

## IN SEARCH OF THE ACCEPTABLE: FOLLOWING CHRISTABEL

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### ABSTRACT:

*WITH COLERIDGE, "THE ACCEPTABLE" TAKES THE MILD, BUT DETERMINED FORM OF CONTEMPLATION. STARTING WITH "CHRISTABEL", MY ATTEMPT IS TO FIND SOME MEANINGS OF THE TERM CONTEMPLATION AND HOW THESE FOLLOW THE OLD AND NEW IN THE DIALECTICS OF EDUCATION AND SOCIETY'S VALUES IN A SHORT PHILOSOPHICAL HISTORY OF SOME IDEAS. THUS, BY CONTEMPLATING COLERIDGE AS EDUCATOR, I TRY TO EXPLAIN MY RESEARCH TOGETHER WITH ITS OWN COMMENTARY IN STATU NACENDI.*

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**KEY WORDS:** ACCEPTABLE, STYLISTIC MATRIX, HYPOSTASIS, ARCHETYPES, PHILOSOPHICAL EXPERIENCE .

### INTRODUCTION

Apparently, at a large distant of title, I approach a few types of contemplation<sup>2</sup> (didactical; methodological; psychological; cultural; philosophical) in order to demonstrate these may be used in the search of Coleridge`s creativity such as. After I touch these movements, I put them to work concretely by following the Coleridge`s advice from Dejection: "From out forms to win the passion and the life whose fountains are within..." My possible reader, sometimes in pensive mood, doesn`t happen to you having the feeling of your own thought just like: "A little child, a limber elf, /Singing, dancing to itself"?<sup>3</sup> The selected well-known verses from Coleridge may establish kind of "contact" for our communication from soul to soul, from experience to experience, and never mind the position of the listener and the speaker, the cultural level or age or gender or the background of time and space.

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<sup>2</sup> Latin: contemplation. A derivative or related word ,templum means space or even building for kind of ritual, worship; the first part of the word may eventually point the sense of preparing a cleared place (in front of an altar ). The Greek word (Greek :θεωρία=theoria) seems to be linked by Theos, thus the sense may point a divine way Contemplation means thinking and admiring , meditation or even prayer. My aim is to find the special meanings in case of Coleridge,

<sup>3</sup> They are the beginner verses I.657 from Conclusion of the Second Part of Christabel by Samuel Taylor Coleridge (1772-1834): <http://www.poetry-archive.com/c/christabel.html>.

## 1.1 THE ACCEPTABLE AS MOVEMENT TOWARDS THE “COMMON RECOLLECTION”

In short, my first (“paideic” or educative) care is to discover “an acceptable space of meeting” with my readers, in order to reveal the manner to approaching the theme and substance of “contemplation” as creative phenomenon, together with its own comment. If we follow the opinion of Karl Jaspers<sup>4</sup> that by thinking -and basically philosophical thinking- means not only reflection, but also existential act through which man becomes conceit of his fundamentals and his ontological possibilities, I try to show a region of our thinking as possible “common recollection”. Jaspers thinks philosophy’s task is “to look for being in the space of its own interiority, not directly conscious of” (thus as an indirectly communication) if we take the (contrast) account of the direct and objective attempt proper to traditional metaphysics. This way of deeply entering the unconditioned self, the “act of thinking philosophically” creates somewhat its object. It is the other kind of “interiority” (inner background) than a given one as pre-existent dimension of existence raveled through ontological determination. It is a movement toward a certain interiority (Ver-innerlichung) made for myself, thus not generally affirmable. At Jaspers it is a mixed attempt between Kant and Kierkegaard: a Kantian objective region (not scientifically built, but without the science’s opposition). This region of existential experience as seen by Kierkegaard, could be a region of philosophy. Not just subjective and not objective: it is assumed as a situation, actually in connection with human condition or –in Jaspers` terms -“unsere menschliche Lage”, as well the intention supported by feeling “to find the proper marks or paths in the world” (“Weltorientierung”) and “passionately finding the other” (“liebender Kampf”), thus in the mutual ardently enquiry. This way the communication may become a criterion of the truth. It is know also, how Heidegger<sup>5</sup> explains the ontological relevance of ontical experiences of mood. It is to observe his “metaphysics of feeling” may successfully replace “metaphysics of reason”. Some more arguments are pointed by Sharin Elkholy<sup>6</sup> in the sense that “for Heidegger, affectivity rather than reason constitutes the ground of philosophizing. Anxiety, in particular, is grasped as “a bridge to the truth of Being,” a bridge from the ontical or psychological to the ontological. In a similar attitude is Kierkegaard in its writings on love and anxiety.<sup>7</sup> Jaspers may explain his conception this way: “If reason means clear, objective thinking, the transformation of the opaque into the transparent, than it is nothing more than Encompassing of consciousness as such. So considered, it would better to call it, in accordance with the tradition of German idealism, understanding (Verstand). If reason means the way to totalities, the life of the Idea, and then it is the Encompassing of spirit.”<sup>8</sup> Thus, “Christabel in the woods” is “the soul-in-the-world”. She prays for the acceptable. Any prayer is to clear up the ideals and idols (in the Bacon`s sense, or in the mythical one). It is supposed she looks for the acceptable, thus an honorable love. It is possible to look for an illusion. But who is Geraldine?

It is Christabel in other hypostasis. It is other self-imagine of Chrystabel. We may explain it with the Jaspers` words:”if reason means the pre-eminence of thought in all modes of the Encompassing, then more is included than mere thinking. It is then what goes beyond

<sup>4</sup> Karl Jaspers (1883-1969) *Existentialism from Dostoevsky to Sartre* (Cleveland World Publishing Co, 1956, 1965) pp 131-205. Also: *Texte filosofice /Philosophical texts* ( București, Ed. Politică, 1986);

<sup>5</sup> Heidegger, Martin. 1962. *Being and Time*. (trans. John Macquarrie and Edward Robinson. New York: Harper & Row. Original work published 1927). 174-175

<sup>6</sup> Elkholy, Sharin. 2008. *Heidegger and the Metaphysics of Feeling: Angst and the Finitude of Being*. London: Continuum Press. p.6. Also: Freeman, Lauren. 2011. “Phenomenology of Mood.” In *Proceedings of the Forty-Fifth Annual Meeting of the Heidegger Circle*, edited by Daniel Dahlstrom

<sup>7</sup> Lawrence Hatab, William McNeill, David Pettigrew, and Richard Polt ( Furtak, Rick. 2005), 133-154. *Wisdom in Love: Kierkegaard and the Ancient Quest for Emotional Integrity*. Notre Dame, IN: University of Notre Dame Press

<sup>8</sup> Karl Jaspers ,*Existentialism...* 1965, 195

all limits, the omnipresent demand of thought, that not only grasps what is universally valid and is an “ens rationis” in the sense of being a law, or principle of order of some processes, but also brings to light the Other, who stands before the absolutely counter-rational, touching it and bringing it, too, into being.”<sup>9</sup>

The poetry may be read in different keys with derivative steps of interpretation. I may assume that actually, Christabel is Coleridge. Actually, we are tempted to identify only with the good character. But, many times, we are also, “the other”. To understand this, it is to build up a certain opening of our soul to our neighbor. It kind of education in order to be able to work with the own self. It is an inner process to looking for the meaning. It is an active contemplation of the self.

## 1.2 THE ACCEPTABLE AS “PAIDEUMIC” MODEL AND “STYLISTIC MATRIX”

Christabel is Coleridge. To understand this, you may observe there is in our history, kind of "interregnum between two ages ... a pause for liberty, a deep breath bringing the most lucid consciousness", that in Jaspersian terms is called “Axial Age” (in German: *Achsenzeit*), even he has in mind basically a certain ancient period .To the extent that Axial Age represents an in-between period, a period where old certainties had lost their validity and where new ones were still not ready, it has also been suggested that the Axial Age can be considered a historically luminal period.<sup>10</sup> Jaspers was particularly interested in the similarities in circumstance and thought of the Age's figures. These similarities included an engagement in the quest for human meaning and the rise of a new elite class of religious leaders and thinkers in China, India and the Occident. In such terms one may speak about the soul of English eighteenth century. I think it is useful to understand a certain context of the man and his work in order to create possible analogies that could explain a “paideumic”<sup>11</sup> model. Leo Frobenius<sup>12</sup> explains his term “Paideume” as kind of the “geographical soul of the place” or kind of “cultural background covering the features of the place or environment”.He sustains that cultures may exhibit stages of development (kind of “life cycle” ) including -as he call them-: *Ergriffenheit* (lit. "emotion") = a culture's youth; *Ausdruck* (lit. "expression") = a culture's maturity; and *Anwendung* (lit. "utilization") = a culture's old age or –“of creativity”. Lucian Blaga<sup>13</sup> operates the distinction between “archetypes” and “stylistic factors” (stylistic matrix) such as:

- Archetypes are the crystallization of the biological circuit; instinctive experiences; the animal is in the horizon of the sensible world (environment or ambiance).
- Stylistic factors are those features of the human spirit as modelers which are located in specific horizons of the unknown to be revealed through the creation of culture.

<sup>9</sup> Jaspers ,*Existentialism...*1965, 195

<sup>10</sup> Jaspers 1953, p. 51 quoted in Armstrong 2006, p. 367. See: [Armstrong, Karen](#) (2006),*The Great Transformation: The Beginning of our Religious Traditions* (1st ed.), New York: Knopf, ISBN 0-676-97465-1. See also: Thomassen, Bjorn (2010), "Anthropology, multiple modernities and the axial age debate", *Anthropological Theory* 10 (4): 321–42 or: [http://en.wikipedia.org/wiki/Axial\\_Age](http://en.wikipedia.org/wiki/Axial_Age)

<sup>11</sup>Leo Frobenius(1873-1938) introduced the term of “Paideume” as kind of soul/spirituality of the place and time or “transcendence of the environment become fancy through people “equivalent to cultural style”as some ideas are developed by Lucian Blaga.See: *Stilgerechte Phantasie* (Phantasy stylistically justified):*Naturwissenschaftliche Kulturlehre* (The organic theory of culture). In Frobenius`s opinion there is a dependence upon the space of culture.

[https://www.newworldencyclopedia.org/entry/Leo\\_Frobenius](https://www.newworldencyclopedia.org/entry/Leo_Frobenius)

<sup>12</sup>Under the influence of influence of the theories of Oswald Spengler on the analogy of culture as organism.

<sup>13</sup> Lucian Blaga (1895-1961, *Aspecte antropologice /Anthropological aspects*( București:Facla, 1976) pp.170-173;see also: [http://ro.wikipedia.org/wiki/Lucian\\_Blaga](http://ro.wikipedia.org/wiki/Lucian_Blaga); [http://en.wikipedia.org/wiki/Lucian\\_Blaga](http://en.wikipedia.org/wiki/Lucian_Blaga);also: <http://homepage.ntlworld.com/rt.allen/E1.html>

Summarizing from the researches of Lucian Blaga:

- Archetypes are characterized by: the animality`sources; crystallization of biological; instinctive experience; general stereotypical content; strong emotional features; mental life of human compassion ; no links between them; instinctive biological circuits for a species; as link between man to nature;
- Stylistic factors are seen as: the source of historicity; a model of the human spirit; the unknown horizon revealed through creation; floating in space and time; not enduring "travesty"; making a "stylistic field "; can coexist with archetypes ; cores of creativity;

There is also, in Braga's thought, this assumption that "mental and spiritual life of each human individual archetypes and stylistic factors are actually present like powers". We emphasize it as a relevant idea that cannot go unnoticed: "When declaring the loss of balance between them in the sense that, by their inherent energy, stylistic factors are no longer able to dominate archetypes, the individual may become subject of psychopathy. A matter of philosophical relevance (anthropological and ethical) and scientific (psychological) factors is to find a proper method to strengthen the stylistic factors in order to keep dominance over archetypes." It is a relevant observation in the context of analyzing Christabel, where such a phenomenon may be observed, as we turn back at this aspect, at proper time. It is a contemplation of a given frame in which some "common recollections" may be found in search of the acceptable -a term that deserves to be raised at the level of the concept able to put something from the own soul, in the subjective attempt to find something from the other soul - , a "significant experience" like that of learning Truth told like a story.<sup>14</sup> That is to be in the "field of narrative that takes the place of argumentation". Lou Thompson<sup>15</sup> emphasizes Romantics poets try to describe the ineffable mystical experiences that engaged the poets '**reconciliation of opposites**',-and the anthropologic accent is more powerful than the mystic or mythic one. In a similar context, I think also at the type of "**philosophical experience**" described by Theodor Adorno<sup>16</sup>.

### 1.3 THE ACCEPTABLE AS CREATIVITY SUPPORTED BY FEELING

It is contemplation as reflective thinking and as guided by feelings, as Adam Smith observes in his *Theory of Moral Sentiments*<sup>17</sup>: "The principle by which we naturally either approve or disapprove of our own conduct, seems to be altogether the same with that by which we exercise the like judgments concerning the conduct of other people. We either approve or disapprove of the conduct of another man according as we feel that, when we bring his case home to ourselves, we either can or cannot entirely sympathize with the sentiments and motives which directed it. And, in the same manner, we either approve or disapprove of our own conduct, according as we feel that, when we place ourselves in the situation of another man, and view it, as it were, with his eyes and from his station, we either can or cannot entirely enter into and sympathize with the sentiments and motives which

<sup>14</sup> E.g. Andrei Pleșu, *Parabolele lui Iisus(The Parables of Jesus)*București:Humanitas,2012 p.13. Similar style of making analogies in a narrative about significant experience, we learn from Ilias Cannetti, Max Frisch or Paulo Coelho.

<sup>15</sup> Lou Thompson, *Liminality, Ritual, Communitas, and Patriarchy in Christabel (Coleridge Bulletin, New Series 16, Winter 2000.*See also:<http://www.friendsofcoleridge.com/membersonly/ThompsonLiminality.html>

<sup>16</sup> Theodor Adorno, representative of first generation of the School of Frankfurt who promoted Critic Theory, has some original positions regarding philosophy, and especially moral philosophy of resistance and hope.

<sup>17</sup> Adam Smith(1723-1790),*The Theory of Moral sentiments* ;Also: <http://www.econlib.org/library/Smith/smMS3.html>

influenced it.” Huizinga in "Homo Ludens"<sup>18</sup> believes the play as the forerunner and essential element of culture, and therefore the phenomenon of art, creativity, development of personality. Nietzsche<sup>19</sup> lets us know about the innocence as attitude and act. He speaks about the human spirit as it is thirsty of knowledge just like the camel in the desert, then it becomes a lion, and this means power and will power, but if the power of knowledge is not well oriented as good will, as moral will it brings suffering. Heidegger observes how overcoming the subject/object dualism, it is possible to agree the primacy that he accords to mood in human existence. “Through mood humans gain access to their world, to themselves and to their relations with others in the world in a manner that is pre-reflective and anathematic...Mood, especially the mood of *Angst*, has the power to reveal the whole: the whole of how one is in the world and the whole of the world at large.”<sup>20</sup>

Asian wisdom recommends the innocence of the thought, too.<sup>21</sup> Nevertheless, the knowledge advances as feelings experience and absorb other “exterior wisdom”. Again, Adam Smith explains this:”We can never survey our own sentiments and motives; we can never form any judgment concerning them; unless we remove ourselves, as it were, from our own natural station, and endeavor to view them as at a certain distance from us. But we can do this in no other way than by endeavoring to view them with the eyes of other people, or as other people are likely to view them. Whatever judgment we can form concerning them, accordingly, must always bear some secret reference, either to what are, or to what, upon a certain condition, would be, or to what, we imagine, ought to be the judgment of others. We endeavor to examine our own conduct as we imagine any other fair and impartial spectator would examine it. If, upon placing ourselves in his situation, we thoroughly enter into all the passions and motives which influenced it, we approve of it, by sympathy with the approbation of this supposed equitable judge.”<sup>22</sup>

In this respect, Theodule Ribot<sup>23</sup> has two basic questions:

- 1) if there is a certain pure memory, thus a distinct and autonomous one, freed from simultaneously acting in the fields of emotions, and which could rebuilt the emotion itself;
- 2) if there is a creative emotion which gather and **combine different moods** by establishing new connections between them.

I keep in mind especially this second question, because it is going to get its answer in connection with different forms of contemplation, including “**rearrangement of desires**”.

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<sup>18</sup> J.Huizinga (1872 - 1945), *Homo Ludens: A Study of the Play-Element in Culture* ( London., R & KP, 1949)

See also: [http://en.wikipedia.org/wiki/Homo\\_Ludens\\_%28book%29](http://en.wikipedia.org/wiki/Homo_Ludens_%28book%29)

<sup>19</sup> *The Philosophy of Nietzsche*, (N.Y., Parkway Printing Co: Random House,Inc.) trans. Thomas Common. *Zarathustra`s Discourses* pp.43-44: “Three metamorphoses of the spirit do I designate to you: how the spirit becometh a camel,the camel a lion,and the lion at last a child (...) and like the camel, which ,when laden , hasteneth into the wilderness, so hasteneth the spirit into wilderness (...) But in the loneliest wilderness happeneth the second metamorphosis:here the spirit becometh a lion; freedom will it capt,and lordship in its own wilderness.Its last Lord it here seeketh: hostile will it be to him,and to its last God; for victory will it struggle with the great dragon (...)Inocence is the child,and forgetfulness,a new beginning game...”The Bible has references of Innocence,too...

<sup>20</sup> Elkholy (2008) makes the case for the centrality of mood in Heidegger`s view of Dasein`s disclosedness aptly and persuasively:Arguably (4)

<sup>21</sup> Coleridge seems to know a lot about the foreign culture and civilisation,not only the European ones.Actually, some important works from Indian and Chinese cultures are translated in English.

<sup>22</sup> Adam Smith,idem.

<sup>23</sup> Théodule-Armand Ribot (1839- 1916): [http://en.wikipedia.org/wiki/Th%C3%A9odule-Armand\\_Ribot](http://en.wikipedia.org/wiki/Th%C3%A9odule-Armand_Ribot) .Especially see: Theodule Ribot, *Logica sentimentelor*Logc of sentiments ,Ed.Științifică și Enciclopedică, București,1988 p.182 Ibidem 122-138,vezi și “Psychologie des sentiments” / “Essai sur l`imagination creatrice” de același autor.

These ideas could be useful as our study progresses in the analysis of Christabel, because contemplation without reflection is poor.

Heidegger has important contribution to studying the role of the moods in creativity.<sup>24</sup> The only role I meditate here is that of building the opening of the soul to the other and to something else in the “**creative emotion**”. This is the way followed by Coleridge, too. So, at this moment, never mind if we are in high or low mood, because at the proper time, each of us may learn the play of sharing the self: as a gift in the sense of Marcel Mauss` Commentary to The *Mahābhārata*.<sup>25</sup> “The secret of Wealth or Happiness is not to looking for and not too keeping it, but of offering as gift, so that itself might come back in the same way as it was given in this world, and in the other world, too.”<sup>26</sup> In this sense, works offered by Coleridge are a special gift of imagery. To reach at it, means to have patience and that opening that makes possible any admirable meeting. For any attempt to find the truth about the work of the philosopher, the proper context must be the first option, but -as Theodor Adorno observes- , “It is of no help to ascetically avoid the technical expressions and all allusions to a cultural sphere for long time disappeared.”<sup>27</sup> It is known that Wordsworth imposes eighteenth-century aesthetic categories as Romantic-era pedagogical agents. Among these it is to be observed the "instinct" and his "training" <sup>28</sup>.Both Wordsworth and Coleridge offers theoretical and practical examples of romantic creativity in the spirit of their time, under the Kantian attempt of sharing “pedagogy of sublime”. Kant uses the metaphor of the bird “singing the song of the self “.<sup>29</sup> Kant in *Lectures on Pedagogy* believes education as part of Enlightenment that may give the real unity of discipline and freedom. Kant explains “the human being’s emergence from his self-incurred minority” as an internal process whose steps are from the lack the capacity to independently use one’s own understanding to find a good direction that give the possibility to set the own aims. Only when self-governed and able to set ends that do not contradict the good ability to set them, a person may be free, but it is the freedom as self-determination, rather than the ability to satisfy immediate pleasures or lack responsibilities or restrictions even the contemplation may cover them in the same ideal. Kant’s conception of education (referring to **cultural, prudential, and moral** aspects) consists in discipline forms as life to whom is added ends to pursue and how to go about pursuing them. Cultural education is oriented to acquire contextually relevant skills, while “prudential education” is the competence to use the knowledge for good aims, thus to maintain and promote it, to continue to pursue the three levels of positive education. An important aim of the training is to promote enlightenment. In this respect “one can be disciplined without being free”. It is supposed that when you know something, you depend on this knowledge; some may be slaves of their knowledge and prejudices or idols (in the Bacon`s sense). When your knowledge in a certain field is absent or very poor, certainly you are somehow free; but this freedom needs a guiding. So, two dangers you have to face: lack of knowledge and misunderstanding. If you have in mind the religious knowledge of

<sup>24</sup> Martin Heidegger (1889-1976) See: [http://en.wikipedia.org/wiki/Martin\\_Heidegger](http://en.wikipedia.org/wiki/Martin_Heidegger)

<sup>25</sup> The *Bhagvat-Geeta* (1785) was translated into English and known by Coleridge and with obvious influence upon his thought and next works. Both the title and theme of some poems show the Oriental influence.

<sup>26</sup> Here, in my trans. the motto used by Marcel Mauss (French orig.)

<sup>27</sup> Theodor W. Adorno, *Minima moralia* (București: Art, 2007) trans. Andrei Cornea, ISBN 978-973-124-098 -5, Aphorism 64 (Morals and style); Romanian version, 116-17

<sup>28</sup> “William Wordsworth (1770- 23 1850) was a major English *Romantic* poet who, with *Samuel Taylor Coleridge*, helped to launch the *Romantic Age* in *English literature* with the 1798 joint publication *Lyrical Ballads*”. His *magnum opus* is generally considered to be *The Prelude*, a semiautobiographical poem, known as “the poem to Coleridge”. [http://en.wikipedia.org/wiki/William\\_Wordsworth](http://en.wikipedia.org/wiki/William_Wordsworth);

Also: <http://www.users.miamioh.edu/mandellc/prelho.htm>

<sup>29</sup> <http://literature.com/kant-on-education/>

Revelation and the specialist one of theology it is necessary a kind of obedience and faith without personal research because you are not prepared for this kind of contemplation. Even the general opinion is everybody appear as “specialist” in such matters like religion, politics, morality and ethics, actually a certain preparation is necessary and kind of innocence that makes you to obey the *specialist* who shares with you from his knowledge and experience. **The best guide in analyzing the work of Coleridge is the author himself.**

It is a real contemplation after a good preparation. If contemplation is a spontaneous activity of mind, it may be learnt under the sign of the play. Here is to understand other meanings of contemplation: 1) indeed, it is a kind of contemplation -a passive one, when you admire the beauty of nature and enjoy your feeling, this kind of “**vibration of the soul**”, this joyous attitude to feel yourself at home in the middle of the nature; 2) but a different one, even at first beginning with that “just feeling”, gets a **movement and concentration** from which your spirit “works” arriving to intuition and then to the “ontological argument”.

To conclude in Kantian way “Regardless as to whether your ends have been set to some degree, such as by an institutionalized school, this does not stop you from setting ends within or outside what has been set for you. Practice encourages self-development and seems to be a stepping stone in the journey for enlightenment.” It is very important to keep in mind that the real spirit of that type of education regards the act of training that can both maintain and promote enlightenment.<sup>30</sup>

#### 1.4 THE ACCEPTABLE AS “CRITERION OF THE TRUTH”

In Romantic era of Coleridge, the work of Kant<sup>31</sup> may be known as it establishes a direct connection (conversation) between education and aesthetics. This “conversation” may crystallize the ways and means in which the “practice” is constitutive of our understanding of *being* itself -similarly how a bird can sing the “self same song”. The verses I have selected at the beginning of discussing Coleridge as a real educator are not only allusive to the Kantian understanding of education, but also a concrete illustration of the principle “learning by doing”. As myself I use this principle, this attempt means to cleared out how does it work in the Coleridge’s work. In this respect, the Christabel may be understood as a “song of the self”. So, I put down another meaning of contemplation covering Coleridge (and implicitly Kantian) method of “sharing the self”. The need of sharing of self is a deep one, as we may find from the novel “The Fountain” by Charles Morgan (and of course, you remember I added the Coleridge verses from “Dejection” as possible motto about this kind of “fountain”). The main character of the mentioned novel is an enjoyable prisoner who finds serenity and love in his attempt of writing a short history of the contemplatives. Not vainly, contemplation was associated with love. It is a presupposition I take here, that of “association of feeling”, perhaps (and ideal) ”communion of sentiments”. The feeling is kind of “vibration of the soul”, but also it gives a direction or pre-orientation. It is that what generally is called “mood” or a “prepared opening for the other”. But how can one arrive to this proper state of mind? I could explain this by reminding you that in C.G. Jung’s opinion the “feeling” it is not only a blind attitude of the unconscious as opposed to reason but even part of the “sense” which

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<sup>30</sup> Kant, Immanuel. “Lectures on pedagogy.” *Anthropology, History, and Education*. Trans. Louden B. Robert. Cambridge: Cambridge University Press, 2008. 437-485, 525-527. Also: Kant, Immanuel. “Answer to the question: what is enlightenment?” *Practical Philosophy*. Cambridge: Cambridge University Press, 1999. 17-22.

<sup>31</sup> Kant, Immanuel, *Lectures on Pedagogy*. (1776-1787 / 1803). *Anthropology, History, and Education*. Ed. Gunter Zoller and Robert B. Louden. Trans. Mary Gregor, Paul Guyer, Robert B. Louden, Holly Wilson, Allen W. Wood, Guter Zoller, and Arnulf Zweig. Cambridge: Cambridge UP, 2007. See also: points 1;2;3 and especially 7: “One of the biggest problems of education is how one can unite submission under lawful constraint with the capacity to use one's freedom.

estimate and give some “inner meaning” of the contemplated things. There may be a Romanian way, as it was described under the line of Plato’s Cratylus (regarding the meaning of names and of words, generally by starting with their ancient origin, or etymology –as better known example is Heidegger’s technique of finding old words carrying deep significance –), if you take for instance the word “estime” (belonging to a regional ontology) mentioned by Dimitrie Cantemir . In modern language, the root continues its life as I observed the word “estimare”, such as: to estimate, to find the proper measure or the value as in the case of to appreciate or to find the meaning, thus to feel the core of any significant experience). Much more than that, I think there is a kind of knowledge and a kind of communication by using feelings. It is a manner to sharing the self or to communicate deeply from soul to soul, or to discover communion by certain affinities.

After the risk of explaining this way another kind of contemplation (orientation to communion) by gathering feelings and concentrating them towards a meaning of significant experience, we may try to check it if it works in the case of Romantic “education of feeling” if we may take it as kind of initiation of the soul under the direction of Plato<sup>32</sup> or by starting with Kantian active contemplation, or reflective contemplation. The temptation was to use the expression “contemplation of the contemplation” in the sense of modern epistemology of meta-cognitive attitude: to know how to know, or how knowledge is possible, or properly selected as Kantian basic question: if and how is possible metaphysics? As you know the critic starts from Hume’s causality’s wonder: how can one argue that from a present reality it is necessary to infer the presence of another reality? But just such a question may be relevant in the case of Coleridge, specifically: From the presence of Christabel, how could be agreed as necessary the appearance of Geraldine? If isn’t just a “metaphysical anxiety” as young ladies are generally called to be, or the consecrated “eternal feminine” resonances as mysterious they can be, indeed? This kind of analysis I have just tried to prepare by remembering you the Plato’s way as well as the useful and necessary Kantian preparation as both could be known in the Coleridge’s time.

## CONCLUSION

The essence of education by the time of Coleridge consists in the work of mechanical repetition that Kant associates with training and this special training is supposed to cover the groundwork for the more complex intellectual work including moral instruction. We may go on with a similar presupposition: Coleridge has some ideals in connection with the “sublime” and the “bird’s song of the self “. There is a large literature<sup>33</sup> that explains this ideal type of

<sup>32</sup> Plato, *Symposium*, trans Walter Hamilton (Middlesex:Penguin,1951,(...)1978 )

<sup>33</sup> See bibliography .e.g.[Deborah Elise White](#), *Romantic Returns: Superstition, Imagination, History*. Stanford: Stanford University Press, 2000 /*Romantic Praxis*, 1999 (part of the *Romantic Circles* website published by the University of Maryland) / “*Imagination’s Date: A Postscript to the Biographia Literaria.*” *European Romantic Review* (December 2003) *There are agreed :* –as aims: “Strength, skillfulness, agility, and secureness” (K457)

-as methods:” *the practice of a disciplined repetitive activity of a specifically physical and rigorous—even risky nature can produce a fully self-realized human being*

-as stages:”*The first stage in the pupil’s development is that in which he must show obsequiousness and passive obedience; in the other he is allowed to make use of reflection and of his freedom, though under laws...In the first there is a mechanical, in the other a moral coercion” (446). We might map mechanical coercion onto the physical training that he describes above. By learning through repetition that one can “walk on narrow footpaths, on steep heights where one faces an abyss, or on a shaky support,” one learns the discipline of overcoming one’s fears of physical harm.*

*“To map this educational theory onto the Kantian sublime, one might say that physical training produces a fully-realized human being who can experience the sublime –an experience of virtual terror with the requisite*



education (as perceived in the eighteenth century, of course). Some ideas may be added here, in order to illustrate that they do work in the poetry of Coleridge: both in building the romantic imagery and discussion on how to find the good sense.<sup>34</sup> If we take a modern researcher interested of this problem, we find as central orientation in Gayatri Spivak's<sup>35</sup> pedagogical work: to combine readings of Romantic poetry and philosophy to re-discover the Romanticism's methodology and make known a theory of imagination as it worked by time of Coleridge. Her attempt begins with Kant on the "sublime" and Kantian "faculty of imagination". Actually, referring to British Romanticism (even she preferred especially to Shelley's poetry), she clears up some features that may be used in understanding the creation of Coleridge, too: "Romanticism was a strike for the robust imagination -for me, it is summarized in Shelley's remark . . . that 'we want the creative faculty to imagine that which we know.' It is the ability to imagine the other side as another human being, rather than simply an enemy . . . that is the greatest gift of romanticism"<sup>36</sup>. I put down that here contemplation is seen as "creative faculty to imagine which we know". But also, in contrast, contemplation works as the play of imagery and this may construe the aspects of unknown, as we are going to explain by examining the Christabel in details. In order to make understood the type of education of the time, Gayatri Spivak<sup>37</sup> describes the ways in which the cognitive

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*distance from actual harm that constitutes the sublime. The lack of such training produces beings who can merely experience fear, and, likely, injury or death."*

[http://www.rc.umd.edu/praxis/sublime\\_education/mccarthy/mccarthy.html](http://www.rc.umd.edu/praxis/sublime_education/mccarthy/mccarthy.html) See also: G. Felicitas Munzel, Kant, Hegel, and the Rise of Pedagogical Science: In crisis-autobiography, "an individual confronts a natural scene and makes it abide his question, and the interchange between his mind and nature constitutes the entire poem, which usually poses and resolves a spiritual crisis" (92)

<sup>34</sup> How do I cultivate freedom under constraint?" (K447) Here is the centrality of the problem of education to Kant's larger critical project and the centrality of aesthetics, specifically how to access to the sublime through education. See also: [http://www.rc.umd.edu/praxis/sublime\\_education/jones/jones.html](http://www.rc.umd.edu/praxis/sublime_education/jones/jones.html).

[http://www.rc.umd.edu/praxis/sublime\\_education/mccarthy/mccarthy.html](http://www.rc.umd.edu/praxis/sublime_education/mccarthy/mccarthy.html)

<sup>35</sup> Gayatri Chakravorty Spivak, *Outside in the Teaching Machine* (1993; Routledge classic 2003), *Imaginary Maps* (translation with critical introduction of three stories by Mahasweta Devi, 1994), "ethics are not just a problem of knowledge but a call to a relationship" (Introduction to *The Spivak Reader*). The ideal relationship is individual and intimate. This is what she means by "ethical singularity," the engagement of the Other in non-essential, non-crisis terms. Read more:

<http://postcolonialstudies.emory.edu/gayatri-chakravorty-spivak/#ixzz38lrghDEs>

[http://en.wikipedia.org/wiki/Gayatri\\_Chakravorty\\_Spivak](http://en.wikipedia.org/wiki/Gayatri_Chakravorty_Spivak).

<sup>36</sup>94, 100-101 discovers Kantian terms of "sublime vibration" and how "an imaginative exercise in experiencing the impossible—stepping into the space of the other". See also, pedagogy under the terms of a very specific form of training (linked to the humanities) as "a preparation for the eruption of the ethical," and the result of "interruption of the epistemological" (K83). This model of pedagogy Spivak defines as "cultural instruction in the exercise of the imagination" (K94). [Anne McCarthy](#), *Reading for the Pause: The Uses of Suspension in Nineteenth-Century British Poetry*, observes some other Romantic features, e.g. "the ways in which tropes of pause, paralysis, and cessation associated with the Romantic sublime continue to have formal and ethical consequences in Victorian poetry". Also, she follows the idea of "competing forms of subjectivity" in Romantic and early Victorian literature. Also, on literary form, aesthetic philosophy, and early nineteenth-century spirituality, with a special emphasis on the work of Samuel Taylor Coleridge, Sara Coleridge, and F. D. Maurice.

<sup>37</sup> Spivak approaches the Kantian sublime as: "the thing too big for me to grasp; I am scared; Reason kicks in by the mind's immune system and shows me, by implication, that the big thing is mindless, 'stupid' in the sense in which a stone is stupid, or the body is. I call the big mindless thing 'sublime'" (K94). She also observes "ethics are not just a problem of knowledge but a call to a relationship" (Introduction to *The Spivak Reader*). The ideal relationship is individual and intimate. This is what she means by "ethical singularity," the engagement of the Other in non-essential, non-crisis terms. Also: <http://postcolonialstudies.emory.edu/gayatri-chakravorty-spivak/#ixzz38lrghDEs> ("We all know that when we engage profoundly with one person, the responses come from both sides: this is responsibility and accountability... The object of ethical action is not an object of benevolence, for here responses flow from both sides". (SR, 269-270)) Read more: <http://postcolonialstudies.emory.edu/gayatri-chakravorty-spivak/#ixzz38lt0q85K>

faculties interact and affect one another in the context of the Kantian sublime and kind of confusion appears at first. I think initial lack of understanding may be useful to understand the Coleridge`s verses.

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