as a "living symbol" offers an organic description of the way in which types contain the substance of the Archetype, distinguishing his view from "the mechanical views of prophecy" which he found in the

apologetic school. This is Coleridgean language, evoking Coleridge's view of symbol as a "living part in that Unity, of which it is the representative".⁶⁹

So, in conclusion, what can we learn from Pusey and Coleridge? I suggest they can assist us to understand more of sacral immanence, and that coming to know God in the sacraments is much more than a propositional process based on rationality and the scientism of empirical method alone. It is also much more than any gross sense of a literal presence of Christ in the sacraments. Both Coleridge and Pusey point us to an appreciation of the experiential and the mystical which does not depend on rational propositions alone, and which can lead us, in Pusey's words, to know the 'awe, wonder, the absorbing sense of infinity, of purity, and of holiness' which can 'infuse conviction more directly than reasoning'.⁷⁰ For Pusey, God could be found in the natural world and specifically in the Eucharist: a form of reasoning functioning by use of faculties other than the intellect alone. Such an epistemology involves not only the intellect but also the will, affections, conscience and imagination, whereby the presence of God is impressed on the soul more than by any artificial or propositional reasoning alone. This appeal to feelings rather than reason alone sits squarely with his eucharistic theology and at the same time owes much to the thinking of the Romantic poets, especially Samuel Taylor Coleridge. This perhaps is a correction we need in a modern world so dominated by the empiricism of the scientific world view where all truth is seen to be found in science alone. We too, perhaps, can experience the same awe and wonder as the divine infinity invades the finite world in the holiness of the Eucharist—as we come to know Christ's real presence in grace and love in eucharistic worship, and as we respond to that presence in faith.

Endnotes

1. Samuel Taylor Coleridge, *The Complete Poems*, ed. William Keach, Penguin, London, 2004, pp. 370–71.
2. Wayne Hudson, *Australian Religious Thought*, Monash University Press, Clayton, Victoria, 2016, p. 199.
3. Hudson, *Australian Religious Thought*, pp. 235–38.

4. See Brian Douglas, *The Eucharistic Theology of Edward Bouverie Pusey: Sources, Context and Doctrine within the Oxford Movement and Beyond*, Brill, Leiden, 2015.
5. Yngve Brilioth, *The Anglican Revival. Studies in the Oxford Movement*, Longmans, Green and Co., London, p. 56.
6. For a detailed discussion of moderate realism see Brian Douglas and Terence Lovat, 'The Integrity of Discourse in the Anglican Eucharistic Tradition: A Consideration of Philosophical Assumptions,' *Heythrop Journal*, 51, 2010, pp. 847–61.
7. For more information on the role of imagination in the work of the Romantic poets see: M Jadwiga Swiatecka, *The Idea of the Symbol: Some Nineteenth Century Comparisons with Coleridge*, Cambridge University Press, Cambridge, 1980; J Robert Barth, *The Symbolic Imagination: Coleridge and the Romantic Tradition*, Fordham University Press, New York, 2001; and Joel Harter, *Coleridge's Philosophy of Faith: Symbol, Allegory and Hermeneutics*, Mohr Siebeck, Tübingen, Germany, 2011.
8. Coleridge, *Complete Poems*, p. 232.
9. Edward Pusey, *An Historical Enquiry into the Causes of the Rationalist Character lately predominant in the Theology of Germany. Part II. Containing an Explanation of the views misconceived by Mr Rose and further illustrations*, Rivington, London, 1830, p. 42.
10. Edward Pusey, *Lectures on Types and Prophecies of the Old Testament*, unpublished manuscript of 1836 Oxford University lectures, Pusey House, Oxford, p. 6.
11. John Keble, *The Christian Year. Thoughts in Verse for the Sundays and Holydays throughout the Year*, Church Literature Association, London, 1827/1977.
12. John Keble, *Keble's Lectures on Poetry, 1832–1841* (trans. E K Francis), 2 vols, Clarendon Press, Oxford, 1912.
13. Brilioth, *The Anglican Revival. Studies in the Oxford Movement*, p. 71.
14. Keble, *The Christian Year*, p. 42.
15. Keble, *Lectures on Poetry*, II, p. 481.
16. Pusey, *Lectures on Types and Prophecies of the Old Testament*, pp. 16–17.
17. David Jasper, *Coleridge as Poet and Religious Thinker*, Pickwick Publications, Allison Park, Pennsylvania 1985, p. 9.
18. Jasper, *Coleridge as Poet and Religious Thinker*, p. 9.
19. Jasper, *Coleridge as Poet and Religious Thinker*, p. 10.

20. Jasper, *Coleridge as Poet and Religious Thinker*, p. 12.
21. Pusey, *Lectures on Types and Prophecies of the Old Testament*, p. 15.
22. Pusey, *Lectures on Types and Prophecies of the Old Testament*, p. 15.
23. Alf Härdelin, *Tractarian Understanding of the Eucharist*, Acta Universitatis Upsaliensis, Uppsala, 1965, pp. 62–63.
24. A M Allchin, 'The Theological Vision of the Oxford Movement', in John Coulson and A M Allchin (eds), *The Rediscovery of Newman: An Oxford Symposium*, Sheed and Ward and SPCK, London and Melbourne, 1967, p. 56.
25. Samuel Taylor Coleridge, 'The Statesman's Manual', in R J White (ed.), *The Collected Works of Samuel Taylor: Lay Sermons*, Routledge and Kegan Paul, London, 1972, pp. 3–114.
26. Coleridge, 'The Statesman's Manual', p. 10.
27. Coleridge, 'The Statesman's Manual', p. 17.
28. Coleridge, 'The Statesman's Manual', p. 17.
29. Coleridge, 'The Statesman's Manual', p. 29.
30. Coleridge, 'The Statesman's Manual', pp. 29–30.
31. Edward Pusey, *The Holy Eucharist a Comfort to the Penitent: A Sermon Preached before the University in the Cathedral Church of Christ, in Oxford, on the Fourth Sunday after Easter 1843*, Rivington, London, 1843, p. iii.
32. George Westhaver, *The Living Body of the Lord: E B Pusey's 'Types and Prophecies of the Old Testament'*, PhD Thesis, Durham University, 2012, p. 176. Available at Durham E-Theses Online: <http://etheses.dur.ac.uk/6373> (accessed 28 April 2015).
33. Samuel Taylor Coleridge, *Aids to Reflection*, ed. John Beer, Routledge and Kegan Paul, London, 1993, p. 206.
34. See discussion of type and archetype in Brian Douglas, 'Pusey's "Lectures on Types and Prophecies of the Old Testament": Implications for Eucharistic Theology', *International Journal of Systematic Theology*, 14, 2012, 2, April, pp. 194–216.
35. Coleridge, *Aids to Reflection*, p. 92.
36. See Catherine Pickstock, *After Writing. On the Liturgical consummation of Philosophy*, Blackwell, Oxford, 1998, p. 66.
37. See in particular David Armstrong, *A World of States of Affairs*, Cambridge University Press, Cambridge, 1997, p. 29. For a detailed treatment of how Armstrong's philosophical analysis can be applied to eucharistic theology

- see Brian Douglas, *A Companion to Anglican Eucharistic Theology*, Brill, Leiden, 2012, 1, pp. 31–39.
38. A nominalist analysis focuses on the enquiring mind and propositional statements while at the same time denying any real link between signs and what they signify. See Douglas, *A Companion to Anglican Eucharistic Theology I*, pp. 58–60 for a fuller discussion of the nominalist analysis.
 39. Coleridge, 'The Statesman's Manual', p. 93.
 40. Pusey, *Lectures on Types and Prophecies of the Old Testament*, p. 15.
 41. Coleridge, 'The Statesman's Manual', p. 30.
 42. Allchin, 'The Theological Vision of the Oxford Movement', p. 63.
 43. Allchin, 'The Theological Vision of the Oxford Movement', p. 64.
 44. John Henry Newman, *Newman's Apologia Pro Vita Sua. The Two Versions of 1864 and 1865*, Oxford University Press, London, 1913, p. 195.
 45. Newman, *Newman's Apologia Pro Vita Sua*, p. 68.
 46. Pusey, *Lectures on Types and Prophecies of the Old Testament*, p. 16.
 47. Jasper, *Coleridge as Poet and Religious Thinker*, p. 143.
 48. Westhaver, *The Living Body of the Lord: E B Pusey's 'Types and Prophecies of the Old Testament'*.
 49. Coleridge, *Aids to Reflection*.
 50. Coleridge, 'The Statesman's Manual'. This work is sometimes known as Coleridge's *Lay Sermons*, the first of which was published in 1816 and the second in 1817.
 51. Edward Marshall, *Notes on Pusey's Lectures on Prophecy, 1836–1837*, unpublished manuscript in the library of Pusey House Oxford.
 52. Marshall, *Notes on Pusey's Lectures on Prophecy, 1836–1837*, pp. 53–54.
 53. Coleridge, *Aids to Reflection*, pp. 237–38.
 54. Liddon, *Life of Edward Bouverie Pusey*, I, p. 7.
 55. Westhaver, *The Living Body of the Lord*, p. 76.
 56. Pusey, *Lectures on Types and Prophecies of the Old Testament*, p. 4.
 57. Westhaver, *The Living Body of the Lord*, pp. 117–118
 58. Coleridge, *Aids to Reflection*, p. 215.
 59. Coleridge, *Aids to Reflection*, pp. 225, 229.
 60. Coleridge, *Aids to Reflection*, p. 234.
 61. Coleridge, *Aids to Reflection*, p. 216.
 62. Westhaver, *The Living Body of the Lord*, p. 118.
 63. Pickstock, *After Writing*, p. 118.
 64. Westhaver, *The Living Body of the Lord*, p. 119.

65. Coleridge, *Aids to Reflection*, p. 218.
66. Coleridge, *Aids to Reflection*, p. 234.
67. Coleridge, *Aids to Reflection*, p. 239.
68. Pusey, *Lectures on Types and Prophecies of the Old Testament*, pp. 60a-61.
69. Westhaver, *The Living Body of the Lord*, p. 177. Here Westhaver is quoting from Pusey, *Lectures on Types and Prophecies of the Old Testament*, p. 8.
70. Pusey, *Lectures on Types and Prophecies of the Old Testament*, p. 6.