

Traces of Mysticism in Wordsworth's Aesthetics of Nature: A Study on William Wordsworth's Nature Philosophy in the Light of Ibn Al-'Arabi's Ontology

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ABSTRACT

William Wordsworth (1770-1850) is generally known as a nature poet or a "worshipper of nature". Yet, his nature poems are not merely confined to the portrayal of the physical elements of nature but are marked by his enlightened spiritual vision. The belief in one life flowing through all, which is a prominent feature of Wordsworth's nature poetry is a prevalent theme also in the treatment of man and the universe in Ibn al-'Arabi's philosophy_ a Sufi mystic whose philosophy is most famously associated with the doctrine of *wahdat al-wujud* or "the oneness of being". This paper is an attempt to critically analyze the traces of pantheistic and mystical elements underlying Wordsworth's poetry, and more importantly compare this with Ibn al-'Arabi's stand on the matter. Through analysis of Ibn al-'Arabi's ontology, particularly his concept of unity of being and his emphasis on the importance of the faculty of imagination, this study first meets the controversy surrounding the pantheistic elements in Wordsworth's nature philosophy and then attempts to demonstrate that the mystical doctrine of unity in all beings and the reliance on intuition and imagination as a means of perception of divine immanence is evident in both Ibn al-'Arabi's ontology and Wordsworth's nature poetry. This study also reveals that Wordsworth's attempt to get to coalescence of subject and object via imagination and its sublime product, poetic language, resembles the mystic's yearning for transcendental states of consciousness and unification with the divine.

INTRODUCTION

At the root of Wordsworth's poetry one can discern an awareness of the world's wonder to the point that some critics claim it is a kind of pantheistic mysticism that found expression in the poetry of William Wordsworth. Reading Wordsworth's poems one cannot help but recognize his obsession with the mystical interpretation of nature, the belief in the immanence of the divine, and the Light of God in all His creatures. Nature for Wordsworth is a living organism, a moral teacher who discloses some spiritual meaning and leads to Man's mental evolution. He stresses the superiority of Nature as a teacher over science when he says "One impulse form a vernal wood,/May teach you more of man;/Of moral evil and of good,/Than all the sages can" (*The Tables Turned* 21-24).¹ Since it is through Nature that Wordsworth perceives a profound vision of the Deity, of the "Wisdom and Spirit of the universe", of the Soul "that art the Eternity of Thought" (*The Prelude*, Book I. 428-429), he regards it as the source of his poetic inspiration and of moral and spiritual enlightenment.

Beneath the "beauteous forms" of nature, he looks for divine presence and it is through "These beauteous forms" that he can delve in the mystery of the world, transcend his bodily senses and reach a state of harmony where he feels united with the whole universe.

It is a common consensus that Wordsworth is not only a poet but a seer, a poet-prophet or Bard endowed with "an internal brightness", whose mission is the "holy marriage" between human mind and nature (Abrams 1971: 19-27).² Wordsworth himself claims that he has been granted the vision of a seer when in Book III of *The Prelude* of 1805, he announces that "I was a chosen Son./For hither I had come with holy powers/And faculties" (Lines 82-84).³ For him, nothing in nature is mean or unworthy for he has the "ability to perceive the inherent sublimity" in the commonest and most trivial things of nature since everything is touched by the divine life (Abrams 1971: 391). As Abrams asserts, Wordsworth's concern with the common, lowly, trivial or vulgar things is part of his poetic mission as a poet-prophet

for he aims to liberate his readers from “bondage to unnatural social-aesthetic norms” and to open their eyes to “his own imaginative vision of a new world” in which men are “at home in a nature which, even in its humblest or most trivial aspect, is instinct with power and grandeur (1971: 392).⁴

For Wordsworth, humanity’s spiritual well-being is intermingled with communion with nature. As Ryan believes, no poet like Wordsworth “set out so resolutely to alter his readers’ response to the natural world and to show its importance for their moral and spiritual welfare” (2016: 6). Wordsworth believes that if we could train our eyes and ears to be receptive to the influence of nature, we would be able to come into contact with the unifying divine spirit immanent in all the elements of nature. He claims that even the tiniest things of Nature seems illuminated with a heavenly splendor and sublimity when he says “The earth, and every common sight/ To me did seem/Apparell’d in celestial light.” (*Ode: Intimations of Immortality* 2-4). A similar insight into nature can be found in Ibn al-‘Arabi’s ontology. For Ibn al-‘Arabi “there is only one Being and all the existence is nothing but the manifestation or outward radiance of that one Being” (Chittick 1989: 79). In other words, he believes that nature, man and the whole universe are images or attributes of God; that is, humanity and nature are diverse images of one unifying principle, a belief that, as will be discussed, is a pervasive theme in Wordsworth’s nature poetry.

Literature Review

Due to Wordsworth’s presentation and appreciation of nature and his belief in the presence of God or divine spirit in all creatures, many critics are quite self-assured that Wordsworth was a pantheist. The idea of “one life within all things”, which according to Durrant is the most pervasive myth in Wordsworth poetry, leads to the identification of his central belief as pantheistic (1969: 16). In fact, many interpreters of Wordsworth believe that his significant contribution to the poetry on nature is to glorify and divinize nature. As Ryan argues, Wordsworth is the author of “a new theology of nature” that has ever since been a source of religious instruction and inspiration (2016: 4). Wordsworth’s major legacy as a poet, Ryan asserts, is “the persistent, pervasive belief that the natural was not only a manifestation of divine power and benevolence but a medium through which one might come into contact with divinity” (Ibid. 4). He further argues that “It is because of Wordsworth that men to-day, as he in his day, are ‘well please to recognise/In nature and the language of the sense,/The author of their purest thoughts, the nurse,/The guide, the guardian of their heart, and soul/Of all their moral being.’” (Ibid. 5).

Although Wordsworth’s religious belief undergoes a significant transition during his lifetime which is evident in the constant revisions of *The Prelude*, his view of nature is never devoid of spiritual and religious implication.⁵ Bugliari asserts that Wordsworth aspires for “the mystical union of the soul with the infinite” and glorifies objects of nature as “vehicle of transcendental experience” through which he reaches “spiritual reality” (64). Moores also argues, in Wordsworth’s writings one can discern experiences and

states of consciousness like those we see in various types of mysticism (2006: 15). While asserting that Wordsworth is not a philosopher but a poet, Durrant claims that “If to follow the traditional poetic habit of imaginatively giving life to all experience, and of imaginatively unifying all experience, is to be a pantheist, then Wordsworth was a pantheist” (1969: 16).

Regarding the importance of nature in Wordsworth’s poetry, Lacey claims that Wordsworth “speaks of Nature so much more frequently, and in such terms of rapture, that it is clear that Nature is in the forefront of his mind and God is in the background” (1948: 31). Abrams also asserts the dominant role of nature in *The Prelude* of 1805 and states that “God is at intervals ceremoniously alluded to, but remains an adventitious and nonoperative factor; if all allusions to deity were struck out of *The Prelude*, there would be no substantive change in its subject matter or development” (1971: 90). Despite this general view, Dombrowski reveals that Wordsworth’s concept of God is still “in a state of confusion” because while some interpreters consider him a pantheist in a Spinozian model, there are still others who believe that there is a shift in Wordsworth’s thought away from a pantheistic view in later years (1985: 136), a controversy which will be addressed throughout this study.

Aims and Findings

To resolve the conflicts surrounding Wordsworth’s philosophy of nature, this paper attempts to analyze it in the light of Ibn al-‘Arabi’s ontology as striking resemblance can be found between Wordsworth’s attitude towards nature and Ibn al-‘Arabi’s conception of Man and the universe. The conception of one life flowing through all, which is a salient feature in Wordsworth’s nature poetry, is also a major theme in the treatment of man and the universe by Ibn al-‘Arabi. They both believe in a supreme, all pervasive spiritual energy spreading through the universe and unifying all things; and they both believe in a prevailing power which is immanent in the cosmos. Due to the belief in a spiritual energy pervading the universe at the root of their ontology, evident in their works is not only a seemingly pantheistic disposition to the universe, but a philosophic mysticism which strives for unity in diversity.⁶ In fact, at the heart of their attitude toward man, nature and the whole cosmos lies the belief in the unity of all beings, which is a fundamental tenet of mysticism.

Although their attitudes towards the universe resembles pantheism, it should be argued that pantheism cannot do justice to the deep and sophisticated worldviews of Wordsworth and Ibn al-‘Arabi. Regarding them as mere pantheists would suggest a simplified version of their views since while emphasizing the divine immanence in the universe, they do not deny its transcendence thus, as it will be discussed, pantheism is a more appropriate term in relation to their ontology. However, it is noteworthy that while dealing with thoughts as rich and complicated as that of Ibn al-‘Arabi and Wordsworth, we need to be cautious when we try to put them into any category, thus it should be noted at the outset that this paper is not an attempt to put Ibn al-‘Arabi or Wordsworth into any ultimate category. After analyzing Ibn

al-'Arabi's conception of God and the universe, this paper aims to utilize these thoughts to examine several text from Wordsworth to shed lights on his nature philosophy and to bring their commonalities in to sharp focus, thus revealing how two great minds of very distinct milieu share similar concerns.

IBN AL-'ARABI

Popularly known to his supporters as *al-Shaykh al-Akbar* "the greatest Master", Muhyi al-Din Ibn al-'Arabi (1165-1240) is the most influential Sufi author of the later Islamic intellectual history.⁷ He is known as a difficult philosopher due to the extent of his writing, complicated discourse and diversity of style.⁸ In Islamic philosophy he is pioneer of many innovative ideas such as "unity of existence", "divine names or attribute", "Perfect Man", "Immanence and transcendence of God", "Constant transformation", "unity of all religions", and his theory of imagination as the only path to recognize divine reality to name a few. He is considered to be the founder of the doctrine of *wahdat al-wujud*, or the "oneness of being". However, as William C. Chittick, one of the most prominent scholars of Ibn al-'Arabi, reveals, while the idea of "oneness of being permeates Ibn al-'Arabi's works, he never uses the term, and the expression "oneness of being" is not found in Ibn al-'Arabi's diverse writings (1989: 79).

In *Ibn 'Arabi: Heir to the Prophets* (2005), Chittick claims that the most dominant topic in Ibn al-'Arabi's philosophy is "the truly Real" or God which he calls *wujud*, usually translated as "being" or "existence" (36).⁹ Ibn al-'Arabi asserts the interconnection between *wujud* and the concepts of *tawhid* (the divine unity). The idea that there is only one *wujud* in existence, namely, God's Being, was regarded by Ibn al-'Arabi to be the highest expression of *tawhid*, the assertion of which is the first principle of Islamic thought and the governing theme of Ibn al-'Arabi's works. (Ibid. 36-40). In fact, in Islamic intellectual tradition the "mindful acknowledgement of *tawhid*" is the first stage in recognizing "the Real". (Chittick 2016: 9). According to Chittick, "*Tawhid* is expressed most succinctly in the formula, 'There is no god but God.' God is *wujud*, so 'There is no *wujud* but God.' Everything other than God is not *wujud* and can properly be called 'nonexistence' ('*adam*). *Wujud* is the Hidden Treasure, and all things derive their existence from it, for they possess none of their own" (2005: 40).

Ibn al-'Arabi believes that all beings are manifestations of the Oneness of God, as a result, some critics refer to him as a pantheist philosopher for whom God and the universe are identical and some assert the coalescence of the concept of monotheism and pantheism in his philosophy.¹⁰ However, it should be noted that in his ontological system the world is neither identical to God nor totally different from Him. "As Ibn al-'Arabi constantly quotes from the Qur'an, God is 'Independent of the world' in respect of the Essence" (Chittick 1989: 64). Although Ibn al-'Arabi asserts that God permeates through all beings, he believes that God has a transcendental as well as an immanent aspect. In other words, all the existent entities are nothing but the manifestation of

God, yet God in His essence transcends beyond the material world. Thus the idea of Ibn al-'Arabi cannot be considered as pantheistic since pantheism rejects the ontological distinction between God and the world.

The word pantheism derives from the Ancient Greek: *pan* meaning 'all' and *theos* meaning 'God'. According to Professor Abraham Wolf "pantheism is the theory that God is all and all is God. The universe is not a creation distinct from God [...] God is the universe, and the universe is God" (qtd. in Stace 1961: 208). Thus pantheism denotes God's identity with the universe, hence it cannot account for Ibn al-'Arabi's elaborated ontology. As Chittick asserts, classification of Ibn al-'Arabi's thoughts is not an easy job since "he provides one of the most sophisticated and nuanced expressions of the 'profession of God's Unity' (*tawhid*) to be found in Islamic thought" (1989: 79). Thus, while acknowledging the difficulty of classifying his thought, it should be noted that panentheism is a term that better corresponds to Ibn al-'Arabi's ontology than pantheism. Panentheistic view permeates Ibn al-'Arabi's conception of the unity of being, his belief in the transcendence and immanence of God and the relationship between God and the universe. Thus before elaborating on the traces of panentheism in Ibn al-'Arabi's ontology, the term needs to be explained.

According to *Stanford Encyclopedia of Philosophy* online, "Panentheism is a constructed word composed of the English equivalents of the Greek terms "*pan*", meaning all, "*en*", meaning in, and "*theism*", meaning God". Panentheism means that the things in the universe are in God, whereas pantheism means that the things in the universe are God. While pantheism emphasizes one aspect of the divinity, namely, its immanence, for panentheists God is both immanent in the universe and transcend beyond it. Thus, contrary to pantheism which considers God and the universe to be identical, panentheism holds the belief that God or divine spirit pervades the universe and also extend beyond it, that is, the universe is nothing but the manifestation of God, yet God is not confined to the universe and transcends all created things. As cited by Owen, panentheism is "the belief that the Being of God includes and penetrates the whole universe, so that every part of it exists in him, but (against pantheism) that his being is more than, and is not exhausted by the universe" (qtd in Levine 1994: 21). Therefore, it would be underestimation of Ibn al-'Arabi's elaborate ontology to regard him as a mere pantheist who only focuses on God's immanence since the simultaneous affirmation of both divine immanence and divine transcendence is a key feature of Ibn al-'Arabi's thought. For Ibn al-'Arabi God transcends creation, yet creation is nothing but the manifestation of God and everything in the universe "is a letter, a word, a sentence, or a book uttered by God and situated at an appropriate level of deployment within the Breath" (Chittick 2016: 7).

According to Ibn al-'Arabi, God possesses two relationships with the universe: "a relationship with the cosmos through the divine names which affirm the entities of the cosmos, and the relationship of his independence from the cosmos" (*al-Futuhat*, II: 533. 4, qtd. in Chittick 1989: 64), which reveals that the created world is "the manifes-

tation of the properties of the divine names” yet regarding His Essence, God is independent from the cosmos (Chittick 1989: 64). This means that God’s Essence (*dhāt*) is beyond the world and is only known to Him. The cosmos, however, is the manifestation of God through His divine names. In other words God as Essence has nothing to do with the universe, but as Creator He demands creation (Ibid. 64). Thus all beings in their “essential reality” are God, yet God is not these beings which does not mean that God’s reality excludes these beings, but “in the face of His infinity their reality is nil” (Burckhardt 2008: 18). For Ibn al-‘Arabi God or the “Divine Presence” includes the whole universe, “Being, existence, and nonexistence, or everything that can in any sense be said to be real”. In other word, “every other name is included within the scope of the name Allah”, which is the “all-comprehensive name” (Chittick 1989: 66).

The fundamental principle within Ibn al-‘Arabi’s ontology is that “things know God only through their own specific realities” thus the knowledge of the Essence of God is impossible (Ibid. 66). In this regard, God is known through the multiplicity of His names, but He is never known in His Essence. Thus Ibn al-‘Arabi affirms both God’s transcendence and immanence: “Every name in the cosmos is His name, not the name of other than He. For it is the name of the Manifest in the locus of manifestation” (*al-Futuhat*, II: 122. 14, qtd. in Chittick 1989: 95). “So He is Manifest in respect of the loci of manifestation, while He is Non-manifest in respect of His He-ness (*huwīyya*)” (Chittick 1989: 90). This is why Ibn al-‘Arabi says that the cosmos is “He/not He (*huwa lā huwa*)”. Ibn al-‘Arabi coins the phrase “He is and is not” to explicate the paradox of the simultaneous transcendence and immanence of God: “He is the Manifest, so ‘He is.’ But the distinction among the existents is intelligible and perceived by the senses because of the diversity of the properties of the entities, so ‘He is not’” (*al-Futuhat*, II 160.1, qtd. Chittick 1989: 95). Therefore, the cosmos is not God with respect to His non-manifest Being, but it is Him with respect to His manifest Being. As Ibn al-‘Arabi himself says, “Hence He is identical to all things in manifestation, but He is not identical to them in their essences. On the contrary, He is He and the things are the things” (*al-Futuhat*, II 484.23, qtd. in Chittick 1989: 90).

To overcome the dialectical paradox of transcendence and immanence of God, Ibn al-‘Arabi asserts the two primary modes of human understanding that are “reason” (*‘aql*) and “imagination” (*khayal*) need to be employed (Chittick 2005: 16). To rightfully grasp the reality of God, one needs to harmonize these two faculties which is only possible through the knowing heart. The heart, for Ibn al-‘Arabi, is not simply “the emotive and affective side of human nature” but it is the locus of awareness and consciousness; “the human faculty that can embrace God in the fullness of his manifestation” (Chittick 2005: 15). Ibn al-‘Arabi affirms “the heart alone can know God and the realities in a synthetic manner embracing both rational understanding and suprarational unveiling” (Ibid. 15). The heart is also the locus of two eyes, a dual vision which enables the grasp of God’s incomparability (transcendence) and similarity (immanence). In Ibn

al-‘Arabi’s terms “the modality of awareness that discerns God’s undisclosability” is reason and “the modality of understanding that grasps his self-disclosure” is imagination, that is, God’s incomparability is seen by the eye of reason and his similarity is perceived by the eye of imagination (Ibid. 19). The full self-disclosure of the Divine Reality cannot be perceived with only one eye of the heart that is the intellect, which only perceives God’s transcendence. To perceive the reality of God’s immanence and presence in all things the second eye of the heart that is the “illuminated imagination” needs to be employed (Chittick 2016: 12). It is only through seeing with “both eyes”, that is the employment of both reason and imagination that human can manage to maintain the balance between incomparability and similarity. As a result, “If we do not see God, the world, and ourselves with full vision of both eyes, we will not be able to see things as they are” (Chittick 2005: 19). For Ibn al-‘Arabi, “The locus of such a vision is the heart, whose beating symbolizes the constant shift from one eye to the other, made necessary by divine unity” (Ibid. 19).

In consequence, although for Ibn al-‘Arabi the cosmos is the manifestation of God’s self-disclosure through divine names which is called (*tajallī*), his ontology, as have been illustrated, cannot be considered pantheistic since his conception of the universe as “He/not He” affirms God’s transcendence, thus it does not accord with pantheistic perception of the relationship between God and the universe. The Real, as the Shaykh says, is incomparable and transcendent, but it discloses itself (*tajallī*) in all things, so it is also similar and immanent. Therefore, while acknowledging that his ontology defies any ultimate classificatory system, the term pantheism can be applied to his thought with far more accuracy than pantheism as he never affirms the absolute identification of God with the cosmos. What follows then is an attempt to reveal how the doctrines discussed above find an echo in Wordsworth’s mature attitude toward nature and being.

WORDSWORTH’S NATURE PHILOSOPHY AND MYSTICAL EXPERIENCE

There is sufficient evidence that both Ibn al-‘Arabi and Wordsworth support the mystical doctrine of unity in all life and that they both rely on intuitive knowledge to comprehend reality. A deep awareness of unity in all existence and an ability to come to a state of harmony or reconciliation with nature through intuition and mental penetration of the things of the universe seem to underline both Ibn al-‘Arabi and Wordsworth’s philosophical doctrines. As Abrams asserts the “cardinal concern of Wordsworth as bard” is to “redeem man by fostering a reconciliation with nature” (1971: 145) since for Wordsworth “the primal and normative state of man” is unity with himself and his world (1971: 278). Abrams believes that *The Prelude* like Hegel’s *Phenomenology of Spirit* recounts the “history of the maturing spirit entirely in terms of the diverse separations, conflicts, and incremental reconciliations of subject and object.” (1971: 92). This circuitous journey resembles the mystic’s spiritual journey of self-recognition that portrays the soul’s pilgrim-

age from conflicts and disintegration to a state of unity where all sense of duality is eliminated and replaced by the state of pure consciousness of the One.

One essential feature of mystical experience shared by all mystical traditions is an overwhelming consciousness of God and a craving for communion with Him as the Ultimate Truth and an object of love.¹¹ The mystic's accounts of spiritual experience and intuitive perception of the One correlates with Wordsworth's vision of the all-embracing divine spirit in nature. Claiming that mysticism is at the heart of Wordsworth's poetry, Moores uses the term "cosmic" to refer to Wordsworth's mysticism which, he believes, designates "a continuum of consciousness spanning both the experience of oneness and total unity with all nature and transcendent experiences and yearnings typically associated with Western mysticism" (2006: 16).¹² Dombrowski also claims that at the root of Wordsworth's poetry lies "a yearning for the One underlying the Many" (1985: 140), that is, he is deeply concerned with the mind's progression from a disintegrated ego into a state of unification where the dualism between human mind and nature is reconciled. This yearning for the One and the "apprehension of the divine unifying principle behind appearance", Underhill asserts, is the ultimate object of mysticism, (1920: 7) which is also a pervasive theme in Wordsworth's poetry. As Moores argues, in Wordsworth one can see "a merging with nature, a coupling of subject and object that transcends the view of nature and mind as disparate things (2006: 18).

The state of unification and apprehension of divine, in Wordsworth's poetry, cannot be achieved through rational thinking but via intuition and the power of imagination which parallels Ibn al-'Arabi's emphasis on imaginal perception rather than rational investigation to gain direct knowledge of self and God and achieve a state of unification and illumination. Emphasizing the religious implication of Romantic concept of imagination, Barth claims that for Wordsworth it is the power of imagination that "put man in touch with the divine" and that *The Prelude* gives an account of the growth of the poet's own imaginative faculty. (2003: 14). Wordsworth emphasizes the importance of the power of imagination in the process of perception when in *The Prelude* it is elevated to a position as a supreme faculty of the mind:

This spiritual love acts not, nor can exist
Without Imagination, which in truth
Is but another name for absolute power
And clearest insight, amplitude of mind,
And reason, in her most exalted mood. (Book IV, Lines 188-192)¹³

For Wordsworth, human reason is incapable of apprehending the state of unification and it is intuition and imagination that leads to enlightenment thus he arrives at the perception of unity through imagination or as Moores says Wordsworth "often (but not always) locates his point of origin in the imagination –the doorway to the otherworld." (2006: 38). Wordsworth's reliance on intuition resembles the mystic's approach to knowledge as for the mystic the vision of Ultimate Truth dwells in a world of imagination rather

than a world of analytical thinking. Wordsworth's concept of imagination, according to Ruoff, is invested with religious value which may be understood "to modern phenomenological enquiries into the nature of mystical experience and language" (1973: 671-672). According to Barth, although Coleridge provides the theoretical grounding for the religious view of imagination "it is in Wordsworth above all that we see this imagination at work" (2003: 1-2).

Similarly, one innovative notion in Ibn al-'Arabi's philosophy is the concept of imagination as the path to the perception of reality since mere reliance on intellect which only perceives divine transcendence but fails to grasp divine immanence "prevents full realization of the human potential" (Chittick 2016: 12). As noted earlier, according to Ibn al-'Arabi, the perception of God's immanence is only available through the faculty of imagination (*khayal*) which is the "vastest realm in existence" (Chittick 2005: 117), and it is only when we perceive God through a harmonization of reason and imagination that we gain true knowledge of Him. As Ibn al-'Arabi proclaims we discern God's "undisclosability" or transcendence through the faculty of "reason," but His self-disclosure or immanence can only be grasped via "imagination". In other words, "When reason grasps God's inaccessibility, it 'asserts his incomparability' (*tanzih*). When imagination finds him present, it 'asserts his similarity' (*tashbih*)" (Chittick 2005: 19). Thus true understanding can only be achieved through seeing with both eyes, that is, when reason and imagination are kept in perfect balance. For Ibn al-'Arabi it is the faculty of imagination that leads to the harmonization or reconciliation of discordant qualities as it is "receptive to realities far outside the scope of intellect" (Chittick 2016: 14). It is through imagination that "Awareness and unawareness, depth and surface, meaning and words, spirit and clay, inward and outward, non-manifest and manifest – all coalesce and become one" (Chittick 2005: 107).

Wordsworth frequently relates his experience of a sublime imaginative and spiritual moment in the presence of nature when he manages to reach beyond the ordinary realms of cognitive faculties and achieve a direct intuitive perception of the immanence of an all-embracing divine spirit. It is similar to the mystical experience in which, as the mystics claim, they manage to transcend the apparent and the physical realm and merge with the Universal Soul. Spurgeon asserts that the most salient feature of Wordsworth's poetry is mysticism, "for he was one who saw, whose inward eye was focused to visions scarce dreamt of by men" (1913: 59). High appreciation of the beauty in nature for Wordsworth creates a transcendental feeling which leads to a new level of consciousness, a sense of harmony or unification, a coalescence of his self-consciousness and the object of contemplation which enables him to "see into the life of things". Such mystical experience is the outcome of Wordsworth's "esthetic enjoyment of Nature and of the activity of his creative faculty" (Stallknecht 1929: 1119). Emphasizing the connection between aesthetic passion and mystical illumination, Underhill argues that "it is through the mood of humble and loving receptivity in which the artist perceives beauty,

that the human spirit can apprehend a reality which is greater than itself (1911: 17).

Wordsworth's mystical vision is deeply rooted in his conception of nature and moments of quiet contemplation of the "beauteous forms" of nature for his poetry is replete with scenes of mystic wonder or ecstasy in the presence of natural beauty. As Underhill claims, for the mystic the vision of the universe and communion with the Absolute One can be achieved through "spiritual intuition" which paves the way for "the mystic's way of purification, enlightenment and ecstasy" and provides "deeper knowledge of reality as the self's interest, urged by its loving desire for the Ultimate, is shifted from sense to soul" (1920: 9). Similarly, Wordsworth's moment of revelation and mystical awareness often occur through quiet contemplation and intuitive perception of beauty in nature. According to James Glimm "the sensations accompanying illumination, as described by the religious mystics, corresponds to a striking degree with the highest imaginative experiences described in the poetry of Wordsworth." (qtd. in Moores 2006: 30). One instance of such revelatory moments occurs in the second Book of *The Prelude*, when Wordsworth in the presence of nature experiences a trancelike state similar to mystics' accounts of a state of illumination:

At the first gleam of dawn-light, when the Vale,
Yet slumbering, lay in utter solitude.
How shall I seek the origin, where find
Faith in the marvellous things which then I felt?
Oft in those moments such a holy calm
Would overspread my soul, that bodily eyes
Were utterly forgotten, and what I saw
Appeared like something in myself, a dream,
A prospect in the mind. (345-353)¹⁴

As Wordsworth relates in the above lines, in a dream-like state, his sensual awareness is overpowered by imaginal perception. He manages to transcend the bodily eyes and experience a state of unification in which all he sees appears "like something in myself". In that holy imaginative moments, he overcomes all dualism and experiences the coalescence of subject and object. For Wordsworth, mastery of sensual eyes leads to divisions and conflicts and unification is made possible by means of intuitive insight. Similarly, as Underhill argues, for the mystic to achieve reconciliation and consciousness of the One "some deliberate stilling of the senses" is needed, that is self-consciousness and normal awareness need to be abolished for a while to achieve a vision of the Ultimate Reality (1920: 22). In Sufi doctrines also in order to grasp the Divine Reality (*Haqīqah*) "in a global and undifferentiated way", man needs to transcend both his bodily constitution which is "subject to the conditions of time and space" and individual consciousness which is "by very definition a 'veil' (*hijāb*) and exists only inasmuch as it 'refracts' the blinding light of the Divine Intellect" (Burckhardt 2008: 70).

In the doctrinal method of Sufi masters the perception of Divine Unity can be achieved not by rational reduction but through an intuitive integration. It parallels Wordsworth's assertion that "Our meddling intellect/Mis-shapes

the beauteous forms of thing;/_ We murder to dissect" ("The Tables Turned" 26-28). Intellect, as Leary argues, is the term employed by Wordsworth to refer to "rationalizing analytic reasoning in contrast to the sympathetic and synthetic grasp of imagination" (2017: 16). According to Abrams, a distinctive quality of Wordsworth and many Romantic writers is an account of "a deeply significant experience in which an instance of consciousness, or else an ordinary object or event, suddenly blaze into revelation" (1971: 385). A similar state of mystical illumination is achieved in *Tintern Abbey* when Wordsworth says "we are laid asleep in body and become a living soul". In *Tintern Abbey*, Wordsworth relates his experience of a trancelike state of "that blessed mood":

In which the burthen of the mystery,
In which the heavy and the weary weight
Of all this unintelligible world,
Is lightened:—that serene and blessed mood,
In which the affections gently lead us on,—
Until, the breath of this corporeal frame
And even the motion of our human blood
Almost suspended, we are laid asleep
In body, and become a living soul:
While with an eye made quiet by the power
Of harmony, and the deep power of joy,
We see into the life of things. (Lines 39-50)¹⁵

In the above lines, in a moment of quiet contemplation Wordsworth experiences a state of illumination in which the burden of "this unintelligible world, / Is Lightend". In an imaginative state resembling a dream or sleep, Wordsworth goes beyond his sensual eyes and manages to see with the eye of the mind which is capable of perceiving "harmony" and "joy". This state of reconciliation cannot be achieved through normal awareness and is beyond the reach of discursive reason since reliance on analytical thinking alone leads to ruptures and separations, thus for Wordsworth it is "well to trust" that "imagination's light" can help when "reason's fails." (Leary 2017: 10). Referring to the above lines, Moores says "This soul awareness is beyond rationality, as it enables the speaker to discern a sense of unity behind the seeming discord of the world, beyond the fragmentation yielded by logic. Such consciousness brings with it an accompanying insight into the impenetrable, the ability to *see into* things" (2006: 38). The importance of the moment of quiet contemplation to achieve illumination in Wordsworth's poetry resonates Ibn al'-Arabi's emphasis on "retreat" (*Khalwa*) which is seclusion from others in order to devote oneself fully to meditation and prayer. He asserts that "retreat" (*Khalwa*) is as an essential practice to achieve "unveiling" or "opening". As the Shaykh says:

When the aspiring traveler clings to retreat and the remembrance of God's name, when he empties his heart of reflective thoughts, and when he sits in poverty at the door of his Lord with nothing, then God will bestow upon him and give him something of knowledge of Him, the divine mysteries, and the lordly sciences. (F. I 31.4 qtd. in Chittick 2005: 15)

Similar idea of retreat to nature for the soul sublimation and access to divinity is reverberated in Wordsworth's poetry. As Ryan asserts "intuitive faith" in Wordsworth's poems is the result of his "personal encounter with, or what might be called mystical experience of, the Divinity in nature (2016: 62). He is aware of an all-embracing divine spirit prevalent in all the elements of Nature. Belief in such a spiritual being, according to Stallknecht, "was inspired not only by mystical insight, 'a consciousness not to be subdued,' but by a more discursive speculation that accompanied it" (1929: 1117). Wordsworth perceives a spirit, "divinely aloof from all turbulence and change [...] In this vast soul he saw all the things of Nature embedded" (Ibid. 1117). While asserting that "Wordsworth provided a model of how one could investigate the meaning of nature without subservience to orthodox theological preconceptions", Ryan claims that Wordsworth's poetry is the most comprehensive and persuasive expression of the religious conception of nature (2016: 15). In Prospectus to *The Recluse*, Wordsworth announces his "high argument" to be the possibility of regaining paradise on earth by a holy marriage between the "intellect of Man" and "this goodly universe"¹⁶:

For the discerning intellect of Man,
When wedded to this goodly universe
In love and holy passion, shall find these
A simple produce of the common day. (Lines 51-54)¹⁷

For Wordsworth, the malaise of Man is due to their isolation and disintegration from nature, so his mission as a bard is to chant "the spousal verse/Of this great consummation" to "arouse the sensual from their sleep/Of Death, and win the vacant and the vain/To noble raptures" (Prospectus, Lines 56-61). Wordsworth believes he could reach a state of equilibrium, a state of "wise passiveness" or "happy stillness of the mind", through freeing his mind from "pre-occupation with disturbing objects, petty cares, 'little enmities and low desires'" (Spurgeon 1913: 61). Once this state is reached, according to Wordsworth, we would be able to see unity in what to our ordinary sight appears to be diversity, "harmony where ordinarily we hear but discord" (Spurgeon 1913: 61). He sees an inherent unity within the seeming multiplicity in nature and in *The Prelude*, Wordsworth refers to the unity of beings when he says:

Were all like workings of one mind, the features
Of the same face, blossoms upon one tree,
Characters of the great Apocalypse,
The types and symbols of Eternity,
Of first, and last, and mists, and without end. (VI, 636-640)¹⁸

Similarly, for Ibn al-'Arabi, the Unity or Oneness of God is the ontological foundation of all created things which includes all plurality and duality. God as Real *Wujud* is "the One/Many" (*al-wahid al-kathir*), that is "a single reality that is properly named by many names, though these do not compromise its unity in any way" and "within his own Singularity he finds the possible entities in all their infinity" (Chittick 2005: 71). In other words, the whole existence is nothing but the oneness of God's *Wujud*, yet the "manyness of the objects of his knowledge" gives rise to "the multiplicity of

things and their constantly changing states" (Ibid. 71). Therefore, multiplicity is the reflection of the attributes of Divine Oneness that simultaneously transcends and encompass the whole existence. Thus "the oneness of being and the manyness of knowledge are subordinate to God's unity" (Ibid. 71). It resembles the poetry of Wordsworth that expresses the idea that one life flows through all being. In *The Excursion* he calls this pervasive spirit

An active principle-howe'er removed
From sense and observation, it subsists
In all things, in all natures, in the stars
Of azure heaven, the unending clouds,
In flower and tree, in every pebbly stone
That paves the brooks, the stationary rocks,
The moving waters, and the invisible air.
Whate'er exists hath properties that spread
Beyond itself, communicating good,
A simple blessing, or with evil mixed;
Spirit that knows no insulated spot,
No chasm, no solitude; from link to link
It circulates, the Soul of all the worlds. (Book IX, 11.3-15)¹⁹

In the above lines one can discern the resonance of the mystic union of the whole universe that is analogous to Ibn al-'Arabi's doctrine of "unity of being" though he never employs the term.²⁰ Ibn al-'Arabi sees the entire cosmos as "the Breath of the All-Merciful", thus everything in the universe is "a precise enunciation of the Real Being, and each has its own role to play in the book of creation" (Chittick 2016: 7). Similarly, Wordsworth sees in the natural world a manifestation of divinity and attests his "personal encounter with a divine 'Presence' immanent in Nature, whose reality benevolence, and moral intent he never doubted" (Ryan 2016: 62). As he reveals in *The Prelude*, he feels "a pure organic pleasure" in the presence of nature. For Wordsworth, nature is always associated with some sense of spirituality and all aspects of nature, no matter how trivial, humble, lowly or commonplace to ordinary viewers, provokes his visionary imagination, for all elements of nature are the attributes of the Divine spirit.

In *The Prelude* of 1805 Wordsworth asserts that the mastery of "vulgar sense" over the mind leads to division and creates "a universe of death,/The falsest of all worlds, in place of that/Which is divine and true (XIII, 140-143).²¹ To grasp the Divine presence, Wordsworth says, it is essential to be imaginatively receptive toward nature since "the contemplation of Nature can be made a revealing agency, like Love or Prayer, _ an opening, if indeed there be any opening, into the transcendent world. (qtd. in Ryan 2016: 7). Abrams highlights the role of nature in Wordsworth's poetry and with regard to the role of God within *The Prelude* of 1805, he believes that God does not do anything of consequence and remains only an "spectator of a completed action" thus can be dropped out with no consequential change in the subject matter of the poem (1971: 90). According to Abrams the traditional functions and attributes of God, "holy powers," "Creation," and "Divinity", along with "the sentiments of wonder and awe", have been inherited by nature and human mind: "Wordsworth described the process of his spiritual

development within a system of reference which has only two generative and operative terms: mind and nature” (1971: 90). Nonetheless, Wordsworth’s vision of nature is always marked by some sense of spirituality and is connected to the vision of all-prevailing Divine spirit. As Dombrowski says, Wordsworth’s theism was always a nature-oriented theism of some sort, and at odds with classical theism (1985: 138).

As have been discussed, Wordsworth believes in a unifying Divine spirit that shines through all the elements of nature and he strives for unity between human mind and the spirit of nature. Some critics believe that Wordsworth’s poetry is marked by contemplative mood and pantheistic conception of nature because of the belief that nature is a living being and the dwelling place of God. Wordsworth’s belief that a divine spirit can be seen through all the objects of nature makes some interpreters call him a pantheist. In fact, there are certain passages which seem to imply that God and nature are identical especially when he says “all beings live with God, themselves/Are God, existing in the mighty whole”. Yet it would not be accurate to call him a pantheist because there is too much evidence that he separates the Creator from the creation (Lacy 1948: 30). As Moores argues, Wordsworth is neither a pure transcendentalist nor a pure pantheist. (2006: 16). In “Wordsworth’s Pantheism” (1985), Dombrowski, while asserting the importance of avoiding “egregious errors” when it comes to categorizing Wordsworth’s oeuvre, claims the term “pantheism” gets closer to Wordsworth’s thoughts on God, as he was neither a pantheist nor a classical theist. In fact, pantheistic interpretation of Wordsworth is more plausible since, similar to Ibn al-‘Arabi, while Wordsworth asserts the immanence of God in nature, there are many passages in his poetry that imply the transcendence of God. In book III of *The Prelude*, he attests the transcendence of God when he refers to God as:

... the Upholder of the tranquil soul,
That tolerates the indignities of Time,
And, from the centre of Eternity
All finite motions overruling, lives
In glory immutable. (117-121)²²

As can be seen in the above lines, God, being “the Upholder” of the soul is not simply identical with the world. Referring to the above lines, Dombrowski asserts that “a pantheistic God does not uphold, nor can it be described in such Platonic terms” (1985: 138). It can be inferred from the above lines that God is both immanent in the universe and simultaneously transcends beyond it, that is, every element of nature is the manifestation of God or the divine spirit yet not identical with God. As claimed by Cowan, the key to understand Wordsworth is the grasp of his central doctrine “that Nature is not lifeless, but that every varied moment of her vast tides is a separate thought of God, the Preserver as well as the Creator; that His power is in her, and that through all her process the Eternal is ever making Himself known” (qtd. in Ryan 2016: 64). This means that nature for Wordsworth becomes the locus of God’s manifestation.

This idea that Nature is the thought of God and that his power is in nature is similar to Ibn al-‘Arabi’s concept of *tajalli*, usually translated as “self-disclosure.” Ibn al-‘Arabi

believes that God as the creator of the universe discloses Himself in all forms that are called “creatures”. This means that God is present in all the cosmos and everything other than God is multiple dimensions of His self-disclosure (Chittick 2005: 52). In other words, *tajalli* is the perpetual manifestation of God’s *wujud* in terms of His names and attributes, yet with regard to His essence God is beyond human knowledge. Ibn al-‘Arabi regards the cosmos as “a continuous and neverending process of divine self-disclosure, a constant bubbling up and boiling over of existence and awareness, a ceaseless flow from unity into multiplicity and consciousness into nescience” (Ibid. 116).

Ibn al-‘Arabi describes the ability to perceive God’s self-disclosure in the cosmos as “*kashf*” or “unveiling” that is only available to “the Folk of God”, which mean, although “everything in the cosmos is God’s self-disclosure, only the Folk of God perceive God in the things” (Chittick 1998: 52). “Unveiling” means, in short, taking each of the sensible things as a locus in which Reality discloses itself to us” (Izutsu 1983: 12). The recognition of God’s self-disclosure in the cosmos, Ibn al-‘Arabi asserts, cannot be achieved through the rational faculty and it is only the faculty of imagination that perceives God in His self-disclosure, that is, “The Presence within which the dreamer sees God’s self-disclosure is the Presence of Imagination” (Chittick 1998: 54). Thus similar to Wordsworth’s revelatory moments in which with the aid of imagination he transcends the sensual eye and is able to *see into the life of things*, Ibn al-‘Arabi believes that imaginal vision is the prerequisite of unveiling and only available to those who “have had the eye of their insight opened by God” (Ibid. 54). Wordsworth can be regarded as the one whose “eye of insight” is opened. He views God as a supreme being whose presence pervades all the universe. He feels an immanence of God in nature, a unifying principle flowing through all things. His intuition of the Divine Immanence is well expressed in the lines from *Tintern Abbey* where he describes a “Presence”:

And I have felt
A presence that disturbs me with the joy
Of elevated thoughts; a sense sublime
Of something far more deeply interfused,
Whose dwelling is the light of setting suns,
And the round ocean and the living air,
And the blue sky, and in the mind of man:
A motion and a spirit, that impels
All thinking things, all objects of all thought,
And rolls through all things. (“Tintern Abbey”. 93-108)

Ibn al-‘Arabi’s belief that the whole cosmos is the loci of God’s manifestation is analogous to Wordsworth’s “Whose dwelling is the light of setting suns, the round ocean, the living air and the blue sky, and in the mind of man”, and may sound pantheistic. However, while the presence that disturbs Wordsworth “rolls through all things”, this presence also impels all thinking things, which reveals its independent existence from the universe. In other words, this presence is simultaneously immanent and transcendent. As Dombrowski says with regard to this poem, “more accurate than the suggestion that God is in all things is the claim

that all things are in God, meaning that all that happens in the world makes a difference to God" (1985: 138). This statement resonates Ibn al-'Arabi's theory of God's divine names which has a very unique role in his ontology. Ibn al-'Arabi asserts that there is nothing in being but God's Being, and the things in existence act as loci for God's manifestation. However, as has been discussed earlier, it is not God's Essence that manifests itself to these loci since God's Essence is entirely beyond the grasp of the cosmos and is only known to Him. "What comes to be disclosed is the concealed reality of the absolutely Real, which embraces every possibility of being and knowledge. The disclosure is driven by the Hidden Treasure's love to be known" (Chittick 2005: 116). Thus, as the Shaykh argues, it is God's divine names that permeate the universe.

Although, as have been discussed, due to frequent reference to the perception of a manifestation of Divinity within the natural world, the doctrine of immanence of God seems to be the most prevailing view in Wordsworth poetry, there are so many passages in which Wordsworth distinguishes God from nature and refers to God's transcendence that in a way counters pantheistic view of his poetry. With regard to Wordsworth's pantheism, Kuhns claims that it is difficult to separate Wordsworth's nature worship from pantheism since for Wordsworth as a lover of nature, "she is not dead inert mass of matter composed of chemical elements, but a spirit of light and holiness pervading all we see [...], yet with Wordsworth, at least, the spirit of nature is not God, but the medium of communication between him and the soul of man" (qtd. in Ryan 2016: 66). This means that nature is not identified with God but is His dwelling, the means through which man comes into contact with God. Arguing against pantheistic reading of Wordsworth's poetry, Wright calls Wordsworth the "greatest of all religious nature mystics" who strikes "deeper notes than are to be found in pantheism. Such nature worship is not less than pantheism but more, and corrects it by transcending it" (qtd. in Ryan 2016: 65). As can be inferred from his poems, for Wordsworth, God is not completely identical with nature nor totally removed from it. Wordsworth distinguishes God from the world when in *The Prelude* he says God cares for us when "we are unregarded by the world":

In gratitude to God, who feeds our hearts
For His own service; knoweth, loveth us,
When we are unregarded by the world. (XIII, 275-77)²³

These lines are inconsistent with pantheistic code that "all is God", and correspond more closely to panentheism. The idea that God "feeds our hearts for His own service" and that God "Loveth us" bear resemblance to Ibn al-'Arabi's emphasis on the essential role of God's love in the origin and structure of the World. According to the Shaykh, it was God's desire to be known that leads to the creation of the universe. God says "I was a Hidden Treasure but unrecognized. I loved to be recognized, so I created the creatures and I made Myself recognized to them, so they recognized Me" (F. II 322.29, qtd in Chittick 2005: 31). Moreover, Wordsworth's claim that "all beings live with God, themselves/Are God, Existing in the mighty whole" echoes Ibn

al-'Arabi's idea that Being and God are inseparable. Ibn al-'Arabi proclaims that God created the whole universe in his own image which means that both man and cosmos are disclosures of the divine attributes. In fact for Ibn al-'Arabi, "Everything other than God is constantly in need of God, not only for its existence but also for every positive attribute it displays, since these attributes are nothing but the properties and effects of the divine names" (Chittick 1989: 64). Wordsworth elsewhere affirms the transcendence of God when he refers to God as "The mighty Being":

Listen! The mighty Being is awake,
And doth with his eternal motion make
A sound like thunder _ everlastingly. ("It is a beauteous evening" 6-8)²⁴

God is not only referred to as "mighty Being" but also "eternal motion." In fact, as Dombrowski says "it is largely God's eternal motion, unlike our temporary or intermittent motion, which makes God such a mighty Being" (1985: 139), in this regard God is not identical with the universe. Thus, it could be argued that Wordsworth shares panentheism's acknowledgment of both the transcendence and the immanence of God. Panentheism's affirmation of the "divine-in-all" and the "all-in-the-divine" is evident in Wordsworth's vision of unity, according to which multiplicity and diversity in the phenomenal world are just different facets of a single reality, a position that can be traced in Ibn al-'Arabi's belief in unity of all being often referred to as (*wahdat al-wujud*). Strictly speaking the term pantheism is not completely applicable either to Ibn al-'Arabi or to Wordsworth since the Supreme Power in the universe is to them both immanent and transcendent. To sum up, it should be noted that although many ideas that permeate the works of Ibn al-'Arabi and Wordsworth have pantheistic implication, neither Wordsworth nor Ibn Arabi is a pantheist. However, while admitting the limitation of any label in representing their thoughts, it can be proposed that panentheism that stands for belief in the immanence of a God who is also transcendent is a term that represents their oeuvres with far more accuracy than other labels, such as pantheism.

CONCLUSION

This study traced various mystical elements in Wordsworth's poetry and his philosophy of nature with particular reference to Ibn al-'Arabi, the great Sufi master whose belief in the unity of being and his emphasis on imagination as the highest means of perception of the divine immanence is analogous to Wordsworth's theosophy of nature. The study attempted to reveal that Wordsworth's nature philosophy and the steps in the ladder of perfection, as described by Wordsworth bears striking resemblance to Ibn al-'Arabi's ontology. It elaborated on concepts such as pantheism, panentheism, divine immanence and transcendence, unity of being, imagination and intuitive perception and revealed that despite the general view pantheism cannot do justice to the deep and sophisticated worldviews of Wordsworth and Ibn al-'Arabi since while emphasizing the divine immanence in the universe, they do not deny its transcendence

thus pantheism is a more appropriate term in relation to their ontology.

The indubitable commonalities between Wordsworth and Ibn al-‘Arabi’s thoughts toward man and the universe are engrossing. However, it is noteworthy that Ibn al-‘Arabi as a Sufi Moslem presents all of his writings as explications of the Qur’an, which the tradition considers to be God’s Speech or Word and, in Ibn ‘Arabi’s view, “presents all prophetic knowledge in a synthetic manner” (Chittick 2005: 17), while Wordsworth, disillusioned with the promises of the French Revolution and the sterile rationalism of the Enlightenment emphasizes the sovereignty of intuition and imaginative vision as the only path to the perception of unity within diversity. Yet, it is fascinating that how the Sufi mystic’s conception of one life flowing through all finds an echo six hundred years later in the English Poet. Can this resemblance in their awareness of a spiritual force underlying the universe and their emphasis on intuition and imaginative perception to gain true knowledge of the universe be indicative that delicate souls of each period regardless of time, place, race or language share similar concerns?

To sum up, at a time when cultural, ideological, national and religion differences lead to conflicts among nations and have become an instrument of political domination and a reason for wars in many parts of the world, perhaps investigation for commonalities in art and literature of different nations can help overcome such prejudices and reveal that there is fundamental unity in human mind. Furthermore, such investigations depict that when it comes to art and literature, geographical distance or cultural differences fade away, thus it will not be out of context to end this paper by referring to the Sufi poet Sana’i, the renowned Persian Sufi poet of the 12th century, when he says

When the song you sing is for the sake of Faith,
Who cares if it is in Syriac or in Hebrew sung?
When the place you seek is for the sake of Truth,
What matter if your abode is Jabalqa or Jabarsa? (trans.
by Lewisohn 2009: 226)

END NOTES

1. Edited by Stephen Gill, 2010.
2. See also (Spurgeon 1913: 60).
3. I have used two texts of *The Prelude*. The text of the 1805 MS edited by Stephen Gill (2010), and the fourteen-book version edited by Jared Curtis, V. III. (2009). During the essay it has been indicated which text I am referring to.
4. Abrams reveals that Wordsworth’s “insight into the grandeur of the lowly and into the heroic values in ordinary life derives from the religious tradition, and ultimately from the Bible” (1971: 392).
5. Tracing Wordsworth religious transition from his early secularism to later evangelicalism, Ulmer argues that Wordsworth has never recanted his belief in Christian God. For controversies surrounding the Christian character of Wordsworth’s poetry see Ulmer, William A. (2001). *The Christian Wordsworth, 1798_1805*. Albany: SUNY Press.
6. Stalknecht asserts that the possible sources for the pantheistic and mystical elements underlying Wordsworth’s great nature poetry might lead back through Schelling and other German idealists. See Stalknecht, N. P. 1945. *Strange Seas of Thought*. Duke University, N. C.
7. Chittick argues that although Ibn al-‘Arabi is usually referred to as a Sufi, he does not apply this word to himself. On different titles associated with Ibn al-‘Arabi see Chittick, C. William. 2016. “Ibn al-‘Arabi The Doorway to an Intellectual Tradition.” *Journal of the Muhyiddin Ibn ‘Arabi Society* 59: 9-10.
8. According to William Chittick, the greatness and difficulty of Ibn al-‘Arabi is “due to many factors, not least extraordinary erudition, consistently high level of discourse, constantly shifting perspectives, and diversity of styles”. “Ibn ‘Arabi’s massive *al-Futuhat al-makkiyya* (*The Meccan Openings*)” provides more text than most prolific authors wrote in a lifetime” (Chittick 2005: 1).
9. As Chittick asserts Ibn al-‘Arabi’s main concern in the many thousands of pages that he wrote is “with ways of accessing the Real” (2016: 2).
10. See Affifi, A. E. 1939. *The Mystical Philosophy of Muhyid Din Ibnul ‘Arabi*. Cambridge: Cambridge University Press.
11. Unerhill believes that one cannot find any wide difference between the Brahman, Sufi, or Christian mystic when it comes to their quest for the apprehension of God and the longing for unification with Him which is an essential element of all mystical life (1920: 4).
12. “The cosmic”, Moores argues “will mean both natural and spiritual mysticism; it will include consciousness of this world and of the ‘other’” (2006: 16).
13. Edited by Jared Curtis (2009).
14. Edited by Jared Curtis (2009).
15. Edited by Stephen Gill (2010).
16. See (Abrams 1971).
17. Edited by Stephen Gill (2010).
18. Edited by Jared Curtis (2009).
19. Edited by Stephen Gill (2010).
20. The expression *wahdat al-wujud*, “the Oneness of Being,” was first employed Sa’id ad-Din Farghani (d. c. 1300), a student of Ibn ‘Arabi’s primary disciple, Sadr ad-Din Qunawi. He did not claim, however, that the expression refers to Ibn ‘Arabi’s perspective. See (Chittick 2005).
21. Edited by Stephen Gill, 2010.
22. Edited by Jared Curtis, 2009.
23. Edited by Jared Curtis, 2009.
24. Edited by Stephen Gill 2010.

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