



Sudan University of Science and Technology
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Exploring Pantheism in W.H. Davies and W. Berry's Poetry

اكتشاف مفهوم وحدة الوجود في شعر كل من وليام هنري دافيز و وندل بري

*A thesis submitted in fulfillment of the requirements of the PhD degree in
English Language Literature*

Submitted by:

Abubker Tijani Ibrahim Musa

Supervised by:

Prof : Mahmoud Ali Ahmed

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Dedication

To my son (Mowfag)

To my Extended family

To the soul of Ustaz Mahmoud Mohamed Taha

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Abstract

Despite its great significance and valuableness, pantheism did not find enough discussion and inflow in the field of literature and literary studies .William Hennyry Davies and Wendell Berry are considered from the most important English poets in accordance to their literary era. Based on the timeframe Davies is categorized as one of the Victorian period poets and Berry is located in the 20th century period. Though they have written much, rich and qualitative poetry both the two poets did not also find enough deal of reading and criticism with in our literary context. Therefore this research meant to highlights the concept of pantheism in these two poets projects distinguishing between nature and its external manifestation to Davies and Berry's poetic projects and to investigate whether pantheism in the poetry of W. Davies and Berry is an ideological one or is merely artistic attitude, beside seeing to what extend does the question of pantheism is connected to the issue of identity. This means that the thesis discussed anew themes in work of almost new poets. The researcher used the descriptive analytical method referring to the interpretation, reader response theory and deconstruction as literary techniques and theories through which the research objectives achieved. The study examined the nature of existence; questioning the relation of nature with god and that of human to god and the whole being. The study declared that the two poets presented the concept of pantheism not atheism throughout their poet projects. This research is considered as a parallel study, it is field in the comparative studies that emphasize the similarity of two different literary works. The study also dealt with the issue of identity as an ontological question that enables the different entities to tackle their illusional aberrance and adapt themselves to their substantial belonging. Throughout this study the researcher dealt with pantheism as a merely artistic domain.

ABSTRACT

(Arabic version)

على الرغم من أهميتها وقيمتها الكبيرة، إلا أن وحدة الوجود لم تجد ما يكفي من النقاش والتدفق في مجال الأدب والدراسات الأدبية، ويعتبر ويليام هينري ديفيز وويندل بيرري من أهم الشعراء الإنجليز كل حسب فترته الأدبية بناءً على الإطار الزمني، تم تصنيف ديفيز كواحد من شعراء العصر الفيكتوري ويقع بيرري في فترة القرن العشرين. على الرغم من أنهما كتبوا الكثير من الشعر الغني والنوعي، لم يجد كلا الشاعرين قدراً كافياً من القراءة والنقد في سياقنا الأدبي. لذلك فإن هذا البحث يهدف إلى تسليط الضوء على مفهوم وحدة الوجود في هذين المشروعين يهدف البحث إلى التمييز بين تمثيل الطبيعة وتجلياتها الخارجية في أعمال وليام هنري ووندل بيرري الشعرية وليختبر ما إذا كان الفرق بين الإنسان والطبيعة في أشعار هذين الشاعرين في الأصل أم فرق في المقدار فقط ويعمل أيضاً على تبين طبيعة العلاقة بين الله والوجود في أشعارهما وهل مفهوم وحدة الوجود لديهما عقدي أم موقف أدبي فني صرف وتتساءل الدراسة أيضاً عن مدى ارتباط وحدة الوجود بسؤال الهوية في مشاريعهم الأدبية مما يعني أن الأطروحة ناقشت موضوعات جديدة في أعمال شعريين جديدين في مجالنا الأدبي، استخدم الباحث المنهج النوعي في الإشارة إلى نظرية التفسير واستجابة القارئ والتفكيك باعتبارها تقنيات أدبية ونظريات يتم من خلالها تحقيق أهداف البحث. تناولت الدراسة طبيعة الوجود بالتساؤل عن علاقة الطبيعة بالله وعلاقة الإنسان بالله والكون كله. وأوضحت الدراسة أن الشاعرين عرضا مفهوم وحدة الوجود وليس الإلحاد خلال مشاريعهما الشعرية. يعتبر هذا البحث دراسة موازية، فهو ميداني في الدراسات المقارنة التي تؤكد تشابه عمليين أدبيين مختلفين، تناولت الدراسة أيضاً قضية الهوية باعتبارها سؤالاً وجودياً يمكن الكيانات المختلفة من معالجة انحرافها الوهمي والتكيف مع انتماءاتها الجوهرية. خلال هذه الدراسة تعامل الباحث مع وحدة الوجود كمفهوم فني صرف.

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CHAPTER ONE
INTRODUCTION

CHAPTER ONE

INTRODUCTION

1.0 **Overview** ; this chapter contents under it the traditional subtitles of chapter one , which are ; statement of the study problem, questions of the study, hypotheses of the study, objectives of the study, significance of the study, methodology and limits of the study.

Background:

Before we study, the work has handled both; Wendell berry and William Hennery we answer some fundamental questions. What is pantheism, and when has it appeared? What are the arguments that support a pantheistic view of reality, and what is the relation of pantheism to traditional theism and how is it viewed from the point of view of science and modern metaphysics. Giving an answer to these basic questions will permit us to have a clearer understanding of the thoughts of these poets. So here we are dealing with Manifestation of pantheism in poetry of William Henry Davies and Wendell Berry as the subject of study. This study looks at Wendell Berry and William Henry Davies as great ontological poets who have been moving around the themes of nature versus man, and God homogeneous with the universe sometimes. Yet, the presenting research aims at addressing the issue of pantheism as a new dimension in the strategy of reading the poetry of these two poets. Moreover this paper works to reveal the truth of the connection between the nature, man, the poets and the existence. It works also to find out whether Wendell Berry and William Henry Davies have been read good enough concerning the issue of love, beauty, nature and God. The study doubts the claim of the previous studies on the relation of these two poets to nature. We think the

matter is beyond what critics call love of nature and it is moreover about self-identification and one's own self recognition or finding. Therefore it's a question of identity and an issue of oneness and unity in some degrees. The researcher reread William Henry and Wendell Berry's poetry to get new meanings from the themes of the selected poems by analyzing and deconstructing the texts. Pantheism as an artistic flavor demanding the poetry of the two chosen poets, so whether it is avoided, neglected, misunderstood or feared, it is anyhow undeniable issue.

1.1 Statement of Problem:

Pantheism is generally considered as one of the most exciting and disturbing issues, yet its horror and avoidance is redoubled in the field of literature particularly. William Henry and Wendell Berry throughout their poems discussed pantheism in some different ways, so in this study the researcher aims at deconstructing it and dealing with it as an absolute artistic theme. Because he thinks that avoiding pantheism in literature and in these poets works particularly deprives the field of literature and the readers from a lot of knowledgeable thoughts and joyful truth.

1.2 Significance of the Study:

Although many researchers have investigated similar and related topics with regard to poetry, such a comparison of two different cultural contexts is considered quite rare and challenging. Comparison requires being familiar with the cultural background of the two poets, which suggests understanding the cultural backgrounds of each era. This study might fill this gap in the field of our study. As explained in this study, pantheism has come to be an essential contemporary raising issue. Because it is basically related to the question of collective identity and world peace more than anything else.

Knowing one's Own identity and acclimates with it has always been the source of creativity and Well living for different people in different times places. This paper tries to address the gap between the art for art's sack school and the art for life's sack one. So it will disclose the beauty of meaning while deconstructing the meaning of beauty. Therefore the importance of this study emerges of its work to shed light at the artistic concept of nature and pantheism. Doing all that by referring the question of how pantheism dominate these poets unconscious minds and how it is denied, avoided and sometimes undiscovered in much of their poetry

1.3 Questions of the Study:

This study purpose is to answer the consequent questions:

1. How do William Henry and Wendell Berry represent the difference between nature and external manifestations of nature in their poems?
2. What makes the difference between God and the universe in the poetry of these poets in degree rather than in the basis?
3. What is the depth of the relationship between nature and the man in the poetry of William Henry and Wendell Berry and does it supering to be pantheism?

1.4 Hypothesizes of the Study:

1. William Davies and Wendell Berry had differentiated between nature and its manifestations.
2. The differences between nature and man in the poetry of these two poets are in degree rather than the basis.
3. Pantheism presented in the work of William and Berry is an ontological one.

4. Pantheism presented in our poet's projects is directly related to the question of identity.
5. William Henry and Wendell Berry had discussed pantheism not theism in their poems.

1.5 Objectives of the Study

This study aims to achieve the following objectives:

1. To distinguish between nature and its external manifestations in relation to W. H. Davies and W. Berry's poetics works.
2. To find out whether the difference between the man and nature in these poets' projects is substantial or it is just in the degree.
3. To examine the relationship between god and the universe in the poetry of William Henry and Wendell Berry.
4. To investigate whether pantheism in poetry of W. Henry and W. Berry's is an ideological one or is merely an artistic attitude.
5. To see to what extent is the question of pantheism is connected to the issue of identity in these two poet's projects?

1.6 Methodology of the Study:

Since this study is on pantheism it will depend on reviewing, interpreting, and rereading already published works on the same topic of the research. Then the descriptive analytical method is used to maintain the objectives of this study. The researcher consulted number of sources and references, including books, internet, specialized dictionaries and encyclopedia to obtain relevant information regarding this subject .Moreover poems and Verses from the poetry of William Henry and Wendell Berry would be used for analyzing, interpretation, rereading and deconstruction. The major method Will be used to achieve the goals of the study encompasses of; interpreting

and comparing to reassemble and deconstruct the concept of pantheism in the selected poems.

1.7 The Limits of the Study:

This study is limited to pantheism in William Henry Davies and Wendell Berry's poetry and focuses on the two poet's poetic works. The researcher takes them as an example of English poets that hold the concept of pantheism. The study will analyze six of their poems regarding this issue .It discusses pantheism as an implied ontological vision in these two different poetic projects. And it attempts to see the reason behind such a similar life attitude that these poets hold. This study is also compares William Henry conception of God and the whole other beings to that of Wendell Berry. We will so far discuss some previous studies about the same topic in reference to pantheism as theory.

CHAPTER TWO
LITERATURE REVIEW AND PREVIOUS
STUDIES

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LITERATURE REVIEW AND PREVIOUS STUDIES

2.0 Introduction

There are many changes happened throughout the history to literature particularly poetry, but the shift occurs in nineteenth century made a big difference and almost upside downed the poetic norm. The two chosen poets: William Hennyry Davies and Wendell berry are categorized in the range of nineteenth and twentieth centuries. The root changes in these two centuries in the different domains of life had changed as a result the way people look at things. So the above mentioned poets played a respected role in the proses of creating that new reality .in this chapter we are going to present the frame on which this study is promoted. In addition to the previous studies done by researchers and writers in same topics that related to the study.

2.1 Victorian Age:

Victorian Literature

Victorian literature is the literature produced during the reign of Queen Victoria (1837-1901) and corresponds to the Victorian era. It forms a link and transition between the writers of the romantic period and the very different literature of the 20th century. The 19th century saw the novel become the leading form of literature in English. The works by pre-Victorian writers such as Jane Austen and Walter Scott had perfected both closely-observed social satire and adventure stories. Popular works opened a market for the novel amongst a reading public. The 19th century is often regarded as a high point in British literature as well as in other countries

such as France, the United States and Russia. Books, and novels in particular, became ubiquitous, and the "Victorian novelist" create legacy works with continuing appeal. Significant Victorian novelists and poets include: Matthew Arnold, the Brontë sisters (Emily, Anne and Charlotte Brontë), Christina Rossetti, Robert Browning, Elizabeth Barrett Browning, Joseph Conrad, Edward Bulwer-Lytton, Wilkie Collins, Charles Dickens, Benjamin Disraeli, George Eliot, George Meredith, Elizabeth Gaskell, George Gissing, Richard Jefferies, Thomas Hardy, A. E. Housman, Rudyard Kipling, Robert Louis Stevenson, Bram Stoker, Algernon Charles Swinburne, Philip Meadows Taylor, Alfred Lord Tennyson, William Thackeray, Oscar Wilde, Lewis Carroll and H. G. Wells (although many people consider his writing to be more of the Edwardian age. The major Victorian poets were Alfred, Lord Tennyson, Robert Browning, Elizabeth Barret Browning, Matthew Arnold etc. The important writing of the Victorian period is to a large extent the product of a double awareness. This was a literature addressed with great immediacy to the needs of the age, to the particular temper of mind which had grown up within a society seeking adjustment to the conditions of modern life. And to the degree that the problems which beset the world of a century ago retain their urgency and still await solution, the ideas of the Victorian writers remain relevant and interesting to the twentieth century. Any enduring literature, however, must transcend topicality; and the critical disesteem into which so much Victorian writing has fallen may be traced to the persistent notion that the literary men of that time oversubscribed to values with which our own time is no longer in sympathy. Yet this view ignores the fact that nearly all the eminent Victorian writers were as often as not at odds with their age and that in their best work they habitually appealed not to, but against the prevailing mores

of that age. The reader who comes to the Victorians without bias must be struck again and again by the underlying tone of unrest which pervades so much that is generally taken as typical of the period. Sooner or later he begins to wonder whether there is any such thing as a representative Victorian writer, or at any rate, whether what makes him representative is not that very quality of intransigence as a result of which he repudiated his society and sought refuge from the spirit of the times in the better ordered realm of interior consciousness. Since, however, any tendency to exalt individual awareness at the expense of conventionally established attitudes ran counter to the concept of the role of the artistic which the Victorian age tried to impose on its writers, there resulted a conflict which has been too often ignored, but which must be taken into account in reaching any satisfactory evaluation of Victorian literature. This was a conflict, demonstrable within the work of the writers themselves, between the public conscience of the man of letters who comes forward as the accredited literary spokesman of his world, and the private conscience of the artist who conceives that his highest allegiance must be to his own aesthetic sensibilities. Most Victorian writers still thought of themselves as men of letters in the full meaning of the term. Victorian literature was predominantly a literature of ideas, and of ideas, furthermore, brought into direct relation with the daily concerns of the reading public. To a degree now inconceivable the influential literary types of the nineteenth century were expository in character—the essay, tract, and treatise. The student who wishes to understand the Victorian world begins with such works as *Past and Present*, *The Stones of Venice*, *On Liberty*, *Culture and Anarchy* (text). The assumption that a writer's first responsibility is to get into close correspondence with his audience induced many of the original thinkers in

the period to turn aside from their fields of special knowledge, to the end of making their theories more generally accessible. So Mill, Carlyle, Ruskin, Arnold, Morris, Huxley, after achieving distinction along specialized lines, gave up exclusive concentration on these in order to apply the disciplines they had mastered to subjects of the broadest human import. Or, to consider the novel, Dickens, George Eliot, Disraeli, Kingsley, Mrs. Gaskell, and Charles Reade all quite evidently chose themes with an eye to their social significance. Yet, paradoxically, it becomes increasingly difficult to think of the great Victorians as other than solitary and unassimilated figures within their century. Deeply as they allowed themselves to be involved in the life of the times, familiarity seemed only to breed contempt. Their writings, inspired by a whole-hearted hostility to the progress of industrial culture, locate the centers of authority not in the existing social order but within the resources of individual being. Nor was this procedure merely a reaction to the isolation which is traditionally visited on prophets without honor, although for many the years brought disillusionment and bitterness over the debacle of cherished programs of reform. The prestige of a Carlyle or Ruskin or Newman may almost be said to have risen in inverse proportion to the failure of their preachments. At the core of the malaise which pervades so much that is best in Victorian literature lies a sense, often inarticulate, that modern society has originated tendencies inimical to the life of the creative imagination.

By mid-century the circumstances of successful literary production had begun to make demands on writers which strained to the breaking point their often very considerable capacities for compromise. Among novelists the careers of Dickens and Thackeray epitomize the all but intolerable difficulties of reconciling popular appeal with artistic integrity. A new

generation, led by Rossetti and Swinburne, was to resolve the dilemma by an outspoken assertion of the artist's apartness; but for the writers who came of age in the 1830's and 1840's no such categorical disavowal of social commitment was admissible. As a result, there is recognizable in their work a kind of tension originating in the serious writer's traditional desire to communicate, but to do so without betraying the purity of his creative motive even in the face of a public little disposed to undergo the rigors of aesthetic experience. Even when, as was too often the case, their love of fame overcame their artistic restraint, traces of the initiating conflict remain imbedded in what they wrote; and it is these constantly recurring evidences of a twofold awareness which, perhaps more than any other trait, give its distinctive quality to the writing of the Victorian age. Victorian Poetry is a major re-evaluation of the genre by one of the foremost scholars of the period. In a work that is uniquely comprehensive and theoretically astute, Isobel Armstrong rescues Victorian poetry from its longstanding sepia image as a moralized form of romantic verse', and unearths its often subversive critique of nineteenth-century culture and politics. For the first time, the aesthetics and politics of Victorian poetry are brought together in a sustained historical discussion. Isobel Armstrong examines its conservative and dissident traditions, and compares the work of familiar middle-class male poets to that of female and working-class poets.

Victorian Poetry brilliantly demonstrates the extraordinary sophistication of the genre. At the same time it presents a vigorous challenge to some crucial issues in contemporary Marxist, post-structuralist and feminist criticism. Writers of the Victorian era created literature that commented on societal, economical, religious, and philosophical ideas of the time. Much of Victorian literature criticized the increased industrialization of the world,

and on the other hand, the deterioration of the rural lifestyle. Much Victorian literature dabbled in satire as it critiqued the society it entertained. While the middle class increased its political power over society, the poor had to make due with less.(THE VICTORIAN POETRY (1832)).

2.2 William Henry Davies's Biography:

William Henry Davies or W. H. Davies (3 July 1871 – 26 September 1940) was a Welsh poet and writer. Davies spent a significant part of his life as a tramp or hobo, in the United Kingdom and United States, but became one of the most popular poets of his time. The principal themes in his work are observations about life's hardships, the ways in which the human condition is reflected in nature, his own tramping adventures and the various characters he met. Davies is usually considered one of the Georgian Poets, although much of his work is atypical of the style and themes adopted by others of the genre. The son of an iron molder, Davies was born at 6, Portland Street in the Pillgwenlly district of Newport, Monmouthshire, Wales, a busy port. He had an older brother, Francis Gomer Boase (who was considered "slow") and in 1874 his younger sister Matilda was born. In November 1874, when William was aged three, his father died. The following year his mother Mary Anne Davies remarried and became Mrs. Joseph Hill. She agreed that care of the three children should pass to their paternal grandparents, Francis and Lydia Davies, who ran the nearby Church House Inn at 14, Portland Street. His grandfather Francis Boase Davies, originally from Cornwall, had been a sea captain. Davies was related to the famous British actor Sir Henry Irving (referred to as cousin Brodribb by the family); he later recalled that his grandmother referred to Irving as "the cousin who brought disgrace on us". Davies' grandmother was described, by

a neighbor who remembered her, as wearing ".. pretty little caps, with be ribbon, tiny roses and puce trimmings ".Writing in his Introduction to the 1943 Collected Poems of W. H. Davies, Osbert Sitwell recalled Davies telling him that, in addition to his grandparents and himself, his home consisted of "an imbecile brother, a sister ... a maidservant, a dog, a cat, a parrot, a dove and a canary bird." Sitwell also recounts that Davies' grandmother, a Baptist by denomination, was "of a more austere and religious turn of mind than her husband." In 1879 the family moved to Raglan Street, then later to Upper Lewis Street, from where William attended Temple School. In 1883 he moved to AlexandraRoad School and the following year was arrested, as one of a gang of five schoolmates, and charged with stealing handbags. He was given twelve strokes of the birch.

In 1885 Davies wrote his first poem entitled "Death". In his Poet's Pilgrimage (1918) Davies recounts the time when, at the age of 14, he was left with orders to sit with his dying grandfather. He missed the final moments of his grandfather's death as he was too engrossed in reading "a very interesting book of wild adventure. He returned to Britain, living a rough life, particularly in London shelters and doss-houses, including the Salvation Army hostel in Southwark known as "The Ark" which he grew to despise. Fearing the contempt of his fellow tramps, he would often feign slumber in the corner of his doss-house, mentally composing his poems and only later committing them to paper in private. At one stage he borrowed money to have his poems printed on loose sheets of paper, which he then tried to sell door-to-door through the streets of residential London. When this enterprise failed, he returned to his lodgings and, in a fit of rage, burned all of the printed sheets in the fire. Davies self-published his first book of poetry, *The Soul's Destroyer*, in 1905, again by means of his own savings. It

proved to be the beginning of success and a growing reputation. In order to even get the slim volume published, Davies had to forgo his allowance and live the life of a tramp for six months (with the first draft of the book hidden in his pocket), just to secure a loan of funds from his inheritance.

When eventually published, the volume was largely ignored and he resorted to posting individual copies by hand to prospective wealthy customers chosen from the pages of Who's Who, asking them to send the price of the book, a half crown, in return. He eventually managed to sell 60 of the 200 copies printed. One of the copies was sent to Arthur Adcock, then a journalist with the Daily Mail. On reading the book, as he later wrote in his essay "Gods of Modern Grub Street", Adcock said that he "recognized that there were crudities and even doggerel in it, there was also in it some of the freshest and most magical poetry to be found in modern books". He sent the price of the book and asked Davies to meet him. Adcock is still generally regarded as "the man who discovered Davies". The first trade edition of *The Soul's Destroyer* was published by Alston Rivers in 1907. A second edition followed in 1908 and a third in 1910. A 1906 edition, by Fifield, was advertised but has not been verified. Davies returned to Newport, in September 1938, for the unveiling of a plaque in his honour at the Church House Inn, and with an address given by the Poet Laureate John Masefield. He was still unwell, however, and this proved to be his last public appearance. Before his marriage to Helen, Davies would regularly visit London and stay with Osbert Sitwell and his brother Sacheverell. He particularly enjoyed walking with them along the river from the Houses of Parliament to the Physic Garden, near to their house, in Chelsea. During his visits Davies would often call, on a Sunday afternoon, to hear recitals on the harpsichord and clavichord given by Violet Gordon Woodhouse. Having

moved to Watledge the Davieses continued to visit Gordon Woodhouse, at her house in Nether Lypiatt, near Stroud, to dine with the Sitwells. About three months before he died, Davies was visited at Glendower by Gordon Woodhouse and the Sitwells, Davies being too ill to travel to dinner at Nether Lypiatt. Osbert Sitwell noted that Davies looked "very ill" but that ".. his head, so typical of him in its rustic and nautical boldness, with the black hair now graying a little, but as stiff as ever, surrounding his high bony forehead, seemed to have acquired an even more sculptural quality." Helen privately explained to Sitwell that Davies' heart showed "alarming symptoms of weakness" caused, according to his doctors, by the continuous dragging weight of his wooden leg. Helen had been careful to keep the true extent of the medical diagnosis from her husband. Davies himself confided in Sitwell: "I've never been ill before, really, except when I had that accident and lost my leg... And, you know, I grow so irritable when I've got that pain, I can't bear the sound of people's voices. ... Sometimes I feel I should like to turn over on my side and die." Davies' health continued to deteriorate and he died, in September 1940, at the age of 69. Never a church-goer in his adult life, Davies was cremated at Cheltenham and his remains interred there.

www.PoemHunter.com - The World's Poetry Archive 1

2.3 The 20th Century:

Modernism and Modernist Literature:

Broadly speaking, ‘modernism’ might be said to have been characterised by a deliberate and often radical shift away from tradition, and consequently by the use of new and innovative forms of expression. Thus, many styles in art and literature from the late 19th and early 20th centuries are markedly different from those that preceded them. The term ‘modernism’ generally covers the creative output of artists and thinkers who saw ‘traditional’ approaches to the arts, architecture, literature, religion, social organisation (and even life itself) had become outdated in light of the new economic, social and political circumstances of a by now fully industrialised society.

Amid rapid social change and significant developments in science (including the social sciences), modernists found themselves alienated from what might be termed Victorian morality and convention.

The first half of the nineteenth century saw an aesthetic turning away from the realities of political and social fragmentation, and so facilitated a trend towards Romanticism: emphasis on individual subjective experience, the sublime, the supremacy of Nature as a subject for art, revolutionary or radical extensions of expression, and individual liberty. By mid-century, however, a synthesis of these ideas with stable governing forms had emerged, partly in reaction to the failed Romantic and democratic Revolutions of 1848. Exemplified by ‘practical’ philosophical ideas such as positivism, and called by various names – in Great Britain it is designated the ‘Victorian era’ – this stabilizing synthesis was rooted in the idea that reality dominates over subjective impressions.

Central to this synthesis were common assumptions and institutional frames of reference, including the religious norms found in Christianity, scientific norms found in classical physics and doctrines that asserted that the depiction of external reality from an objective standpoint was not only possible but desirable. Cultural critics and historians label this set of doctrines Realism, though this term is not universal. In philosophy, the rationalist, materialist and positivist movements established a primacy of reason and system.

Against this current ran a series of ideas, some of them direct continuations of Romantic schools of thought. Notable among these were the agrarian and revivalist movements in plastic arts and poetry (e.g. the Pre-Raphaelite Brotherhood and the philosopher John Ruskin). Rationalism also drew responses from the anti-rationalists in philosophy: in particular, G. W. F. Hegel's dialectic view of civilization and history drew responses from Friedrich Nietzsche and Søren Kierkegaard, who were L to R: Hegel; Kierkegaard; Nietzsche; Ruskin major influences on Existentialism. All of these separate reactions together began to be seen as offering a challenge to any comfortable ideas of certainty derived by civilization, history, or pure reason.

From the 1870s onward, the ideas that history and civilization were inherently progressive and that progress was always good came under increasing attack. The likes of the German composer Richard Wagner (1813-83) and the Norwegian dramatist Henrik Ibsen (1828-1906) had been reviled for their own critiques of contemporary civilization and for their warnings that accelerating 'progress' would lead to the creation of individuals detached from social values and isolated from their fellow men. Arguments arose that the values of the artist and those of society were not merely

different, but that Society was antithetical to Progress, and could not move forward in its present form.

Philosophers called into question the previous optimism. The work of the German philosopher Arthur Schopenhauer (1788-1860) was labelled 'pessimistic' for its idea of the 'negation of the will', an idea that would be both rejected and incorporated by later thinkers such as Nietzsche (1844-1900).

Two of the most significant thinkers of the period were, in biology, Charles Darwin, and in political science, Karl Marx. Darwin's theory of evolution by natural selection undermined the religious certainty of the general public, and the sense of human uniqueness of the intelligentsia. The notion that human beings were driven by the same impulses as 'lower animals' proved to be difficult to reconcile with the idea of an ennobling spirituality. Marx argued there were fundamental contradictions within the capitalist system – and that, contrary to the libertarian ideal, the workers were anything but free. Both thinkers would spawn defenders and schools of thought that would become decisive in establishing modernism.

Modernist poetry is a mode of writing that is characterized by two main features. The first is technical innovation in the writing through the extensive use of free verse. The second is a move away from the Romantic idea of an unproblematic poetic 'self' directly addressing an equally unproblematic ideal reader or audience these are its main Characteristics:

1. Modern poetry is written in simple language, the language of every day speech and even sometimes in dialect or jargon like some poems of Rudyard Kipling (in the jargon of soldiers).
2. Modern poetry is mostly sophisticated as a result of the sophistication of the modern age, e. g. T. S. Eliot's "The Waste Land".

3. Alienation. The poet is alienated from the reader as a result of the alienation of the modern man.
4. Fragmentation: the modern poem is sometimes fragmented like a
 1. series of broken images, and a gain like "The Waste Land".
5. Modern poetry is highly intellectual; it is written from the mind of the poet and it addresses the mind of the reader, like the poems of T. S. Eliot.
6. It is interested in the ugly side of life and in taboo subjects like drug addiction, crime, prostitution and some other subjects. Like the poems of Allen Ginsberg.
7. Modern poetry is pessimistic as a result of the bad condition of man in many parts of the world, such as most of the poems of Thomas Hardy.
8. Modern poetry is suggestive; the poem may suggest different meanings to different readers.
9. Modern poetry is cosmopolitan. It appeals to man everywhere and at every time because it deals with the problems of man or humanity.
10. Experimentation is one of the important characteristic features of modern poetry. Poets try to break new grounds, i. e. to find new forms, new language and new methods of expression.
11. It is irregular, written without metre and rhyme scheme and sometimes written in prose like the prose poem.
12. Interest in politics and the political problems of the age.
13. Interest in the psychology and in the subconscious. Many poets wrote unconsciously under the effect of wine or drugs.
14. Irregularity of form. Modern poetry is mostly written in free verse and prose (the prose poem).
15. Ambiguity: Most of the modern poetry is ambiguous for many reasons.

16. Interest in myth and especially Greek myth.

17. Interest in the problems of the average man and the lower classes of society.

2.4 Wendell Berry's Biography.

Wendell E. Berry (born August 5, 1934) is an American novelist, poet, environmental activist, cultural critic, and farmer. A prolific author, he has written many novels, short stories, poems, and essays. He is an elected member of the Fellowship of Southern Writers, a recipient of The National Humanities Medal, and the Jefferson Lecturer for 2012. He is also a 2013 Fellow of The American Academy of Arts and Sciences. Berry was named the recipient of the 2013 Richard C. Holbrooke Distinguished Achievement Award. On January 28, 2015, he became the first living writer to be inducted into the Kentucky Writers Hall of Fame.

Berry was the first of four children born to John Marshall Berry, a lawyer and tobacco farmer in Henry County, Kentucky, and Virginia Erdman Berry. The families of both parents had farmed in Henry County for at least five generations. Berry attended secondary school at Millersburg Military Institute and then earned a B.A. and M.A. in English at the University of Kentucky, where, in 1956, he met another Kentucky writer-to-be, Gurney Norman. In 1957, he completed his M.A. and married Tanya Amyx. In 1958, he attended Stanford University's creative writing program as a Wallace Stegner Fellow, studying under Stegner in a seminar that included Edward Abbey, Larry McMurtry, Robert Stone, Ernest Gaines, Tillie Olsen, and Ken Kesey. Berry's first novel, *Nathan Coulter*, was published in April 1960. A John Simon Guggenheim Memorial Foundation Fellowship took Berry and his family to Italy and France in 1961, where he came to know

Wallace Fowlie, critic and translator of French literature. From 1962 to 1964, he taught English at New York University's University College in the Bronx. In 1964, he began teaching creative writing at the University of Kentucky, from which he resigned in 1977. During this time in Lexington, he came to know author Guy Davenport, as well as author and monk Thomas Merton and photographer Ralph Eugene Meatyard.

In 1965, Berry, his wife, and his two children moved to a farm that he had purchased, Lane's Landing, and began growing corn and small grains on what eventually became a 125-acre (0.51 km²) homestead. Lane's Landing is in Henry County, Kentucky in north central Kentucky near Port Royal, and his parents' birthplaces, and is on the western bank of the Kentucky River, not far from where it flows into the Ohio River. Berry has farmed, resided, and written at Lane's landing ever since. He has written about his early experiences on the land and about his decision to return to it in essays such as "The Long-Legged House" and "A Native Hill."

In the 1970s and the early 1980s, he edited and wrote for the Rodale Press, including its publications *Organic Gardening and Farming* and *The New Farm*. From 1987 to 1993, he returned to the English Department of the University of Kentucky. Berry has written at least twenty-five books (or chapbooks) of poems, sixteen volumes of essays, and eleven novels and short story collections. His writing is grounded in the notion that one's work ought to be rooted in and responsive to one's place. Berry, who describes himself as "a person who takes the Gospel seriously," has criticized Christian organizations for failing to challenge cultural complacency about environmental degradation, and has shown a willingness to criticize what he perceives as the arrogance of some Christians. He is an advocate of Christian pacifism, as shown in his book *Blessed Are the Peacemakers: Christ's*

Teachings about Love, Compassion and Forgiveness (2005). Berry is a fellow of Britain's Temenos Academy, a learned society devoted to the study of all faiths and spiritual pursuits; Berry publishes frequently in the annual Temenos Academy Review, funded by the Prince of Wales.

On February 10, 1968, Berry delivered "A Statement against the War in Vietnam" during the Kentucky Conference on the War and the Draft at the University of Kentucky in Lexington: On June 3, 1979, Berry engaged in nonviolent civil disobedience against the construction of a nuclear power plant at Marble Hill, Indiana. He describes "this nearly eventless event" and expands upon his reasons for it in the essay "The Reactor and the Garden." On February 9, 2003, Berry's essay titled "A Citizen's Response to the National Security Strategy of the United States" was published as a full-page advertisement in The New York Times. Berry opened the essay—a critique of the G. W. Bush administration's post-9/11 international strategy—by asserting that "The new National Security Strategy published by the White House in September 2002, if carried out, would amount to a radical revision of the political character of our nation." On January 4, 2009, Berry and Wes Jackson, president of The Land Institute, published an op-ed article in The New York Times titled "A 50-Year Farm Bill." In July 2009 Berry, Jackson and Fred Kirschenmann, of The Leopold Center for Sustainable Agriculture, gathered in Washington DC to promote this idea. Berry and Jackson wrote, "We need a 50-year farm bill that addresses forthrightly the problems of soil loss and degradation, toxic pollution, fossil-fuel dependency and the destruction of rural communities."

Also in January 2009, Berry released a statement against the death penalty, which began, "As I am made deeply uncomfortable by the taking of a human life before birth, I am also made deeply uncomfortable by the taking of a

human life after birth." And in November 2009, Berry and 38 other writers from Kentucky wrote to Gov. Steve Beshear and Attorney General Jack Conway asking them to impose a moratorium on the death penalty in that state. On March 2, 2009, Berry joined over 2,000 others in non-violently blocking the gates to a coal-fired power plant in Washington, D.C. No one was arrested. On May 22, 2009, Berry, at a listening session in Louisville, spoke against the National Animal Identification System (NAIS). He said, "If you impose this program on the small farmers, who are already overburdened, you're going to have to send the police for me. I'm 75 years old. I've about completed my responsibilities to my family. I'll lose very little in going to jail in opposition to your program – and I'll have to do it. Because I will be, in every way that I can conceive of, a non-cooperator." In October 2009, Berry combined with "the Berea-based Kentucky Environmental Foundation (KEF), along with several other non-profit organizations and rural electric co-op members" to petition against and protests the construction of a coal-burning power plant in Clark County, Kentucky. On February 28, 2011, the Kentucky Public Service Commission approved the cancellation of this power plant. On December 20, 2009, due to the University of Kentucky's close association with coal interests in the state, Berry removed his papers from UK. He explained to the Lexington Herald-Leader, "I don't think the University of Kentucky can be so ostentatiously friendly to the coal industry ... and still be a friend to me and the interests for whom I have stood for the last 45 years. ... If they love the coal industry that much, I have to cancel my friendship." In August 2012, the papers were donated to The Kentucky Historical Society in Frankfort, KY. On September 28, 2010, Berry participated in a rally in Louisville during an EPA hearing on how to manage coal ash. Berry said, "The EPA knows that coal ash is

poison. We ask it only to believe in its own findings on this issue, and do its duty." Berry, with 14 other protesters, spent the weekend of February 12, 2011 locked in the Kentucky governor's office to demand an end to mountaintop removal coal mining. He was part of the environmental group Kentuckians for the Commonwealth that began their sit-in on Friday and left at midday Monday to join about 1,000 others in a mass outdoor rally. In 2011, The Berry Center was established at New Castle, Kentucky, "for the purpose of bringing focus, knowledge and cohesiveness to the work of changing our ruinous industrial agriculture system into a system and culture that uses nature as the standard, accepts no permanent damage to the ecosphere, and takes into consideration human health in local communities." Ideas Berry's nonfiction serves as an extended conversation about the life he values. According to him, the good life includes sustainable agriculture, appropriate technologies, healthy rural communities, connection to place, the pleasures of good food, husbandry, good work, local economics, the miracle of life, fidelity, frugality, reverence, and the interconnectedness of life. The threats Berry finds to this good simple life include: industrial farming and the industrialization of life, ignorance, hubris, greed, and violence against others and against the natural world, the eroding topsoil in the United States, global economics, and environmental destruction. As a prominent defender of agrarian values, Berry's appreciation for traditional farming techniques, such as those of the Amish, grew in the 1970s, due in part to exchanges with Draft Horse Journal publisher Maurice Telleen. Berry has long been friendly to and supportive of Wes Jackson, believing that Jackson's agricultural research at The Land Institute lives out the promise of "solving for pattern" and using "nature as model." Author Rod Dreher writes that Berry's "unshakable devotion to the land, to localism, and to the dignity of

traditional life makes him both a great American and, to the disgrace of our age, a prophet without honor in his native land." Similarly, Bill Kauffman argues that "Among the tragedies of contemporary politics is that Wendell Berry, as a man of place, has no place in a national political discussion that is framed by Gannett and Clear Channel." Historian Richard White calls Berry "the environmental writer who has most thoughtfully tried to come to terms with labor" and "one of the few environmental writers who takes work seriously." The concept of "Solving for pattern", coined by Berry in his essay of the same title, is the process of finding solutions that solve multiple problems, while minimizing the creation of new problems. The essay was originally published in the Rodale Press periodical *The New Farm*. Though Mr. Berry's use of the phrase was in direct reference to agriculture, it has since come to enjoy broader use throughout the design community. Berry's core ideas, and in particular his poem "Sabbaths III (Santa Clara Valley)," guided the 2007 feature film *Unforeseen*, produced by Terrence Malick and Robert Redford. The film's director Laura Dunn stated, "We are of course most grateful to Mr. Berry for sharing his inspired work – his poem served as a guide post for me throughout this, at times meandering, project." Berry appears twice in the film narrating his own poem.

2.4.1 His Poetry:

Berry's lyric poetry often appears as a contemporary eclogue, pastoral, or elegy; but he also composes dramatic and historical narratives (such as "Bringer of Water" and "July, 1773", respectively) and occasional and discursive poems ("Against the War in Vietnam" and "Some Further Words", respectively). Berry's first published poetry book consisted of a single poem, the elegiac November Twenty Six Nineteen Hundred Sixty

Three (1964), initiated and illustrated by Ben Shahn, commemorating the death of John F. Kennedy. It begins,

We know

The winter earth

Upon the body

Of the young

President,

And the early dark

Falling;

and continues through ten more stanzas (each propelled by the anaphora of "We know"). The elegiac here and elsewhere, according to Triggs, enables Berry to characterize the connections "that link past and future generations through their common working of the land." The first full-length collection, *The Broken Ground* (1964), develops many of Berry's fundamental concerns: "the cycle of life and death, responsiveness to place, pastoral subject matter, and recurring images of the Kentucky River and the hill farms of north-central Kentucky" According to Angyal, "There is little modernist formalism or postmodernist experimentation in [Berry's] verse." A commitment to the reality and primacy of the actual world stands behind these two rejections. In "Notes: UN specializing Poetry," Berry writes, "Devotion to order that is not poetical prevents the specialization of poetry." He goes on to note, "Nothing exists for its own sake, but for a harmony greater than itself which includes it. A work of art, which accepts this condition, and exists upon its terms, honors the Creation, and so becomes a part of it" Lionel Basney placed Berry's poetry within a tradition of didactic poetry that stretches back to Horace: "To say that Berry's poetry can be didactic, then, means that it envisions a specific wisdom, and also the

traditional sense of art and culture that gives art the task of teaching this wisdom" For Berry, poetry exists "at the center of a complex reminding" Both the poet and the reader are reminded of the poem's crafted language, of the poem's formal literary antecedents, of "what is remembered or ought to be remembered," and of "the formal integrity of other works, creatures and structures of the world."

2.4.2 His Fiction:

Berry's fiction to date consists of eight novels and forty-seven short stories (forty-three of which are collected in *That Distant Land*, 2004 and *A Place in Time*, 2012) which, when read as a whole, form a chronicle of the fictional small Kentucky town of Port William. Because of his long-term, ongoing exploration of the life of an imagined place, Berry has been compared to William Faulkner. Yet, although Port William is no stranger to murder, suicide, alcoholism, marital discord, and the full range of losses that touch human lives, it lacks the extremes of characterization and plot development that are found in much of Faulkner. Hence Berry is sometimes described as working in an idealized, pastoral, or nostalgic mode, a characterization of his work which he resists: "If your work includes a criticism of history, which mine certainly does, you can't be accused of wanting to go back to something, because you're saying that what we were wasn't good enough." The effect of profound shifts in the agricultural practices of the United States, and the disappearance of traditional agrarian life, are some of the major concerns of the Port William fiction, though the theme is often only a background or subtext to the stories themselves. The Port William fiction attempts to portray, on a local scale, what "a human economy ... conducted with reverence" looked like in the past—and what civic, domestic, and personal virtues might be evoked by such an economy

were it pursued today. Social as well as seasonal changes mark the passage of time. The Port William stories allow Berry to explore the human dimensions of the decline of the family farm and farm community, under the influence of expanding post-World War II agribusiness. But these works rarely fall into simple didacticism, and are never merely tales of decline. Each is grounded in a realistic depiction of character and community. In *A Place on Earth* (1967), for example, farmer Mat Feltner comes to terms with the loss of his only son, Virgil. In the course of the novel, we see how not only Mat but the entire community wrestles with the acute costs of World War II. Berry's fiction also allows him to explore the literal and metaphorical implications of marriage as that which binds individuals, families, and communities to each other and to Nature itself—yet not all of Port William is happily or conventionally married. "Old Jack" Beechum struggles with significant incompatibilities with his wife, and with a brief yet fulfilling extramarital affair. The barber Jayber Crow lives with a forlorn, secret, and unrequited love for a woman, believing himself "mentally" married to her even though she knows nothing about it. Burley Coulter never formalizes his bond with Kate Helen Branch, the mother of his son. Yet, each of these men finds themselves firmly bound up in the community, the "membership," of Port William. Of his fictional project, Berry has written: "I have made the imagined town of Port William, its neighborhood and membership, in an attempt to honor the actual place where I have lived. By means of the imagined place, over the last fifty years, I have learned to see my native landscape and neighborhood as a place unique in the world, a work of God, possessed of an inherent sanctity that mocks any human valuation that can be put upon it." Elsewhere, Berry has said, "The only

thing I try to accomplish in fiction is to show how people act when they love each other." The novels and stories can be read in any order.

Nathan Coulter (1960)

The Memory of Old Jack (1974)

Remembering (1988)

A World Lost (1996)

Jayber Crow (2000)

Hannah Coulter (2004)

Andy Catlett: Early Travels (2006)

2.5 Background of Pantheism:

Pantheism, one of the earliest and most permanent theological doctrines in the history of religious thought, affirms the unity of God and the universe. Aldous Huxley declares that this concept constitutes the essence of what has been called the *Philosophia Perennis*—an "immemorial and universal" part of all religions. As Huxley describes it pantheism—the "perennial philosophy"—is "the metaphysics that recognizes a divine Reality substantial to the world of things and lives and minds; the psychology that finds in the soul something similar to, or even identical with, the divine Reality; the ethic that places man's final end in the knowledge of the immanent and transcendent Ground of all being... Rudiments of the Perennial Philosophy may be found among the traditional lore of primitive peoples in every region of the world, and in its fully developed forms it has a place in every one of the higher religions."¹

Since ancient times. In the same way, in the religious books of the Hindus, the Vedas, as well as the philosophical, the Vedanta; in the crude

¹ In *The History of Pantheism*, C. E. Plumptre also emphasizes the universal nature of this metaphysical doctrine: "Belief in the doctrines of pantheism has been widespread

speculations of the first Greek philosophers, as well as the more advanced speculations of the Alexandrines and Arabs; in the theosophy of Neo-Platonism, and the mysticism of German transcendentalism; in the theory of a Bruno as well as in the logic of a Spinoza; in the optimism of a Leibnitz, as well as in the pessimism of a Schopenhauer; pantheism is the key to all these philosophies, the same doctrine of which they are, although in different ways, the exponents"; and still more: "One must also remember that many passages from the New Testament, as well as many of the most spiritual Psalms of David, are full of pantheistic ideas, and pantheistic interpretations of God and Nature." ² As proof of the historical importance of pantheism, Plumptre cites the following passage from Goethe: "To discuss God apart from Nature... is both difficult and risky; it is as though we were to separate the soul from the body. We know the soul only through the body, and we know God only through Nature. Thus the mistake, in my opinion, of characterizing as absurd those who have seen a philosophical link between God and the world. Because everything that exists belongs necessarily to the essence of God, and God is the only being whose existence includes all things. The Sacred Scriptures do not contradict this view, although each may interpret these dogmas in different ways, according to their own point of view. All of antiquity thought with a unanimity that, for me, has great importance. For me, the judgment of so many fortifies the reality of the doctrine of emanation." ³

2.6 The Characteristics of Pantheism:

It is not possible to find a single definition of pantheism that includes all of its manifestations throughout history. However, there are certain concepts

² Aldous Huxley, *The Perennial Philosophy* (New York: Harper, 1970), p. vii.

³ Aldous Huxley, *The Perennial Philosophy* (New York: Harper, 1970), p. vii.

that stand out in the majority of its exponents. What follows are some of the more typical elements.

Contrary to the dualistic metaphysics of conventional theism, pantheism believes in an immanent God. The entire universe is in God and, therefore, the divine essence is present in all things. God and His creatures do not differ in their essence; both are divine. All creatures subsist in God, and God is manifested in His creatures.

According to pantheistic thinking, divine being has several dimensions, or several levels. First, non-manifested being—sometimes called "non-being"—is the purest form of reality of which nothing can be said except that it is; non-manifested being represents an infinite potential which exists only in eternity, beyond space and time, and can never be described in intellectual terms. Then, in another dimension of divine reality, is manifested being, or pure being which has been actualized; it exists in time and therefore has a beginning and an end. Manifested being is also divided into two levels which correspond to spirit and to matter. Spirit exists in time, like all manifested being, but has no form in space. Matter exists in time and in space and is the only type of being which can be known by the senses. All these dimensions of being—non-manifested being, and manifested being, in its spiritual and its material aspects—are parts, or aspects of the only Absolute Being, which is the foundation of all that is. There has been some confusion with regard to the name that has been given to these fundamental dimensions of being, but non-manifested being has been referred to as Godhead, Father, *Urgrund*, Brahman, Tao, while manifested being has been called God, *Grund*, Brahma, The Ten Thousand Things, Nature, Christ, etc. About the Godhead and its difference from God, Meister Eckhart has written: "All that is in the Godhead is one; about this we can say nothing. It

is beyond all names and all nature. The essence of all creatures is an eternal life within the Godhead. God works, but not the Godhead. In this are they distinguished: in working, and non-working. The end of all things is in the hidden darkness, or the eternal Godhead; unknown and beyond understanding."⁴

One of the difficulties that human beings have, then, is the inability to comprehend the true nature of absolute being within their finite understanding. Man imagines that his senses show him what is real, but they can never penetrate the mystery of divine being. For that reason, the evidence of the senses is only relative, and any concept of reality based on the senses is in fact an illusion. In his book on pantheism and Christianity, John Hunt mentions this point when he discusses the pantheistic view of Hinduism: "We imagine the existence of matter. This is the great illusion of life. Matter is called *maya*, or deception. It seems to exist, but its existence has reality only as a manifestation of Brahma. Creation emanates from Him. When He thinks, He becomes subject and object—that which is thought and that which thinks. Just like a man who sees himself in a mirror, Brahma contemplates himself in creation. That which for us is the physical world is for Him only the image, or the reflection of His being."⁵ It is not that matter or any form of manifested being is unreal—its essence is part of the divine reality—but its form does not reveal, or rather it hides, the ultimate reality. The fact that it is impossible to comprehend absolute being within the limits of human understanding does not mean that man is completely ignorant; although his reason, which depends on the senses, is limited, his intuition, or non-rational awareness sometimes offers him a glimpse of the divine reality.

⁴ C. E. Plumptre, *History of Pantheism* (London: W. W. Gibbings, 1878), Vol. II, p. 262 and Vol. I, p. 26. .

⁵ Quoted by Plumptre, Op. cit., Vol. II, p. 261

God cannot be described or defined in rational terms, but He can be felt, or experienced directly through intuitive awareness. Just like the emotions which we all experience, the existence of God can also be felt in moments of non-rational consciousness.⁶

One of the consequences of pantheistic thought, then, is the apparent paradox of diversity within unity. The Godhead is one, but it is also multiple; pure non-manifested being *is* in a state of absolute oneness, but in its manifested state, it assumes an infinite number of forms. The pantheist cannot conceive of unity without multiplicity. The manifested universe, with its infinite variety of different forms, is the necessary development of the only divine substance.

Another consequence of the oneness of God is the affirmation that the essence of all beings is immortal, like God is immortal. But all pantheists do not agree with regard to whether this immortality is personal, or impersonal. Does the soul retain its identity when it once again becomes one with God? For some, all individuality is lost when the soul is absorbed by the immensity of non-manifested divinity. For others, the reunion of the soul with God is the achievement of its true individual identity.⁶

2.7 Pantheism and Theism:

Now that we have seen some of the salient characteristics of pantheism, we can compare it with traditional theism to see how each of these points of view is justified and why each one rejects the other. First, let us see the reasons why a typical theist cannot accept the idea of unity between God and the world.

⁶ Meister Eckhart, quoted by John Hunt, *Pantheism and Christianity* (Port Washington, N. Y. and London: Kennikat Press, 1970), p. 179. .

⁵John Hunt, Op. cit., pp. 10-11

The doctrine of pantheism contradicts the traditional dogma of the separation of God and the world which, according to most orthodox thinkers, is supported by the Sacred Scriptures. Besides, if all is one this means that God created evil, that evil is part of God, which is unthinkable for those who see in God the *summum bonum*. Equally unacceptable for the conventional religious thinker is the egotism of the pantheist who seems to equate himself with God by thinking that his imperfect being is part of the divine reality. Theists believe in a personal God who is more or less anthropomorphic, while the pantheist concept of God loses its personal quality when He is defined as absolute being. Pantheists believe that truth is revealed progressively through the evolution of being, and this contradicts the dogma of a definitive Revelation which is the basis of an infallible Church. Finally, pantheism teaches that union with God is a natural thing, while from the traditional religious point of view union can only be the result of divine grace.

In spite of the fact that the Church—both Catholic and Protestant—has condemned pantheism and has even burned at the stake some of its exponents like Giordano Bruno and Lucilio Vanini, John Hunt has observed that the Church has been somewhat equivocal in its attitude toward this doctrine: "The infallible Church—the Anglican vicar writes with some irony—has never determined exactly what Pantheism is. It has applied this term to certain doctrines and to certain philosophies, with the same indefinite criteria that we find among the Protestants. It has prohibited the works of Erigena, and has permitted those of the Areopagite to pass without any censure whatever. It has not condemned the speculations of Descartes and Malebranche, the legitimate result of which was the doctrine of Spinoza. It declares itself against pantheism, but it has neither eliminated nor

explained the pantheistic element of the fathers of the Church whose work it considers orthodox, nor those of the Scholastics, who were the great exponents of its medieval glory. We have seen that the great masters of the gospel, from St. Paul to the Alexandrine fathers, including even St. John..., can be considered more or less pantheistic."⁷ Part of the problem results from the fact that the church has not always defined pantheism in the same way. There are also some modifications of pantheism which have confused other critics. What one might call "pure pantheism" insists on the absolute identification of God and the world. It is this version of pantheism that has been most strongly condemned because it destroys individuality, and it means that God can never be more than the manifested universe. Nevertheless, many pantheists do not believe in an absolute identification; they believe in the unity of God and the world, but they also believe that God is more than the world. We will examine this point more completely when we discuss concept of "panentheism." But now we must examine some of the arguments that are used to justify a pantheistic view of reality.

There will always be certain problems which logic cannot solve, but the pantheist feels that a monistic explanation is more logical than the dualistic concept of traditional theology. That which *is*, is absolutely. True Being must be infinite, and there cannot be more than one infinity. This was the error of Descartes, who postulated the existence of an infinite God along with an infinite universe. As Spinoza realized, these two infinities can only be one. God, in order to be God, must be infinite, and there can be no substance outside of Him: all substance must be part of His absolute being.

Which brings us to the problem of Creation? Some pantheists use the term "creation," but usually they refer only to the moment when being is

⁷ John Hunt, Op. cit., p. 333 and p. 337.

transformed from one dimension to another. In this sense, creation is synonymous with "emanation" or "manifestation." If God is infinite, nothing can be added to or removed from His absolute being. The dualists maintain that God created the world *ex nihilo*, but the axiom of the pantheists is: "from nothing, nothing." Nothing, they say, can come from nothing; and non-existence can never be converted into existence. Therefore, if God created the world, it must be from His own substance.

The existence of evil has always been a problem, as much for the traditional theist as for the pantheist; but in a certain sense, that is, in an absolute sense, there is no evil for the pantheist. Evil seems to exist, because we see things from a limited point of view. But if pain and suffering and death are seen from the perspective of divine continuity, it would be evident from this larger perspective that all these things are "for good." The conventional religious thinker has to accept this idea as a matter of faith, but we will see that the concept of pantheism which includes the theory of reincarnation and the law of karma offers a logical explanation for everything that occurs in the manifested universe.

Thus, it is true that the God of the pantheists can not be contained within the limits of human understanding; but this does not have to result in an impersonal God. God can not be defined in narrow anthropomorphic terms, nor in these terms is he a person. Nevertheless, God *is* a person in the sense that He is the essence of each human being; in the depths of His infinite consciousness there exists an idea of Himself as a person, and it is to this part of God which human beings can relate in a manner which is completely personal.

2.8 Pantheism and the Bible:

The concept of the unity of God and the world is found in the *Cabbala* of the Jews and, in spite of its rejection by orthodox theologians, several passages in the New Testament also refer to this same idea. A complete study of the Scriptures would not be appropriate for this study, but as examples I would like to mention at least a few passages from the letters of Paul, as well as the Gospel of John.

We have seen that the exponents of traditional theism have adopted a dualistic perspective based on the complete separation of God and the universe. Nevertheless, in his letter to the Ephesians Paul offers a different view when he declares that there is "one God and Father of us all, who is above all and through all and in all" (IV, 6).⁸ Just like the majority of those who believe in the doctrine of pantheism, Paul conceives of the divine substance on two different levels: as non-manifested being God is "above all," and in His manifested state He is also "through all and in all." In another well-known passage, Paul inverts this perspective when he says of God: "In him we live and move and have our being" (Acts XVII, 28). Not only has Paul said that God is "in all and through all," but we also have our being "in God."

In the Gospel of John, Christ also refers to the unity of all creatures in God. He first affirms: "I and the father are one" (John X, 30). Then he prays that, some day, all men will recognize that they are one with him and with God:

"I do not pray for these [the disciples] only, but also for those who believe in me through their word, that they may all be one; even as thou, Father, art in me, and I in thee,

⁸ Unless otherwise indicated, all quotations are taken from the Revised Standard Version of the Bible

*that they also may be in us, [...] I in them and thou in me,
that they may become perfectly one..." (John XVII, 20-26).*

It could be said that the union with God has not been consummated because men are not conscious of their participation in the divine being. But Christ also assures his disciples that some day the veil will be removed, and then they will know that all is one: "In that day you will know that I am in my Father, and you in me, and I in you" (John XIV, 20).

In his first letter to the Corinthians, Paul asks: "Do you not know that you are God's temple and that God's Spirit dwells in you?" (I Corinthians III, 16). Then, he reiterates what he has said on other occasions: "yet for us there is one God, the Father, from whom are all things and through whom we exist, and one Lord, Jesus Christ, through whom are all things and through whom we exist" (VIII, 6). When Paul speaks of the "Father," he refers to the Godhead which is not yet manifested; but when he mentions the "one Lord, Jesus Christ," he is speaking of the universe which has already been manifested. Jesus, the man, is the human being in whom the Christ Spirit has manifested in its purest form. But this same Spirit is present in all human beings, and in all things.

In his letter to the Colossians, Paul repeats this same idea even more clearly:

*He [Christ] is the image of the invisible God, the first-born
of all creation; for in him all things were created, in
heaven and on earth, visible and invisible... all things
were created through him and for him. He is before all
things, and in him all things hold together (Colossians I,
15-17).*

And in a later passage he reiterates: "...but Christ is all, and in all" (Colossians III, 11). Based on what Paul states in these passages, the

"invisible God" is the Godhead which has not yet been manifested. Christ—or the Christ Spirit—is the "image of the invisible God," the entire manifested universe through whom "all things were created." This aspect of creation has been divided into two parts, or two dimensions: spiritual being, which is invisible because it is "in heaven," and material being, which is visible because it is "on earth."

When Paul says that Christ was "the first-born of all creation," that he is "before all things," and that "all things hold together" in him, he is echoing the initial words of the Gospel of John. Following the terminology that we have used in the present discussion, the term "God" used in this well-known passage is equivalent to the "Godhead," or the non-manifested aspect of God, while the "Word" corresponds to the "Christ," the manifested aspect of divinity:

In the beginning was the Word, and the Word was with God, and the Word was God. He was in the beginning with God; all things were made through Him, and without him was not anything made that was made. In him was life, and the life was the light of men... [...] And the Word became flesh and dwelt among us, full of grace and truth; we have beheld his glory, glory as of the only Son of the Father (John I, 1-14).

John does not talk about creation *ex nihilo*, nor the dualistic separation of God and the world, because all things were made in the Christ—in the "Word"—and He was with God in the beginning, that is, the moment of the first manifestation. In the Christ was "life" and this life was the "light (the spirit, or the soul) of men." Christ was the "only Son of the Father"—Paul calls Him "the first-born of all creation"—and therefore all things were made through His divine substance.

In his letter to the Corinthians, Paul also refers to the concept of multiplicity in unity, when he speaks of the different members of a single body:

For just as the body is one and has many members, and all the members of the body, though many, are one body, so it is with Christ. For by one Spirit we were all baptized into one body—Jews or Greeks, slaves or free—and all were made to drink of one Spirit (I Corinthians XII, 12-13).

The body is not a single member and the Christ is not a single man. Just as the members are part of one body, all men are part of the same Spirit. Like many pantheists, Paul does not believe that the unity of all things means that the universe is equal to God. He has said that all things are "in God," but he also insists that God is "above all." This means that no part of being, not even the totality of manifested being, can ever exhaust the infinite potential for being that remains within the invisible Godhead.

Finally, just as John repeats the words of Christ saying that some day men will realize their oneness with God (John XVII, 20-26), Paul also refers to a time in the future when all creatures will be conscious of their unity with the Spirit which is God: And when all things shall be subdued unto him, then shall the Son also himself be subject unto him that put all things under him, that God may be all in all (I Corinthians XV, 28).⁹

Thus, these passages from the New Testament state clearly that the world is in God and that God is in the world, but this unity will not be "consummated," until all beings know, as God knows, that all is One.

Now, before concluding our brief exposition of the history of pantheism, we must also take a look at some ideas that have appeared during the Twentieth

⁹ This passage is taken from the King James Version of the Bible

Century, which give new impetus to a belief in the unity of God and the universe. We will first see this idea from the viewpoint of modern science.

2.9 Pantheism and Modern Science:

Approximately one hundred years ago, the co-founder of the Theosophical movement, H. P. Blavatsky, predicted in her book, *The Secret Doctrine*, that during the Twentieth Century science would recognize the validity of many concepts taken from Oriental mysticism which she had discussed. (Among other things, Blavatsky expressed the idea that divine energy is the foundation of all that is.) Many scholars laughed at her, calling her a charlatan. In spite of this criticism, however, it is now clear that much of what Blavatsky had to say has been vindicated by the discoveries of modern physics. Although most people are not aware of it, some important ideas of Theosophy have been verified; and they are, precisely, those which are most closely related to the theme of our present study.¹⁰ let us now see how this surprising development has occurred.

Before the beginning of the 20th Century, the vast majority of Western thinkers took for granted the idea that matter is solid, and it was shocking when it was discovered that matter, far from being solid and impenetrable, was full of empty space and was composed of subatomic particles which moved around each other with incredible speed and energy. Although the materialists were disturbed, they were still consoled by the idea that, if objects were not solid, this was at least true of atomic particles. So for several decades now physicists have tried to discover which particle is the foundation of matter. However, they still have not found it. On the contrary; although some are still _____

¹⁰ In his book *The Tao of Physics*, physicist Fritjof Capra has studied "the parallels between modern physics and Eastern mysticism," and he concludes

that "a consistent view of the world is beginning to emerge from modern physics which is harmonious with ancient Eastern wisdom" (Boston, Shambala, 1991), p. 12. The biologist Lyall Watson has also observed that modern physics and mysticism are pointing toward the same description of reality: "When both physicists and mystics are asked for their description of how the world works, they give the same answers" (*Gifts of Unknown Things* (New York: Simon and Schuster, 1976), p. 37. In his book, *Passages About Earth* (New York: Harper, 1973), William Irwin Thompson writes about the physicist C. F. von Weizäcker who, together with other German scientists, has studied the relation between Western science and oriental wisdom (p. 84). Thompson also quotes what Werner Heisenberg told him in an interview, when asked if others should follow the example of von Weizäcker. The well-known author of the *Principle of Indeterminacy* answered that the orient possessed knowledge that "was very necessary" for Western thought (p. 90). A similar opinion, with regard to the relation between modern physics and Eastern mysticism can be found in *The Dancing Wu Li Masters: An Overview of the New Physics* of Gary Zukav (New York: William Morrow and Co.: 1979), pp. 25-26; and it is also found in the book of Bob Toben, *Space-Time and Beyond* (New York: Dutton, 1975), p. 11. Both these books were written in collaboration with well-known physicists, a fact that emphasizes the growing number of scientists who are beginning to share these ideas.

searching, the so-called "new physics" that have resulted from the work of Einstein, Bohr, Heisenberg and others, have shown that these particles are not solid objects, but rather bundles of energy. Gary Zukav (whose book *The Dancing Wu Li Masters: An Overview of the New Physics* received the

American Book Award for Science Paperbacks in 1980) has written the following description of material existence:

The search for the ultimate stuff of the universe ends with the discovery that there isn't any. If there is any ultimate stuff of the universe, it is pure energy, but subatomic particles are not "made" of energy, they are energy. This is what Einstein theorized in 1905... What The world of particle physics is a world of sparkling energy forever dancing with itself in the form of its particles as they twinkle in and out of existence, collide, transmute and disappear again. [...] How can this happen? The answer is partly given by Einstein's special theory of relativity. The new particles are created from the kinetic energy (energy of motion) of the projectile particle in addition to the mass of the projectile particle and the mass of the target particle. The faster the projectile particle is traveling, the more kinetic energy is available to create new particles at the point of impact.¹⁰

It has also been established that these particles are not isolated bundles of energy, but rather they comprise a vast web of integrated energy where no part is more fundamental than the other, and where anything that affects one part also produces a change in the whole. As physicist Fritjof Capra explains,

Quantum theory has thus demolished the classical concept of solid objects and of strictly deterministic laws of nature. At the subatomic level, the solid material objects of

¹⁰ Gary Zukav, Op. cit., pp. 212-213 and p. 215.

*classical physics dissolve into wave-like patterns of probabilities and these patterns, ultimately, do not represent probabilities of things, but rather probabilities of interconnections... Quantum theory thus reveals a basic oneness of the universe. It shows that we cannot decompose the world into independently existing smallest units. As we penetrate into matter, nature does not show us any isolated basic building blocks, but rather appears as a complicated web of relations between the various parts of the whole.*¹¹

Because the energy that forms the universe is organized according to intelligent patterns which depend in part, or perhaps completely, on the consciousness of the observer, some scientists have come to believe that this universal energy is equivalent to consciousness and that consciousness is the real basis of the material universe.¹² In his book, *Space-Time and Beyond*, which was written in collaboration with two well-known physicists: Jack Sarfatti and Fred Alan Wolf, Bob Toben has made the following affirmation: "Consciousness is the totality beyond space-time—what may in essence be the real 'I.' We have come to know that consciousness and energy are one; that all of space-time is constructed by consciousness..."¹³ Fritjof Capra reaffirms this point of view and then relates this concept, taken from modern physics, to some basic ideas taken from Oriental mysticism: "This view, again, is in perfect harmony with the views of the Eastern mystical tradition which have always regarded consciousness as an integral part of the

¹¹ Fritjof Capra, Op. cit., p. 68.

¹² The discovery that mass is equivalent to energy ($E=mc^2$) has given the physicist the vision of a living universe which exists in a dance of perpetual movement. "According to the quantum theory—Capra

¹³ Bob Toben, *Space-Time and Beyond*, Op. cit., p. 11.

universe. In the Eastern view, human beings, like all other life forms, are parts of an inseparable organic whole. Their intelligence, therefore, implies that the whole, too, is intelligent." ¹⁴ In fact, if one accepts the idea that everything is interconnected as part of one basic whole, human intelligence proves that the whole is also intelligent.

Another idea taken from modern science which supports the concept of an intelligent universe is the theory of the "collective unconscious" taken from Jungian psychology. Many psychologists have used this theory as the basis for a vision of the world that is basically pantheistic. In his autobiography Jung has declared: "like every other being, I am a splinter of the infinite deity";¹⁵ and although the theory of the collective unconscious usually refers only to human consciousness, it is clear that Jung himself included the entire world in his unified vision; as he puts it, "Nothing could persuade me that 'in the image of God' applied only to man. In fact it seemed to me that the high mountains, the rivers, lakes, trees, flowers and animals far better exemplified the essence of God than men..."; and in another passage: "Man and the proper animals... were bits of God that had become independent... They expressed not only the beauty, but also the thoughts of God's world." ¹⁶

So we have found that modern physics and Jungian psychology both offer a vision of the world which agrees perfectly with the doctrine of pantheism which we have examined in this book. Science cannot tell us that the universal web of conscious energy or the collective unconscious is God, but both of these concepts strengthen and support the pantheistic doctrine which says that the world is part of the divine consciousness.

¹⁴ Fritjof Capra, Op. cit., p. 300.

¹⁵ C. G. Jung, *Memories, Dreams, Reflections* (New York: Vintage, 1965), p. 4.

¹⁶ C. G. Jung, Op. cit., p. 45 and p. 67.

2.10 Pantheism and Modern Metaphysics:

These scientific discoveries have also influenced some philosophers in the 20th Century. In his book, *The New Consciousness of Science and Religion*, Harold K. Schilling says that the "process metaphysics" of thinkers like Alfred North Whitehead denies the legitimacy of the dualistic view of matter and spirit and prefers, instead, an integral concept which Schilling calls "the principle of multidimensional unity." Process thought tells us that traditional theism has produced an unnecessary separation between God and the world by insisting on the transcendence of God, while denying His immanence. Now that modern physics has discarded the dualistic perspective of Newtonian physics, this new metaphysical view reconciles religious thinking with scientific theories by recognizing that *God is both transcendent and immanent*.

Writes—matter is thus never quiescent, but always in a state of motion. Macroscopically, the material objects around us may seem passive and inert, but when we magnify such a 'dead' piece of stone or metal, we see that it is full of activity. The closer we look at it, the more alive it appears" *The Tao of Physics*,¹⁷ perspective of this new metaphysical outlook, life is seen as a dynamic process which produces active manifestations—processes, events, relationships—of one integral reality. For this reason, Schilling adds, it rejects the separation of God and the world and in that way resolves the old conflict between pantheism and theism. In perfect agreement with the New Testament ideas of Paul and John that were cited earlier, Schilling concludes: "This makes way for the biblical idea that God is in the world, while at the same time it is in Him, an idea that represents panentheism,

¹⁷ Op. cit., pp. 193-194

rather than conventional theism (although apparently not all process thinkers explicitly espouse panentheism)."¹⁸

The writing of Pierre Teilhard de Chardin is a good example of what Schilling has been talking about. In his book, *The Phenomenon of Man*, the Jesuit paleontologist offers more or less the same description of the world that we have seen in modern physics and in process metaphysics. He declares that the consciousness of human beings proves that, what he calls "pre-consciousness," has always existed "within" matter, and that consciousness and matter are two forms of the same primordial substance. He conceives of life as the evolutionary process of a great cosmic organism the purpose of which is to produce more consciousness. The result of this vital process has been the creation of the *noosphere*, a new mental dimension in which all the individual centers of consciousness are connected. But the process of evolution will not culminate in the creation of individual consciousnesses, because it is moving toward a new state of consciousness, which Teilhard calls "Omega," in which the personal centers will be reaffirmed in the Center of divine consciousness. Teilhard rejects the pantheism which is based on an identification of God with the universe, because it results in the annihilation of the individual. Nevertheless, he accepts what he calls "an absolutely legitimate pantheism" which permits the preservation of personal individuality. He explains this point of view in the "Postscript" which was added to a later edition of his book:

To put an end once and for all to the fears of 'pantheism,' constantly raised by certain upholders of traditional spirituality as regards evolution, how can we fail to see

¹⁸ Harold K. Schilling, *The New Consciousness in Science and Religion* (Philadelphia, Pilgrim Press, 1973), p. 246.

that, in the case of a converging universe such as I have delineated, far from being born from the fusion and confusion of the elemental centres it assembles, the universal centre of unification... must be conceived as pre-existing and transcendent. A very real 'pantheism' if you like (in the etymological meaning of the word) but an absolutely legitimate pantheism—for if, in the last resort, the reflective centres of the world are effectively 'one with God,' this state is obtained not by identification (God becoming all) but by the differentiating and communicating action of love (God all in everyone). And that is essentially orthodox and Christian.¹⁹

For Teilhard, then, the concept of the unity of all things in God constitutes an "absolutely legitimate pantheism" which, at the same time, is "essentially orthodox and Christian."

With this I hope to have answered all the questions about pantheism that were raised at the beginning of this chapter. However, we still have the question: what is *panentheism*, and how does it differ from pantheism? In the next section I try to answer this question through a brief study of the philosophy where this term originated.

2.11 Pantheism and Panentheism:

We have already seen that pantheism affirms the unity of God and the universe. It bears repeating that this unity does not necessarily mean an absolute identification: the majority of pantheists have always seen that God was more than the world, and that the totality of manifested being never

¹⁹ Pierre Teilhard de Chardin, *The Phenomenon of Man* (New York: Harper, 1975), p. 30

exhausts the infinite potential for being that is in the Godhead. Spinoza's logical approach, however, lead him to believe in an absolute identification of God with the universe. (As we noted earlier, it is this form of pantheism, which I have called "pure pantheism," against which the Church has directed its strongest condemnation.) Among those pantheistic concepts which Krause could not accept were: 1) the concept of an impersonal God that was limited to His own manifestations; 2) the lack of individuality and free will of all finite beings; and 3) the concept of an impersonal immortality that results from the fusion of finite beings with the Whole.

As a metaphysical theory, panentheism is not really new, since it only readopts certain ideas that a majority of pantheists had accepted before the philosophy of Spinoza. Panentheism does not identify God with the universe; it affirms that God contains the world in Himself while, at the same time, surpassing it. The world is in God and is part of God, but is not the totality of being. This results in the idea, as process metaphysics also recognized, that God is both immanent and transcendent. In this way panentheism avoids the disadvantages of pure pantheism, and is able to adopt a doctrine that should be more acceptable to traditional theism.²⁰

Let us now take a look at some aspects of this philosophy taken from *Das Urbild der Menschheit* (published first in 1811 and again in 1851), which is the only book by Krause that was translated into Spanish.

The Ideal for the Life of Humanity was Julián Sanz del Río, who produced two versions: one in 1860 and another in 1871.²¹ Because the author of this

²⁰ Juan López Morillas, *El krausismo español* (Mexico, Fondo de Cultura Económica, 1956), p. 38.

²¹ For this discussion I have used the translation 1871: C. Ch. F. Krause, *Ideal de la humanidad para la vida*, con Introducción y Comentarios por Julián Sanz del Río (Madrid: Martínez García, 1871).

translation modifies the original text,²² I have also used an English translation by Scottish Professor, W. Hastie which is somewhat closer to the original German.²³ Since Krause's book is not well-known, and since it contains some ideas which are important for our topic, I will quote in some detail from both translations.

2.12 The World in God:

For Sanz del Río the central idea of panentheism is "the idea of God, as God and Supreme Being over the world, the foundation of life in whom all finite life has its source and will have its ultimate fullness" (Sanz del Río, p. 34). Everything that exists and lives, exists and lives in God, the primordial oneness, "outside of which nothing is nor has reality, and in which all finite beings have their essence and their foundation" (Sanz del Río, p. 243). God is the cause and the result, the origin and the end of everything that exists in this world, and in the entire universe.

Although the world exists as part of God, Krausist panentheism recognizes the absolute subordination of Spirit, of Nature and of Humanity under the Supreme Being. In perfect agreement with the words of Paul—"one God and Father of us all, who is above all, through all and in all"—Krause affirms the unity, but not the equality, of all finite beings and the Divinity: "they will recognize God as the Father, although not in the sense that the sons are equal

²² In a notice by the supporters of Sanz del Río—Fernando de Castro, Manuel Ruíz de Quevedo, Nicolás Ramírez de Losada, Federico de Castro, Nicolás Salmerón, Francisco Giner, Tomás Tapia—it is stated: "Although Sanz Del Río modestly attributes his *Ideal* to Krause, giving the understanding that it is a mere translation..., there are some essential differences between his book and the original. That of Sanz del Río, although inspired by the beautiful work of Krause, is a completely free exposition of it meaning, which is adapted to the spirit of our people and the most pressing cultural necessities"; Op. cit., pp. vii-viii.

²³ K. C. F. Krause, *The Ideal of Humanity and Universal Federation*, Trad. W. Hastie (Edinburg: Clark, 1900).

to the father, but rather in the absolute sense that God is the Supreme Being" (Sanz del Río, p. 277).

What follows is a more detailed description of the relation of human beings with God taken from the English translation of Krause's book:

Each creature is an independent part of the whole, imperishable in its being; since each, in its own way, carries the divine image in itself. All exist and live in, with and through God. Only God is, and nothing is outside Him. But everything that God has created eternally, He created in Himself, imperishable, in His own image. (Hastie, pp. 5-6).

God is infinite, while each creature is finite and limited. But that which is finite is not inferior, and limitation is not imperfection. One of the most positive aspects of the theory of "the world in God" is the idea that the individual is never lost within the whole, which is what occurs with the pantheism of Spinoza. On the contrary; its limited, finite nature gives each creature the capacity to maintain its own individuality: "All beings participate in the being of God; they imitate God's perfection within their own limits; and it is precisely to experience this participation in their own way that they exist within a definite, limited form. All this in no way diminishes that which is divine in them; because in this way they acquire individuality, beauty and strength" (Hastie, p. 6).

2.13 Individual Free Will:

According to the pantheism of Spinoza, individuals do not possess free will, but exist in a sort of "divine determinism" in which all action is already part of God's eternal being. But the idea of "the world in God" preserves the concept of individual freedom: "Only this idea lets us comprehend God in

the fullness of His life without destroying the freedom of finite beings and of men" (Sanz del Río, p. 270); and once more: "It is the will of God that He be glorified in free beings who, guided by His supreme wisdom and power, will form their life from within, freely independent, and whose existence will consist in a struggle against the limits of the world, until they emerge from this struggle transfigured and worthy of the love of God" (Hastie, pp. 176-177).

Krause points out that God's gift of freedom has consequences; the free will of finite beings allows them to preserve their individual essence, but it also permits them to act in a way that distances them from God: "To the extent that the manifestations of sentient and human life develop more freely and individually, and to the extent that natural life (the world of the senses) and the desire to possess and dominate preoccupies man and divides his spirit; to this extent humanity distances itself from the fundamental unity where all life has its origin" (Sanz del Río p. 242). According to this panentheistic view, original sin is a direct result from the fact that human beings have free will. If man were not free, he would only be able to follow the will of God. Being free, he is able to follow his own desires, and this allows him to ignore his divine origin: "Only as a distant glimpse of forgotten ideas and religious sentiments is the memory of that first union with God recalled..." (Sanz del Río, p. 242). However, man's egocentric nature in no way contradicts the unity of God and the world; the fact that men live "partially apart of God—a distance that does not separate them from God—has the effect of making them aspire to once again experience the fullness of God's presence" (Sanz del Río, p. 277).

And what does Krause have to say to those who fear their identity will be absorbed when they finally achieve the goal of uniting with God? Does

oneness with God mean that all individuality is lost? The fact that panentheism is not based on the complete identification of God with the world, the fact that the divine potential extends far beyond the limits of the existing universe, allows Krause to give a positive answer to these questions:

The reunion of those free beings, who strive to unite with God, is a continuation and complement of creation, God receiving in His divine harmony all finite beings who become worthy of Him. But this temporal reunion with God does not mean that these beings are somehow subsumed in God, or identified with God, but rather that these finite beings remain, in this reunion and in subsequent reunions, always in the relation of the creature with the Creator, of the finite with the infinite, of the part with the whole. (Sanz del Río, pp. 270-271).

2.14 Time and Eternity:

The division of being into two categories—finite and infinite—also implies the existence of two temporal distinctions, that is to say, time and eternity; it implies that all finite beings exist in time, and that all temporal existence is founded in the eternity of divine being. On this point Krause has written: "The temporal life of spirit, nature and humanity is here and everywhere part of eternal time. That eternity is one (a real present); which includes the present of all times, without the necessity of a beginning in time (Sanz del Río, p. 278).²⁴

In this we have an explanation of what Krause means when he says that "each creature is imperishable." Although each exists in time like all finite existence, it is founded in eternity; each creature has an immortal essence "because the first divine operation, the creation of its beings, lasts eternally;

the second operation in which every creature, according to its limits becomes similar to God and is elevated by God according to its merits, also lasts eternally, and both divine operations form together the living and continual relation of God and the world" (Sanz del Río, pp. 275-276).

2.15 Reincarnation:

Like many pantheistic doctrines, that of Krause also includes the theory of metempsychosis or reincarnation, which means that human beings live more than one life on the earth. According to Krause, the history of each person includes a series of lives, or reincarnations: "No being or finite life is annihilated in God, but rather is reproduced in successive rebirths and complements" (Sanz del Río, p. 275). The reason for this series of different lives is "the supreme necessity" that each creature has to perfect itself, so that it can be reunited with the divine perfection. Obviously, one lifetime is not enough for this process to be completed; to perfect itself each soul must assume many different forms during a long cycle of temporal rebirths. As Krause explains it in another passage: "In order for beings to unite their peculiarities and their multiple characteristics of life and form, and for them thus to receive the entire divine image, to each one according to its merit, God has given the continual and imperishable capacity of form and life in time; in this way each creature develops, in agreement with the divine harmony of the world, from form to form, until it has realized the totality of its being within its limits, when the cycle of its temporal existence is closed and, at the same time, it begins another new cycle" (Hastie, p. 8).

Krause concludes by saying that even when man has arrived at the end of the cycle of lives on earth, life will still continue within the divine eternity: "Many, certainly innumerable men, families and peoples have completed

their times on earth; all will continue even further the life they have prepared by their own merits (an eternal law here, and in all places)" (Sanz del Río, pp. 286-287).

2.16 The Limits of Finite Existence:

Before continuing to discuss another aspect of panentheism, two more important consequences of the finite nature of human existence should be mentioned. The first is that man will never be able to obtain direct knowledge of divinity, because this knowledge will only be revealed through the limits of his senses. What oriental philosophy calls "the veil of maya," Krause has called "the life of fantasy." However, although true being is revealed only through the veil of "fantasy," man *is* able to touch it indirectly, or intuitively, in the following manner: "Nature is imprinted on each sense, and its forms, as they appear, are vividly presented in the world of fantasy. Here spirit senses and comprehends Nature, imbuing it with the particular images of its interior fantasy, which then easily creates an exterior image that is brought complete and fully to the Ideas, in order to produce an understanding of the true Nature of things" (Hastie, p. 63). All things appear to us as *maya*, or illusion, but then spirit—our intuitive consciousness—produces an inner image from which our intellect is able to grasp the essence of the real thing.

The second consequence of our finite nature is that we can never reach a complete understanding of our own divinity. Just as the finite can never embrace the infinite, man can never "find" God; and each concept that man forms with his limited understanding is destined to fail in the attempt to form a complete image of the divine reality. With regard to the vain effort to "possess" God, Krause has stated: "the ultimate fruit, the absolute possession of the object, in the ordinary sense of the word, will never be achieved, since

man is finite, and God—*the ultimate object*—is infinite." But just as man is able to have an intuitive or non-rational knowledge of the true Nature of things, he may also reach a limited knowledge of the Supreme Being. This will only happen, however, if man recognizes the limits of human understanding:

To the extent that humanity knows God, in this way will it also know all particular things, and itself, and all internal and external relationships; because in the mysterious depths of all things is God, that is, the true, ultimate reality; and connecting all these things there is always an infinite interconnectedness, a world of relationships. But where man refuses to recognize the thread that stretches between himself and the object, and where he refuses or does not know how to maintain this type of relationship, but presumes to know, feel and have direct possession of the object, there he falls into blindness, into absolutism, and presumption, and he turns his back on God as he forgets the infinite disparity between himself and God (Sanz del Río, p. 273).

Krause does not employ the terms "intuition" and "reason" like we use them today. (When he speaks of reason, he is referring to something like the biblical "Word" which constitutes one of the two levels of divine manifestation.) But similar to the ideas of modern philosophy—those of Bergson for example—what Krause tries to say is that man always fails in his attempt to understand God when he uses the absolute concepts of rational thought. On the other hand, when he employs his intuition, or non-rational understanding which is dynamic like life itself, he feels the divine Presence

in the "mysterious depths" of the thing itself. That is because the precise concepts of reason are incapable of encompassing God's infinite potential, while feeling or intuition can allow us to actually *experience* the sense of His presence.

2.17 Multiplicity within Unity:

It is also clear that Krause accepts the principle of "multiplicity within unity." Similar to the way that Paul speaks of a single body with many members (I Corinthians XXI, 12-14), Krause describes a living organism when he refers to the relation of the parts to the whole: "The Organic Realm of the entire terrestrial nature is shown as a great body which exhibits its glory in the richness of all the plants and all the animals, as well as its free members" (Hastie, p. 26). And in another place he repeats Paul's terminology: "The essence and destination of humanity and of the individual are of one origin; they are only distinguished as body and members of a single Life" (Hastie, p. 37).

2.18 Universal Federation:

The destiny of all manifested life, according to Krause, will be "the reunion of the unity with its interior variety," because the panentheistic doctrine, like Saint Paul, affirms that at the end of time—obviously the "end of time" does not mean the end of life—God will once again be "all in all." One of the ideas that Krause insists on throughout the entire book, is that life, and especially humanity, is constantly evolving toward a sort of "universal federation" in which all beings will be united once again as "children of God," first on earth, and then with God in the sphere of a higher dimension. When he discusses the evolution of humanity, he refers to three fundamental Ages: the Age of Childhood which is already past; the Age of Youth, in

which humanity has now entered; and the Divine Age, which will be the last period of life on earth.

Like many others today, Krause feels that humanity has entered into a New Age, and that this will bring with it a new consciousness of the relation of the individual to the Divinity. Krause is not one who expects an early end of the world; he feels that the final unity will require a long period of preparation: "Not suddenly, nor without preparation, can this highest form of unity be established on earth" (Hastie, p. 142). This will not happen in the immediate future, but the new human consciousness is preparing the way: "The time of the fruit is still distant; but the time of the blossom has already arrived" (Sanz del Río, p. 40).

The beginning of a new age, however, does not mean that only in the present has there been an effort to strive for a final state of unity. Krause says that anyone who studies history can see there "the seeds of silent preparations" made in the effort to produce the desired union: "In the mysteries of primitive peoples—India, China, Egypt, Greece—in the doctrine and the society of Pythagoras and of the Essenes, in the science and life of Socrates and Plato, in the teachings of Jesus, who founded the most sublime religion on earth, in the societies of the Templars and the Masons of the Middle Ages, the philosophical historian will recognize the signs of an effort to establish a unified organization of humanity" (Sanz del Río, p. 41; Hastie, p. 148).²⁴

Finally, when all of the preparations for the "final alliance" have been made, men from all different ages—past, present and future—will be part of the

²⁴ Jorge Enjuto agrees with this point when he declares: "But this infinite being is unattainable for man, who knows only the finite. For this reason, God created nothingness so that human beings would have an awareness of His magnificent divinity"; "Apuntes sobre la metafísica de Antonio Machado," *La torre*, XII, 45-46 (1964), p. 217,

divine family, because the destiny of each individual is the same as that of humanity as a whole: "In the fullness of time, all nations will form a single brotherhood and will be like one man on earth, in harmony with himself, and conscious of the reciprocal relationship with God and with all the higher entities of humanity in the universe. Then a truly divine age will begin on earth, and will remain constant in the fullness of life with renewed beauty, until all of humanity has reached a state of worth and dignity, when its time on earth is completed and when it is finally perfected and is received into the totality of the highest level of being" (Hastie, p. 145).

In conclusion, Krause reiterates: "Then the third age of humanity will flourish; it will have passed from here to there, through many different times, and we, the children of today, will have left this natural life; but we will be reborn in heart and spirit in that future humanity, which will receive us all in the fullness of life, under God and through God and in God" (Sanz del Río, p. 298).

There are several other important aspects of Krause's philosophy which merit further study—for example, his ideas about education, sociology and aesthetics—but this concludes our study of panentheism which is its religious foundation. Because, no matter what ultimate value these ideas may have, there is no doubt that this is a truly religious philosophy; or as Elias Díaz puts it: "The philosophy of Krause is explicitly a philosophy not only open to religion, but essentially founded on it."²⁵ After this long historical digression, we can proceed to our study of pantheism in the work of Antonio Machado in the hope that we can now have a clearer understanding of his religious and philosophical thought.

²⁵ From "Mairena, posthumous," cited by Aurora de Albornoz in *Antonio Machado: Antología de su prosa*, Tomo III, Op. cit., p. 123.

2.19 God is Absolute Being:

The Rejection of Pure Pantheism

So far we have spoken of characteristics which pantheism and panentheism have in common, and now we can also show how the metaphysics of Machado differs from the pure pantheism of Spinoza. When he affirms that the world is divine—"The world being real, and reality unique and divine"—it is obvious that Machado refers to the immanence of God. But he does not agree that God and the world are identical; this is shown by the statement of Abel Martín that "the world is only an aspect of the divinity" (OPP, p. 350). Like Krause and the panentheists, Machado believes that God is more than the world and that the world can never exhaust His infinite potential for being. But he also shows his belief that God is both immanent and transcendent, when he speaks of God in the heart of man: "God revealed, uncovered in the heart of man—says Abel Martín—is an otherness, an immanent otherness" (OPP, pp. 502-503). God in the heart of man is immanent, but His "otherness" shows that He also transcends the world of man: "From this point of view, God is the *transcendent otherness* which we all can see" (OPP, p. 502).

As we will see in what follows, Machado sometimes questions the belief in a permanent identity of the individual, and in this he seems to alternate between the ideas of pure pantheism and panentheism. But another concept that he shares with his Krausist teachers, is their belief in free will; instead of the "divine determinism" of Spinoza's pantheism, Machado conceives of being as a free and independent self-consciousness which exists in any one of the infinite points of the universe: "Martín conceives being as active consciousness, quiet and changeable, essentially heterogeneous, always subject, and never the passive object of outside forces" (OPP, p. 330).

has caused some critics to think of the identification of God-Nothingness, or God-Death. Nevertheless, God and Nothingness are not interchangeable terms, and neither are God and Death"; "Notas preliminares" in *Antonio Machado: Antología de su prosa*, Tomo III (Madrid: Edicusa, 1971), p. 30.

This introduces another fundamental concept of Machado's philosophical thought: "the essential heterogeneity of being." For those who identify God with the world, there is a single homogeneous being that results in the lack of freedom and individuality of all finite creatures. In Machado's metaphysics, being which is "essentially heterogeneous" is not only the cause of free will; it also allows him to discuss the concept of multiplicity within unity, which Machado defines as "pure heterogeneous unity" (OPP, p. 332).

It is also clear that the heterogeneity of being is directly related to the "immanent otherness" of God. The topic of love will be examined more completely in a later section, but here it should be pointed out that love plays an important part in Machado's metaphysics. The lover wishes to be one with his beloved; but he will never succeed precisely because "in love he discovers the essential heterogeneity of the one substance" (OPP, p. 320). The soul sometimes remembers a state of unity when intuition, or non-rational awareness, evokes the "first love" of its divine origin. But when the soul tries to recover this lost unity, "It feels love as its own impurity, that is, as its *immanent other*, and it discovers the essential heterogeneity of substance" (OPP, p. 329). For that reason, in the prose, as well as in the poetry of Machado, the idea of the beloved always brings with it the memory of a "divine *otherness*." And this is one of the most important revelations of Machado's metaphysics: in his effort to unite with the beloved, man also reveals his desire to reunite with the divine source of all being.

2.20 The World of Appearances:

Like all philosophers who follow Kant, Machado is conscious of the fact that human thought can never completely capture "the thing in itself." What the Hindus call "the veil of maya" and Krause refers to as "the world of fantasy," Machado describes as "the forms of objectivity, or the appearance of objectivity" which results from the vain effort to possess, as a real object, the pure heterogeneous substance. Abel Martín, therefore, "considers all objectivity only an appearance, a mirage, an illusory projection of the subject outside itself" (OPP, p. 329).

This does not mean that Machado denies the concept of an ultimate reality; when referring to the world revealed by the senses, he has commented: "Although it belongs to the subject, that doesn't mean it is without a definite and indestructible reality; in the final analysis, it is only its objectivity that is illusory" (OPP, p. 321). The world of the senses is only an illusion, but in order for the illusion to appear it must have a cause that is real. That Machado accepts the existence of a transcendent reality is confirmed by the following statement: "In the end I am a believer in the existence of a spiritual reality that is the opposite of the world of the senses."²⁶ Machado has no doubt about the existence of this spiritual reality. The difficulty is with human thought and its finite concepts which cannot penetrate "the heart of the absolute."

"A propósito de unos documentos autobiográficos inéditos de Antonio Machado," *Papeles de Son Armadáns*, LIV (1969), p. 70.

²⁶ These words are quoted from an autobiographical document published by Francisco Vega Díaz:

2.21 Two Modes of Consciousness:

So the existence of a sphere of transcendent reality has been established, but what does it matter if this fundamental reality is inaccessible to man? How can we find a link between the finite and the infinite if, as Abel Martín has put it: "between *non-being* and *being* there is no possible connection"? In order to find an answer these questions we must reexamine human consciousness, because it is there that Machado sees the cause, and, at the same time, the only solution to this problem. The reason for the illusory appearance of physical reality is the *logical thought* of all human beings; the solution is what Machado calls *poetic thought* "which is already divine thought" (OPP, p. 336). In this way Machado divides consciousness into two essential levels: one which corresponds to man's finite being, and another which corresponds to divine being, which is infinite. However, since man is both human and divine, he is able to use both forms of thought. But first, let us see what Machado says about the rational mode of consciousness.

Pure being exists in a perpetual state of change and total heterogeneity, but logical thought converts being into something which is static, homogeneous, and unreal. Of this type of thought, Machado has declared: "To think is now to disqualify, to homogenize. Thinking of matter converts it into atoms; perpetual change, into particles which are fixed in space. Being has remained behind..." This gives us also another explanation of the relation between human thought and nothingness, because, as Machado puts it, "he who thinks of being as it *is not*, thinks in fact of pure nothingness... Logical thought only results, in fact, in the emptiness of non-being" (OPP, p. 333).

On the other hand, poetic thought is intuitive or non-rational thought, a mode of consciousness which is open and vital, and which permits man to perceive the relation between the finite and the absolute. The logical mode

of thinking produces a concept of life as it *is not*, but "art, and especially poetry—Abel Martín declares—can only be seen as an activity which is the opposite of rational thought... This type of [poetic] thinking results in realities, not shadows; in intuitions, not concepts " (OPP, p. 334).²⁷ The effort

There are two modes of consciousness: visionary consciousness that one is light, and the other patience. probes the deep aquarium One flashes a tiny where living fish beam over the deep sea. flee, The other is penitent and cannot be caught, with a pole or a net, waiting for a bite or that cursed task like a fisherman. Tell me, of tossing dead fish of the sea which is better: onto a sandy shore? (OPP, pp. 219-220).

In Machado's poetry, the sea represents the "unknown" origin and source of life. The light flashed over the sea represents man's intuition, and the fisherman who catches dead fish represents his rational consciousness. Logical thought destroys living creatures by taking them out of the vital flow of pure being. Reason produces concepts which man can understand but, as Machado learned from Bergson's lectures in Paris, these concepts have no "life." Poetic thought, or "visionary consciousness" does not produce fixed concepts for analysis, but it is the only mode of thinking that can witness being in its existential vitality.

To reintegrate objects into the reality of absolute being is a conscious process which Abel Martín has divided into three fundamental stages:

²⁷ Machado has described the difference between these two modes of thinking in the following poem in "Proverbs and Songs," from *Campos de Castilla* (CXXXVI, xxxv):

Consciousness in man begins as spontaneous life; in this first stage there can be nothing which is a product of culture; it is blind activity, but not mechanical; it is lifelike, or animal-like, if you wish. In the second stage it becomes conscious of itself as a murky stream and tries to purify itself. It feels that it has lost its innocence and sees its richness as something which is unfamiliar. This (OPP, p. 332).

As Ortega y Gasset has already stated in *The Theme of Our Time*, awareness begins with the spontaneous activity of pure consciousness, or non-reflective consciousness which is not yet self-consciousness. This first stage is equivalent to the paradisiacal state when consciousness is not yet aware of itself and therefore has not felt the division of its being and is not aware of the distinction between good and evil. In the second stage man has arrived at a state of self-consciousness and has already felt the loss of the primordial unity. It is then that love produces the disquieting discovery that there, in the intimacy of its own being, is a *transcendent otherness* which the finite self can never fully recapture. Then, in the third stage poetic thought, or intuition has produced a state of integral consciousness, or infinite awareness in which man experiences the reunion of his immanent self with the transcendent self. Each of these stages is necessary, because man cannot know being, if he has not first become aware of non-being: "But *nobody*—says Martín—*can be what he is, if before that he cannot think of himself as he is not*" (OPP, p. 332). In this way Machado resolves the problem of the individual and his attempt to recover the awareness of his relation with absolute being which is God.

2.22 Christian Communism:

Machado never mentions, like Krause or St. Paul, what will happen at the end of humanity's time on earth. But he does express his faith in a future time when there will be a state of unity among all human beings. In the speech that he planned to give upon his acceptance into the Spanish Academy, he declares: "The future, Gentlemen, well may be a return—there is nothing new under the sun—to objectivity, on the one hand, and to brotherhood on the other. A new sense of faith... has already begun" (OPP, p. 949).

And this new faith in the brotherhood of the future will be a "communist faith" Machado declares in an article entitled, "About Communist poetry that may come out of Russia" (OPP, p. 954). This does not mean that the poet is in favor of Marxism—"I am not a Marxist; I have never been one, and it's very possible I will never be one" (OPP, p. 761)—but he does believe in the "Christian communism" that is prevalent in the Russian people. Machado believes that Spain will some day be a "deeply Christian" country, but among the contemporary nations, only in Russia is there a brotherly spirit that includes all of humanity: "Only on Russian lips this word: *brother*, expresses a feeling of compassion and love with a human sympathy that greatly exceeds the limits of the family, the tribe, and the nation, all this with a heartfelt vibration of infinite scope" (OPP, p. 735). What Machado sees in the Russian people can be summed up using the following essential points: 1) Russian thought reveals "a lack of logical coherence... It is thought which is ascetic, mystical, solitary; not logical, but intuitive"; and 2) it also shows a tendency "toward universal feelings: the desire for immortality, charity

toward the poor, brotherly love, the desire for moral perfection and for supreme justice, in short, Christianity" (OPP, p. 903).

What Machado refers to as "Christian Communism" is the sociological equivalent of Krause's panentheism. And while Krause's goal was a "federation of humanity," Machado speaks of "the problem of Communist poetry" which will result in a "feeling of communion among men." In order to help with the creation of this Communist consciousness which has nothing to do with Marxism, Machado offers as an easily recognizable basis, his own panentheistic metaphysics: "in order to resolve [this problem] it will be necessary to find a metaphysical foundation on which this poetry can rest, a philosophical belief since a religious faith would be difficult in our times. It will be necessary to accept: first, that there is a plurality of spirits, other unique souls like our own; second, that these spirits are not just separate monads which are incommunicable, self-sufficient multiple solidarities which sing and listen only to themselves; third, that there is a spiritual reality that transcends these individual souls in which they may coexist" (OPP, p. 952). The existence of this transcendent, spiritual reality in which souls coexist is what makes communism that is universal brotherhood, a possibility.²⁸ This is the promise that was given to us by Christ: "Where there is one man, Christ tells us, there is all of humanity" (OPP, p. 902).

José Luis Abellán obviously agrees with Machado's comments, when he tells us that "the true Communism has a Christian origin and essence; or perhaps better, Communism is the authentic and correct interpretation of Christianity."²⁹ However, when Abellán speaks of the state of life in

²⁸ José Luis Abellán, "Antonio Machado, filósofo cristiano" *La torre*, XII, 45-46 (1964), p. 234

²⁹ José Luis Abellán, *Op. cit.*, p. 239.

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contemporary Russia, he concludes: "Today, we cannot share the hope of Machado which seems to have been definitely disappointed."³⁸ But Machado had already anticipated this pessimistic attitude with respect to the Russian people. He saw clearly the disadvantages of "economic determinism"; but he also saw in Marxism a "definite universal potential" (OPP, p. 736), since it represents a step toward 36 Machado also expressed these ideas in a letter to Unamuno written in Baeza in 1918 which is worth mentioning, since it demonstrates that the poet had this same attitude over a longer period of time.

After declaring that the spirit of Cain, or violence, has spread everywhere he affirms: "Only the Russians—blessed people!—seem to me to be capable of overcoming it with a sentiment which is more noble and universal. Tolstoyism will save Europe, if it is ever to be saved." Then, he continues speaking of Christ and brotherhood, and of God as a common father in whom we can all be united: "Let us all come to Christ... Brotherhood is loving your neighbor for love of a common father. My brother is not my creation, nor any part of myself...; he is my equal, but other than me; the similarity does not reside in us, but in the father who engendered us... With the immense love that you feel for yourself—Jesus said—love your brother, who is your equal, but is not you; you will recognize in him a brother; but that which you have in common is the blood of God Himself, your father... Brotherly love will take us out of our solitude, and carry us to God" (OPP, p. 1,025).

Their own metaphysics... and a poet has the obligation to explain it clearly, in another form, and in unmistakable terms" (OPP, p. 349). And now it remains to be seen how this metaphysics finds its expression in his poetic work.

This concludes our study of pantheism and its importance for the religious and philosophical thought of Antonio Machado. Many of these ideas will reappear in the chapters which follow because, as we noted at the beginning of this chapter, everything that the poet writes is composed on the basis of a pantheistic, or panentheistic metaphysics.

Now the person who has read this intellectual explanation of his thought might think that Machado only knows God in the context of the arid concepts of pure reason. In the chapter which follows, I will show that, for Machado, the pantheistic God is also a personal God, whose presence can be intimately experienced, in spite of the obstacles created by the limits of rational thought. We will see that Machado's metaphysics is founded on the living experience of the divine Reality.

2.23 Pantheism in Ancient Egypt:

Egyptian Religion need not detain us. For though, there are clear traces of Pantheistic speculation among the Priests, it can scarcely be contended that such speculations had the same influence on the cultured laity as the teaching of the Rishis had in ancient India. But the truth seems to be that the oldest popular theology of Egypt was only a variety of Negro animism and fetishism.⁹ Yet these groveling superstitions, as is often the case, evolved in unbroken continuity a higher faith. For, in the attempt made to adapt this savage cult to the religious needs of various districts, all alike gradually advancing in culture, the number and variety of divinities became so bewildering to the priests, that the latter almost inevitably adopted the device of recognising in parochial gods only so many hints of one all-comprehensive divine energy. Not that they ever embraced monotheism or

the belief in one personal God distinct from the Universe. But if Plutarch be accurate— as there seems no reason to doubt, in his record of an inscription in a temple of Isis— they, or at least the most spiritual of them, found refuge in Pantheism. For the transfigured and glorified goddess was not regarded as the maker of the Universe, but as identical with it, and therefore unknowable, “I am all that hath been, is, or shall be; and no mortal has lifted my veil.” The prevalence of such Pantheism, at least among the learned and spiritual of ancient Egypt, is, to a considerable extent, confirmed by other Greek writers besides Plutarch. But the inscription noted by Plutarch gives the sum and substance of what they tell us.

2.24 Greek Pantheism

Before considering the classical and Neo-platonic Greek speculations commonly regarded as Pantheistic, we may do well to recall to mind the immense difference between the established habit of theological thought in our day, and the vague, or at best, poetically vivid ideas of the ancients. For the long tradition of nearly two thousand years, which has made monotheism to us almost as fixed an assumption as that of our own individuality, was entirely wanting in this case. Not that the idea of one supreme God had never been suggested. But it was not the Hebrew or Christian idea that was occasionally propounded; for in the ethnic mind it was rarely, if ever, regarded as inconsistent with polytheism; and consequently it verged on Pantheism. “Consequently,” I say, because such monotheism as existed had necessarily to explain the innumerable minor deities as emanations from, or manifestations of the supreme God. And though such conscious attempts at reconciliation of beliefs in many gods and in one Supreme were confined to a small minority of meditative priests and speculative philosophers, yet

really, the combination was implicit in the sort of polytheistic religion which possessed the family affections and patriotic associations of the early Greek world.

2.25 Pantheism of Spinoza:

Modern Pantheism as a religion begins with Spinoza. Whether it ended with him is a question which the future will have to decide. But the signs of the times are, at least in my view, very clearly against such a conclusion. And amongst the omens which portend immortality, not necessarily for the philosophical scheme, but for the “God-intoxicated” devoutness of his Pantheism, is the desire, or rather the imperious need increasingly realized, for a religion emancipated from theories of creation or teleology, intolerant of any miracle, save indeed the wonders of the spiritual life, and satisfying the heart with an ever present God. For it is to be remembered that Spinoza was the first Pantheist who was also a prophet, in the sense of speaking out the divine voice of the infinite Universe to its human constituent parts. Not that I would minimize the religious fervour of the Neo-Platonists: it is their Pantheism that seems to have been imperfect. But in Spinoza we have a man who, inheriting by birth the tradition— I might even say the apostolic succession— of the Jewish prophets, and gifted with an insight into the consummation of that tradition in Jesus Christ, was driven by a commanding intellect to divorce the spiritual life he prized from creeds that had become to him Impossible, and to enshrine it in the worthier temple of an eternal Universe identical with God. It is not, then, with his philosophy that I am so much concerned as with his religion.

His Originality:

It is given to no man to be absolutely original in the sense of creating ideas of which no germs existed before his day. But short of such an impossible independence of the past, Benedict de Spinoza had perhaps as much originality as any man who ever lived. Yet with a modesty ever characteristic of moral greatness, he himself was disposed, at any rate during his earlier philosophical development, to exaggerate his indebtedness to the philosopher Descartes, whose system he laboriously abridged in the inappropriate form of a series of propositions supposed to be demonstrated after the fashion of Euclid. But whatever may have been the esoteric belief of Descartes about creation out of nothing and the theological dogmas connected therewith, he attached too much importance to the social and political functions of established ecclesiastical institutions to declare himself independent of them. And though his submission, signalled on his death-bed, did not interfere with the freest working of his brilliant intellect within limits permitted to the former ecclesiastica "schoolmen," it did prevent his frank realization of the eternal oneness of all being. For it compelled him to retain belief in a Creator distinct in essence from Creation. Such a belief Spinoza entirely rejected. For though his "Natura Naturans," or Nature Active, may in a manner be called the Creator of his "Natura Naturata," or Nature Passive, these are consubstantial and co-eternal, neither being before or after the other. Thus for him there was no beginning of the Universe and there could be no end. There was no creation out of nothing, nor any omen of weariness, decay, or death in the eternal order. He teaches us in effect to take the Universe as it is, and to pry into no supposed secrets of origin or end, an entirely gratuitous labour, imposed by illusions arising out of the continuous redistribution of parts of the Whole. Instead of thus spending our

mental energy for nought, he would have us regard the whole of Being as one Substance characterized by innumerable attributes, of which Extension and Thought alone come within our human cognizance; while each Attribute is subject to infinite Modes or modifications, which, in their effect on the two attributes known to us— extension and thought— constitute the universe of our experience. That infinite and eternal Substance revealed by Attributes and their Modes is God, absolute in His perfections if He could be fully conceived and known in all His activities. And even to our ignorance He is entrancing in His gradual self-revelation, as with our inadequate ideas we pursue the unattainable from glory to glory.

This, then, is the first note we make of the gospel of Spinoza. But if any one thinks that the sacred word “gospel” is here misused, and that such teaching is fatal to piety, let him turn to the 104th Psalm and read, from Spinoza’s point of view, the cosmic vision of the Hebrew seer. True, we can think no longer of the supernatural carpenter who works on “the beams of his chambers” above, or of the mythical engineer who digs deep in the darkness to “lay the foundations of the earth.” For that is poetry, appealing by concrete images to the emotions. But it does not bind the intellect to a literal interpretation; and we are no longer tormented by vain efforts to reconcile with infinite impossibilities the half-human personality presented in poetic guise. So that the vision of the seer is now the suggestion to us of an infinite and eternal Being, whose attributes by modification take the innumerable shapes of sun, moon, and stars, and mountains and river, and tree and flower, and bird and beast, and man. And the winds that sweep and the floods that roll, and the rocky barriers that stand fast, and the rivers that wind among the hills, and the trees that flourish and the living societies that gather in fruitful places, the labourer in his vineyard, the sailor in his ship,

all are in and of the one Eternal Being. Yet we echo not with less, but perhaps with more reverence, than the believers in a divine artisan, the words of the Psalmist: "O Lord, how manifold is they work! In wisdom hast Thou made them all: the earth is full of Thy riches." But if the thunder and the flaming fire and the sweeping flood seem discordant, they existed for the Psalmist as well as for us, and they do not seem to have troubled him. At this point, therefore, we need only say that Spinoza's religion of one divine Substance, whose unity in variety is holy, ought to stir within us with not less fervour, at least the spirit of the Psalmist's concluding prayer: "Let the sinners be consumed out of the earth and let the wicked be no more.

Spinoza no Materialist

Spinoza's maintenance of extension as one of the two infinite divine attributes cognizable by us has, with a certain amount of plausibility, been urged as a note of materialism. And this reproach has been supported by reference to his insistence that in man the body and the soul are only two different aspects of the same thing; for to him the body is a finite Mode of God's infinite attribute of extension and the soul a finite Mode of God's infinite attribute of thought, while both are manifestations of the one eternal divine Substance. Still, if in any way we are to regard God as extended, it seems impossible to avoid the inference that we regard Him as identified with matter, or at least the possibility of matter. Sir Frederick Pollock has admitted that this is a weak point in Spinoza's philosophy, 16 and mars its symmetry. But, being more concerned with, his religion, I am content to point out that such an objection was much more effective in Spinoza's time than it is to-day. For the whole trend of philosophy during the nineteenth century was towards a view of Extension itself as a mode of Thought, and

therefore toward the absorption of one of Spinoza's theoretical divine attributes in the other.

God Is Identical with the Whole of Being.

To Spinoza, then, God is the totality of being. But it is not to be inferred that he identified God with the visible, or with any conceivable Universe. For either of these must fall far short of infinity and the Being of God is infinite. All I mean, when I say that Spinoza identifies God with the totality of existence, is that he regards the deity as that Perfect Being without beginning or end, whose essence it is to be, and of whom all that exists, whether known to us or not, is separately a partial, and comprehensively a perfect expression.

His Doctrine of Man:

Of more practical interest to us perhaps is Spinoza's doctrine of man, though it would have been impossible to explain that without first indicating his idea of God. In his view, then, man is a finite mode of the two divine attributes, extension and thought. Thus both the extended body and the conscious mind have their substance and reality in God. But *the* essence of man does not necessarily involve his separate existence as the essence of God implies Being. Of course the substance of man is imperishable because it is of God's substance. Nay, there is a sense in which each man, being an eternal thought of God, has an aspect towards eternity or exists "sub specie eternitatis." But that is a truth transcending the finite practical world with which we have to do.

Idea of Freedom:

And first as to freedom, Spinoza means by this not caprice, nor the monstrous miracle of causeless action, but independence of external force or

of any disproportionate and illegitimate passion. The freedom to which he aspires is the freedom of God, who eternally acts in accordance with the mutual harmony of the whole attributes of His nature, not one of which clashes with another. So Spinoza's free man is one in whom all aspirations and energies, converging in one resultant, the expression of the divine idea, move him in harmony with the Universe. From such a point of view the quibbles about "free will," in the sense of causeless action, cease to have any meaning. For if the good man says "I could have done otherwise if I had liked," the obvious reply is, "Yes, but you would not have liked." Because the will is not a separate faculty, but the expression of the whole nature, as that exists at the moment of "willing." And the only real freedom is the unimpeded conglomerate impulse to do right. But should it be asked what if the resultant impulse of the whole nature is toward wrong? the answer is, in that case there is no freedom, but a slavery to some external influence or to a disturbed balance of the passions. Or if it be asked what is right? that is a far reaching question to the solution of which Spinoza bends all his splendid powers. But limits of space preclude me from saying more than, that his ideal of right will be found conformable to the highest standards of the most spiritual religions.

Purity:

This ideal I ventured to symbolize rather than define as "purity." For after all the philosophic reasoning with which it is no less lucidly than laboriously worked out in the final book of his *Ethica*, "Concerning Human Freedom"—the moral result of all this intellectual effort is that same cleansing of the soul from vain desire and that subordination of the earthly self to its divine idea which we are taught in the Sermon on the Mount. And while surely every one but a fanatical anti-Christian must allow the greater

prophetic worth of the Galilean, who could teach these sublime lessons so that “the common people heard him gladly,” it seems difficult to deny to the heretic Jew of The Hague the second rank among the teachers given to the world by that strangely gifted race. For though he could not speak to “the common people,” he left as his legacy to mankind, not so much a system of philosophy, as an impregnable foundation for morals and religion, available for the time now coming upon us— such a time as that suggested by the writer of the Epistle to the Hebrews, when he spoke of “the removing of those things that are shaken, as of things that are made, that those things which cannot be shaken may remain.” No doubt Sir Frederic Pollock is quite right in declaring that Spinoza would have been the very last man to desire any one to become a Spinozist. But that is quite consistent with the inspired Pantheist’s infinite longing to see all men blessed by that inward peace which he proved, by his own heroic experience, to be identical with the self-control conferred and maintained by devout contemplation of God’s all comprehensive Being and our place therein. If, then, I regard purity as the best symbol of such a moral ideal, it is because the word connotes, together with freedom from discordant passion, a frankly unconstrained recognition of the simplicity of our relation to God. For surely when once the self has made the great surrender, and becomes content to be nothing, that in St. Paul’s words, “God may be all in all,” the whole problem of life is infinitely simplified, in the sense that no farther degree of simplification is possible. Because all contradictions of pain and evil and sorrow are dissolved in that act of surrender. We must, indeed, recognize that to our “inadequate ideas” the time often seems “out of joint.” But we need not, with Hamlet, cry out on an impossible “spite.” For when once it is heartily and loyally realized

that not our partial likings, but the eternal harmony of the Whole, is the glory of God, we already anticipate the peace of absorption in the Infinite.

Love:

Nor is this moral ideal without a sacred passion; at least to ordinary men; though it must be confessed that Spinoza, in the stillness of his sacred peace, ignored the word. But he still held that the larger our view of the Universe and of our communion therewith, the more we have of God in us and the more do we realize an “intellectual love” towards Him. That this in his case was no barren sentiment, but a genuine moral inspiration, was proved by his life; for truly “he endured as seeing Him who is invisible.” And it was not by faculties wholly wanting to smaller men that he did this. For though his intellect was in some respects almost beyond compare, it was rather by his self-subordinating contemplation that he was kept at peace. Indeed, he knew far less of the extended universe than our men of science do, and his doctrines of mind and thought are, by indisputable authorities, regarded as imperfect. But imagining what God must be, could we have an adequate idea not only of His Being— which Spinoza thought he had— but of His infinite attributes and their modes— which Spinoza recognized that he had not— he declared that love toward God was the very highest good. And it was supremely blessed in this, that it could engender no jealousy nor selfishness, nor sectarian zeal, but rather a large-hearted charity which would gather all mankind into the present heaven of that love.

2.26 Literature: is defined as

Written works, e.g. fiction, poetry, drama, and criticism that are recognized as having ‘important or permanent artistic value’ are referred to as literature
Or The body of written works of a culture, language, people, or period of

time is called 'literature'. Literature perhaps started with man discovering his ability to create. When this happened he realized that he could not only express his emotions in writing but in the process convey messages of importance to society carefully hidden in beautiful words. He decided that he could play with words to entertain people who would read them. In the olden days, distance was of course a problem and so maintaining a history of world literature was impossible. The flip side is that we have a wide range of literature to read from. People in different parts of the world, using different languages and writing in different periods of time tackled literature differently. This has left us with books and creations that enrich our society, our heritage as a race and us.

Even the most voracious reader can never hope to read all the books out there. Literature and writing, though obviously connected, are not synonymous. Every piece of writing is not literature. The definition of literature is mainly personal and scholars have a "disagreement regarding when written record-keeping became more like "literature another important fact to consider is that the historical development of literature was not even-paced across the globe. The main hurdle in creating a uniform world history of literature is the disappearance of many texts over the millennia, either intentionally, by accident, or by the total vanishing of the originating culture. The earliest forms of English literature, like the earliest forms of other national literatures, have perished. Literature includes both written and spoken material. On a broader level, literature includes anything from creative writing to more technical or scientific works, but most commonly the term refers to works of the creative imagination, i.e. poetry, drama, prose and novel. Literature is almost similar to art, what is true in painting is true in literature. 'A novel is not an imitation or an exact copy of life as we live

it; it is rather a selection of characters and events drawn from reading, observation, and experience, and woven into an entirely new story.’

(p.20, How to Study English Literature) by T. Sharper Knowlson

2.27 Comparative literature:

Comparative literature is a study of the literary texts written in different languages by the most common and simple meaning, such that this means a study behind linguistic, literary and cultural boundaries. In the words of Rene Wellek, "comparative literature" as a study of relationships between two or more literatures (Wellek & Warren, 1949, p. 40) has been interpreted so widely or misinterpreted so much and the term has been changed and developed so fast from early decades of 19th century to present. In one sense, today comparative literature embraces 'comparative cultural studies' that have borrowed some elements (theories and methods) from comparative literature as Totosy de Zepetnek argues in his article "From Comparative Literature Today toward Comparative Cultural Studies." He describes "Comparative cultural Studies" as an approach with three areas of theoretical content:

- 1) To study literature (text and/or literary system) with and in the context of culture and the discipline of cultural studies;
- 2) In cultural studies itself to study literature with borrowed elements (theories and methods) from comparative literature; and
- 3) To study culture and its composite parts and aspects in the mode of the proposed "comparative cultural studies" approach instead of the currently reigning single-language approach dealing with a topic with regard to its nature and problematics in one culture only.

Comparative literature or the comparative studies of 'other's literatures, languages and cultures behind the boundaries; Literary studies with

comparative cultural approaches to the other cultures as well as the other languages and literatures make numerous contributions on literary studies, literary criticism and theory, literary history, translation, area studies and global studies in the result of contexts of literature and the interactions of local or a national literature with the other national literature/s. In this term, the scholars interested in comparative literature should embrace literary works and cultures in multiple languages from a comparative perspective. Whereas when a scholar examines only one nation's literature, literary works or writers this will not be a comparative study.

To study or compare writers of only a national literature (for instance the poets of modern Turkish literature) will be a literary history or a literary research on that country. Such a study will reveal literary values, progress or development of 6 Elmas Sahin: On Comparative Literature that nation's literature, language and culture. However when s/he studies on different literatures, languages or cultures (for example the poets of modern Turkish literature and English literature) this will be a comparative study.

2.28 Theory and Practice:

What comparative literature means today is very different from previous discourses in global context. Cultural studies take us on reconsideration or redefinition of the term comparative literature. Today boundaries of comparative literature have been expended by comparative cultural studies. Of course, we have some chance to learn or know progress, methods, and approaches of comparative literature by means of theoretical and practical/applied books I mention above or the other books; however, it can be said that we understand neither its theory and practice nor contributions. From past today many things have been said on comparative literature up to now, but it will be important to focus on what we will compare. It is very

clear that we do not know 'what, why or how' we will compare, 'which works or writers' literary worlds must be compared. Firstly, we must answer these questions if we want to study comparative literature. As well as necessity of a well-defined methodological frame, we must also argue its coverage and search for answers to the questions such as "to whom/what will we compare us /ours? How will we compare the texts? In other words, which texts/writers will we compare? Who are we in the eyes of the others or who are the others in our eyes?" Even though in Spivak's *Death of a Discipline* the questions "How many are we?" "Who are they?" (Spivak, 2003, p. 70) that she highlights should be observed for the New Comparative Literature which leads us towards comparative cultural studies crossing borders nowadays. Wellek quotes Van Tieghem's definition of comparative literature in his theoretical book "the object of comparative literature is essentially the study of diverse literatures in their relations with one another" (Wellek, 1970, p. 15) with Van Tieghem's definition. Such an idea opened the doors of different language, culture and literatures behind the boundaries to the scholars. From perspective of comparative literature they began to consider the forerunners, their masterpieces and their influences on each other's in world literature. (Johnson, 1842, p. 3).

The best way to reach an all encompassing definition of comparative literature is by studying its spirit and perspective. Comparative literature looks at literature from a cosmopolitan and international perspective with a conscious attempt at studying the unity of all literary creation and experience.

Comparative literature has no set pattern or system. The method involves a blend of various things like description, characterization, interpretation, narration, explanation, evaluation along with comparison. Comparison

doesn't only include historical contact but even unrelated ones. What is required is a broad mindset without prejudice. History and criticism too are elements of it and so, instead of confining it to certain aspects; one should see comparative literature as simply the study of literature.

Despite the fact that he was labelled merely as a pagan nature-worshipper, his pastoral strategy displays biocentric obsession in establishing the sanctity and sacredness of the agents and elements of nature. The Eden-motive of his poems might be an aid in resolving man/nature, nature/culture, anthropocentric/ecocentric dualisms, while his perception of human life as accordingly enacted with the seasonal cycles, brings about the apprehension of man's relocation into the intertwining cyclical flow of nature. The Welsh nationalism to which he is crucified is actually an environmental protest against 'rural depopulation' (Davies 2014 24) and against the dilapidated condition of regional language and culture. His nostalgic longing for the childhood chronotope is recuperative celebrations, making us conscious about the loss caused by our displacement (physical as well as psychological) from the maternal environment. Some poems blend Freudian and Proletarian versions of the pastoral to sensitise us to the issues of pollution and global warming. "Poem on his Birthday," "Over Sir John's Hill" and such poems appear as 'Cold War pastoral,' objectifying the threats of atomic weapons to humanity as well as upon the environment (Goodby 2013 378) and so on. Therefore, Dylan Thomas might be considered as one of the apocalyptic green voices who forces man's reconnection with the organic as well as the inorganic matters of the material universe.

Now, the most prominent motive in Thomas' approach to nature is his pantheism – 'resounding, resurgent pantheism' (Ackerman 4). Pantheism can be treated as a version of deep ecology, a deep rooted sacred belief that

asserts the primacy of the natural world around. However, pantheism is often sharply contested by the deep ecologists because of its anthropocentric tendency. Yet pantheism is that version of neo-paganism that ensures the sacredness and interconnected nature of the entire ecosphere. Deep ecology is critical of the human domain because of the rift men have created with nature by distancing themselves from the natural world. The rift can be mended through healing the collective consciousness. Pantheism can perform radical engagement with environmental issues by promoting the vision of sacred interdependence that exists within each and every part of the natural world. In a sense deep ecological ideas demand for the intrinsic worth of all creation, and thus create concern for the natural world. The same thing is done by pantheism simply by permeating divinity to the natural world. William Empson praised Thomas' poems for their ability to fuse the internal world of personal experience with the external world of objects and elements and the living beings. This nature-centric ethic enables the poet to transcend the closure of personal subjectivity with the perception of human body in a symbiotic relationship with the natural world in which elemental phenomena pervade the subjective self.

Davies in a critical reading argues that in comparison to the petit-bourgeois milieu of English literature, Thomas' Welshness might be viewed as 'rural' (165). So, his emphatic Welshness and the trope of prelapsarian Eden of childhood is a resistance against coming in terms with the suburban, tamed representation of nature in dominant English literature and culture. His pantheistic and pastoral poetry often aiming at resolving the tensions between the human and the non-human, the inner and the outer, country and city etc also become a form of proletarian pastoral. This does not consider human interest as the only legitimate interest and views the environment as a

process rather than as the background of the text. Social-ecology refuses to accept environmental issues as divorced from social problems, and considers environmental justice movement that associates ‘acute environmental degradation and pollution with poverty’ (Garrard 29). Thomas’ poetry that protests against war and misfortune of mankind can be viewed as sharing elements with social ecologists enabling us to respond maturely to the issues of global warming, pollution as well as poverty and atomic war. Barbara Hardy, Richard Chamberlain, John Goodby and others found Thomas’ poetry embellished with green agendas which oppose the dominative logic of industriality and betray concern for the biotic community. His ecological consciousness becomes prominent in the words of Barbara Hardy who considers Thomas as ‘a green poet’ with proper understanding of ‘green politics,’ who “anticipate [-s] our present wishes and efforts to care for the globe, our polluted environment, and to displace the human animal from a still prevailing arrogant centrality” (132). This far it won’t be difficult for us to consider Thomas as a deep ecologist, and his poetry does what Keith Sagar observed regarding deep ecology in his book *Literature and the Crime against Nature* (2005): It seeks to respiritualize Nature to heal the split in the human psyche, replacing anthropocentric with biocentric consciousness, to provide the only viable religion for the third millennium (371) .

Among his poetic volumes *The Notebook Poems* ,6(1967) 4-1930 written in the traditional romantic manner includes conventional description of nature and images from the elemental world. His empathy with the non-human world is co-existent with erotic or sexual themes, which, moving beyond romantic fantasy aimed to resolve the dualisms of body/ mind, matter/ spirit, or inner/ outer. Similarly *18 Poems* (1934) concerns itself with the biological processes of birth, death and decay. Obviously this is a part of

Thomas' "process view" of the universe. What John Ackerman observes regarding the volume, simply put, is the definition of Ecocriticism : "Thomas' poetry is informed by the recognition of a radical relationship between human and natural life .(76) "In *Twenty-five Poems* (1936) the desire to relive a resurrected childhood brings into prominence the issues of sin and religion. But despite Biblical references Thomas' religious vision is closer to pagan ,orientalist religions which in their way of worshipping nature intuitively realizes the sacramental nature and sanctity of all the elements and agencies of nature, man's body being in perfect unity with them.

2.29 Poetry:

Poetry can be thought of as a verbal, written art form that uses a heightened sense of language to convey experience, feeling, or modes of consciousness. There is no concrete definition for poetry. It means many different things to different people .

Poetry is believed to have originated as one of the world's oldest ways of maintaining and remembering history. Ancient storytellers used mnemonic devices to orally pass down the major events of their tribes. *Mnemonic devices* are verbal or mental tricks that help learners remember large amounts of information. In ancient poetry, these devices took the form of word rhythms, rhymes, and imagery. As the written word developed, these historical sagas evolved into the other forms of poetry we know today. Today, writers use poetry to help readers see life from different or deeper perspectives. 4.

2.30 Previous Studies:

There is no much views have been presented by different learners and researchers on the poetry of Wendell berry and William hennery Davies raising the issue of pantheism .However, in this literature review chapter we work to shed light on different studies that discuss the relation of William words worth with nature and review how he is miss read by some researchers. This will lead us to the course of presentation of nature in our tow poet work and reveal how it is to pantheism nearer than being simply love of nature as they call. through this chapter we seek to present the views of different researchers who talk about the tow poet's harmony with nature and the universe : including the moon , the sun , and the earth , the heaven and the sky ,the mountains , the animals , rivers and seas ,the ground the birds and the insects with man . By coming over all the related studies, we will come up to reveal the real connection and the quality of these poet's relations to their own selves, god and the other beings

Muhammad Azizul Hoque:

June2017

This study is meant to be a religious or specifically a 'point of view presenting the researcher speaks about pantheism in Islam and on other hand talked about pantheism in Christianity. And he tried to prove the difference between pantheism of Words worth and that of both of them. But since God holds multidimensional concepts and contradictory theories among Muslims themselves as far as among Christine groups, we don't examine believes nor want to look at pantheism as a religious question rather we deal here with it as a question of meaning and a matter of existence or artistic beauty.

Pantheism in Wordsworth:

The greatest contribution of Wordsworth to the poetry on nature is his use of unqualified Pantheism—‘making nature itself divine’. “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) ”Durrant .(16 :1979 He believes God shines through all the objects of nature, investing them with a celestial light. He finds Him in the shining of the stars; he marks Him in the flowering of the fields. This immanence of God in nature gives him mystic visions. Nature is no longer a mere vegetation; subject to the law of growth and decay; not a collection of objects to be described but a manifestation of God. Wordsworth came to believe that beneath the matter of universe there was a soul, a living principle, acting, even thinking. It may be living, at least, speaking to him, communicating itself to him :

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 .[(1798) 102-95 ,The chief faith of Wordsworth, namely, his
pantheism, is lyrically expressed in this poem. Here the poet ‘most directly
expresses the sense of a unifying spirit within all things) ’Durrant .(6 :1979
Thus Wordsworth identified ‘God and Nature as one’ (Coles .(45 :1991 In
The White Doe the idea is called ‘natural lord’: Gone are they, bravely,
though misled, /With a dear Father at their head!/ The sons obey a natural
lord (Danby .(133 :1979 In lines 8-6 of “It is a beauteous evening”, the
speaker begins to address someone who turns out to be a young girl. He tells

her to listen that 'the mighty being is awake' and making a 'sound like thunder' that lasts forever. The speaker then tells the child (actually his daughter, Caroline) who is walking beside.

Pantheism in Christianity:

Naturally, many may believe that the very idea of Wordsworth's Pantheism is the idea of Christianity. But Christian idea of Pantheism that Wordsworth holds derives from two gospel roots. The first one is St Paul ,as he states: "For in him we live, and move, and have our being". Though it is believed to be his statement, it is rather a quotation from a Greek poet ,Aratus ,probably influenced by the Stoic Cleanthes, who was a pantheist. In his own words, Paul implies something similar when he says of Christ-God: "For by him all things were created. . . He is before all things and in him all things hold together" [Colossians .[17-16 :1 The second root of Christian pantheism lies in the idea of the Holy Spirit. The Gospel of John and the Epistle of John both extend the idea of the Holy Spirit, so that it will fill all Christian believers and guide them. Later theology identified the Holy Spirit as an integral part of the Trinity, and therefore part of God. If the Holy Spirit entered each believer, this meant that God entered .Like Paul's position, this too was a form of selective pantheism (Islamic Pantheism.(On the contrary, the following Biblical references are different from Wordsworth's above discussed pantheistic idea: "I am God, and there is none else; I am God, and there is none like me" (Isaiah ,(46:9 and: "Thou shalt not make unto thee any graven image, or any likeness of anything that is in heaven above or that is in the earth beneath, or that is in the water under the earth. Thou shalt not bow down thyself to them, nor serve them: for I the Lord thy God am a jealous God" (Exodus) (5-20:3 qtd .in Naik2011 a). The following statement gives a clearer idea of Christianity regarding pantheism: "In contrast to

Eastern religions, where God is seen as everything (pantheism), or in everything (pantheism), the biblical teaching is that there is an eternal, personal and infinite God who is not to be confused with his creation” (Muhlenberg .(2010

Pantheism from the Islamic Perspective

From the above discussion, it is clear that the concept of pantheism is contrary to Islamic Monotheism) Tawhid .(Although there are divergences within pantheism, the central ideas found in almost all versions are the Cosmos as an all-encompassing unity and the sacredness of Nature, representing God. This belief has hardly any place in Islam and is completely contrary to Monotheism. We think that one should have respect for nature and God’s creation, but one should not worship nature, as Wordsworth’s pantheism indicates. So, Wordsworth’s belief: “Whose (God’s) 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” can be modified as “Whose power and signs are the light of setting suns, And the round ocean and the living air, And the blue sky, and in the mind of man”. But Quranic literature is stronger in expression: Among His Signs are the Night and the Day, and the Sun and the Moon. Do not prostrate to the sun and the moon, but prostrate to Allah, Who created them, if it is Him ye wish to serve (Al-Quran .(41:37 Islamic Monotheism, unlike pantheism, can be better understood in the following verses :

Thus did We show Abraham the kingdom of the heavens and the earth that he be one of those who have Faith and certainty. When the night covered him over with darkness he saw a star. He said: “This is my lord.” But when it set, he said: "I like not that those who set." When he saw the moon rising up he said: "This is my lord." but when it set he said: "Unless my Lord

guides me, I shall surely be among the erring people." When he saw the sun rising up he said: "This is my lord, this is greater." But when it set, he said: "O my people! I am indeed free from all that you join as partners in worship with Allah. Verily, I have turned my face towards Him Who has created the heavens and the earth Hanifan) Islamic Monotheism, i.e. worshipping none but Allah Alone) and I am not of the Al Mushrikeen) those who worship others besides Allah) (Al-Quran .(6:75

Here it is clear that if God does not have separate entity, we need not turn our faces to Him. According to Islam, Allah is upheld as One ,Unbegotten , Eternal, and Unequaled and beyond partnership of any kind. The following verses echo that :

Say: He is Allah, the One and Only; Allah, the Eternal, Absolute; He begetteth not, nor is He begotten; and there is none like unto Him (Al-Quran .(5-1 :112So ,Rabbani's (2011) observation regarding Islamic Monotheism that God is Immanent meaning 'everything is in God', but not confined to anything as no finite being can logically contain the Infinite Being, is contradicting to the third and fourth verses of the above mentioned surah Again his idea that God's Transcendent not in the sense of an anthropomorphic Deity sitting on His throne in the upper regions, but in the sense of His Limitlessness encompassing the whole universe, the whole of space and beyond all space, is contrary to the ayah (verse) of the Quran: "al-Rahman` ala al`-Arsyistawa (20:5) "which means that Allah firmly occupies His throne in His capacity as Rahman .Though the ayah is explicitly contrary to the ayah known as Ayatul Kursi“ :His throne encompasses the entire universe”, it indicates the sense of power, authority and knowledge of God (Ali .(106 :1992

Rabbani's concept encourages the idea of pantheism or panentheism, which some Muslim mystics hold as we came to know earlier. The present study assumes Rabbani's (2011) conception about Allah's omnipresence, is true not in the sense that God is physically present everywhere, but in the sense of power, authority and knowledge. So: "His throne encompasses the entire universe (2:255) "means — in everything (both spiritual & things of sense) is the working of Allah's power, and will ,authority in the universe (Ali .(106 :1992And regarding the verse that indicates 'Allah's throne on which He is firmly established ,'Shafi) as cited Khan 1413 A.H) interprets that 'sitting on the throne' is true, but its nature is completely related to Allah. None of this world can realize it (p .(845 .In this case, Ali (1992) interprets that Allah sits on the throne of Grace and Mercy (p .(765 .So, the relationship of the universe with God is like that of an author with his book, which owes its existence to the author. Again according to the big bang theory, right after the big bang, the physical space, matter and time were created .

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William Wordsworth: Religion and Spirituality

By: Matthew Ryan Ellis April 2005 ,20

Mathew Ryan Ellis discuss Words worth's poetry in this paper as spiritual project .therefore, in a deep looking we will find that the mentioned spirituality itself comes to be a question of identity, the authors relation to himself and others. Because knowing who are you and what is the world means to you inspires one to be creative and different. "In a word, spirituality is at once God-awareness, self-awareness, and other-awareness. It is the level of consciousness and of choosing that makes us different from the pelican that dies on the beach and simply is no more".The Bowman I could write at greater length about the spiritual innuendos in Wordsworth's poetry, his many experiences, and his quest for truth. This entire thesis would be fruitless, however, if one did not understand why it is important to be spiritual. How can the experiences and writings of one man have any value for other people? If a transcendent presence, or eternal Mystery, inevitably exists and cannot be fully grasped, why even attempt to discern the meaning of it in our lives? The search for truth is one with no possibility of ultimate fulfillment, and it can often leave one bitter, frustrated, and full of doubt. A life in search of pleasure is in many ways more desirable than a life in search for truth, for happiness is often thought to be the greatest thing to strive for on this earth. It is almost irrational to think a person would devote his life to a search whose destination is unknowable and whose path may not be pleasurable. It is easy to wish to always remain in the ignorance of childhood and seek the pleasures of life without knowledge of the thing everyone is seeking. The answer to the question, "Why be spiritual?", however, is that it produces change. Recognizing spirituality changes the

way one views the world, oneself, and one's relation to the world, and, ultimately changes the way one acts. It should be noted from the beginning that spirituality at its core is an awareness of and relationship with a presence or a mystery that is greater than the self. However, this presence is not an external being that simply watches over earth, but is a transcendent being, as much a part of this world as it is outside it. Therefore, improving one's relationship with or increasing one's awareness of this being means changing the way one view and acts in the world. In *What Are We: An Introduction to Boston College and its Jesuit and Catholic Tradition*, the author says: "To see, to pay attention to, the presence of God's love and care and self in nature and in other People, gently invites us to look at creation differently". Wordsworth's awareness of the mysterious presence impels him to change the way he sees all creation. Wordsworth's spirituality is not static. His progress from the innocence of childhood is one that is filled with change. His visit to the Banks of the Wye five years after his initial trip, as described in *Tintern Abbey*, is much more fulfilling than the first visit. In his youth, he approaches the beauty of the Wye at Tintern as a child approaches a Christmas tree on Christmas morning: full of a yearning for what he sees in front of him, but without an understanding of what it really is he is racing towards. Five years later, when he visits the same spot again, he is more aware of his growing spirituality. He recognizes the truth that is present in Nature and understands that its beauty is more than a fantastical delight. Looking at the world with a spiritual vision allows one to see normal, mundane aspects of life in a new way, seeing that "The world is charged with the grandeur of God," as Gerard Manley Hopkins put it. In *The Prelude*, Wordsworth says:

An auxiliary light came from my mind, which on the setting sun

Bestowed new splendor; the melodious birds,
The fluttering breezes, fountains that run on
Murmuring so sweetly in themselves, obeyed
A like dominion and the midnight storm
Grew darker in the presence of my eye:
Hence my obeisance, my devotion hence,
And hence my transport (Prelude.(376-368 :2

Wordsworth always knew there is splendor in the setting sun. However, after his spirituality has matured, he is able to see a new magnificence in everything in nature: the sunset, the wind, birds, and fountains. Recognizing that in the world there is more than just beauty but a presence that is truth allows one to see the beauty of Nature in more fulfilling ways. One can see the beauty of nature for what it actually is, without the projection of personal ideas. Recognizing the truth in the world is not always pleasurable. Seeing things as they really are means seeing the bad as it really is, as well as the good. Wordsworth's spirituality does not only allow him to have a better recognition of the beauty of the world, but he recognizes that the dark aspects of Nature need to be looked upon in the same way. The storm grows darker when he begins to see Nature for what it actually is. This may not be as pleasurable as the innocent way he viewed the beauty of Nature the first time he visited the River Wave, but it is more fulfilling. In Tintern Abbey, Wordsworth says: For I have learned to look on nature, not as in the hour of thoughtless youth; but hearing oftentimes the still, sad music of humanity, nor harsh nor grating, though of ample power to chasten and subdue) Tintern Abbey.(93-88

Albert Einstein said, “The most beautiful thing we can experience is the mysterious. It is the source of all true art and all science. He to whom this emotion is a stranger, who can no longer pause to wonder and stand rapt in awe, is as good as dead: his eyes are closed.” William Wordsworth, like most of the writers of the Romantic Era, focused on beauty as a source of truth. The unknown mystery that pervades this world is not only beautiful, but it is truth itself. To close one’s heart to this mystery means missing out on many feelings of pleasure and awe, but, more important, it means closing one’s eyes to truth, and so closing one’s eyes to life. It is paradoxically simple: all one needs to do is keep his or her eyes and heart open to mystery, truth, beauty, and love, and he or she will be led to the unobtainable truth in the world. To not pay attention to the world as it really is means not really living. William Wordsworth kept his eyes open. He was able to see a field of daffodils in a way that not only enhanced his own spirituality, but allowed him to create a poem that could help many readers on their own spiritual quests. Although spiritual moments may not have come often, he actively kept alive the few that did happen in the spiritually stagnant periods of his life. Through doubts, trials, and sufferings, he always sought to discern who he was, what the world meant to him, and what that mysterious presence really is this quest is no different than the ones undertaken by so many people today. We are all searching for truth in some form. It is easy to be led to misrepresentations of truth, but art like that produced by Wordsworth can provide the motivation and inspiration to seek truth as it really. It is important for people to hold on to the spiritual sparks as they ignite in their lives and use them as strength and inspiration to continue their journeys and remind them that the spiritual quest is not a vain one

Pantheism of Tagore

By : Dr. K .Lakshmi Devi February 2015

This literature is mainly about pantheism of Tagore. Nevertheless, it holds a comparison of nature in the work of words worth, Shelly and Tagore. The study claims that Tagore is on a higher pedestal and while words worth spiritualizes nature Shelly intellectualize it. With all this views on nature this study did not highlights the pantheism as springhead of love, joy and happiness. Pantheism is discusses here from the corner of liking and disliking nature for its own sake. While in fact, nothing made its destination by its own self. Thing gets done good and perfect enough unless all things are everything and everything is one thing and nothing but the one .

Before dealing with Tagore's pantheism, it is pertinent to discuss the inherent meaning and implications of the word 'Pantheism'. The word includes two syllables 'Pan' and 'Theism'. Literally speaking 'Pan' means all and 'Theism' denotes belief in God. So 'Pantheism' is a doctrine which proclaims that God is everything and everything is God. Dictionary of Philosophy defines 'Pantheism' as below: "Pantheism is the doctrine that the divine is all-inclusive and that man and nature are not independent of God, but are modes or elements of his being" Still another definition says: "Pantheism is a philosophical teaching according to which God is an impersonal principle which is not outside of nature but identical with it. Pantheism dissolves God in nature, rejecting the supernatural element. It has now been transformed into a religious and idealist theory of the existence of the world in God and is an attempt to reconcile science with religion "All the above-cited definitions unequivocally enunciate that pantheism postulates the immanence of God everywhere. Following lines of Wordsworth are the

beautiful examples of pantheistic expression:” A presence that disturbs me with the joy of elevated thoughts, a sense sublime For something far more deeply interfused, Whose dwelling in the light of setting suns. And the round ocean and the living air and the blue sky, and in the mind of man". Here the poet sees the divine soul permeating through all the objects of nature. The whole of the universe becomes for the poet as permeated by one soul. Tagore is a pantheist in letter and spirit. He sees God everywhere. The immanence of God is not an indirect experience for him. He intensely feels that all changes that occur in nature are the manifestation of God. He appears through the forest path in the form of sweet fragrance in the sunny month of April and in the form of rain and thunder in the dark nights. All things and nature reveal His presence only:

"In the fragrant days of sunny April

Through the forest path he comes,

Comes, ever comes.

In the rainy gloom of July nights

On the thundering chariot of clouds he comes,

Comes, ever comes ."

Poet feels and believes that God dwells in the sun, the stars and all objects of Nature and human life. He says:

"I know not from what distant time thou art coming

nearer to me. Thy sun and stars can never keep thee

hidden from me" Tagore's pantheism can be compared with Wordsworth's

mystical pantheism. Wordsworth adores nature and feels Universal Soul in

it. Wordsworth virtually identifies the soul of Nature with God. His

conception of nature is that it is permeated by a Universal Soul:

"In all things, in all nature, in the stars
Of azure heaven, and UN enduring clouds,
In flower and tree, in every pebbly stone
That paves the brooks.....

From link to link.

It circulates the soul of all the worlds(6) ."

Words worth saw the presence of the divine life in every flower, bud, insect, and the mossy stone. Tagore and Wordsworth are both pantheists in the sense that both see God in every phenomenon of nature. But there is some difference in the intensity and degree of realization. To Wordsworth nature is animate. She is a living and breathing spirit. She has conscious soul of her own. A profound religious feeling pervades all Wordsworth's poetry. For Wordsworth Nature is the manifestation of God. Wordsworth advises people to worship nature and love nature for her own sake. Natural should be regarded as the moral teacher of man and should be approached in the spirit of a disciple. Nature to Wordsworth is the eternally inspiring fountain and a perpetual source of bliss and spiritual elevation of all thoughts. The unity of the life in man and nature and their common purpose formed the basis of Wordsworth's poetic thought. Wordsworth is a pantheist in the sense that he sees universal soul in nature. Wordsworth held that the spirit inherent in Nature was the spirit of wisdom and thought. But to Shelley the spirit of Nature is essentially the spirit of love, which joins all objects together. Shelley's cloud and west wind are living things. He holds passionate communication with the universe. Shelley's being is fused and blended with nature. In the 'West wind' he says:

"Make me the lyre, even as the forest is.

What if my leaves are falling like its own!

The tumult of the mighty harmonies
Will take from both a deep autumnal tone,
Sweet though in sadness. Be thou spirit fierce
My spirit! Be thou I, impetuous one(7) "

When we compare the pantheism of Wordsworth and Shelley
With Tagore we find that Tagore is certainly on a higher pedestal. Whereas
Wordsworth spiritualizes nature, and Shelley intellectualizes it, we find that
quite different from these two English poets, Tagore's pantheism is all-
pervasive. Tagore divinities universe and sees God in everything. Tagore
fervently believes that every object of Nature is a dwelling place of God.
Tagore's pantheism in comparison to Wordsworth's perception has got wider
and all embracing spectrum. For Tagore, God, man and nature are bound
together in single unity. To him whole universe is the manifestation of the
Supreme' :Isavasyam Idam Sarvam 'all things are interrelated in God.
According to Tagore, he only knows the truth that knows the unity of all
beings in the spirit. Then all men are seen as brothers. God realization brings
us into close relationship with the world of men and the universe.

The Concept of Nature in the Poetry of William Wordsworth and Robert Forest: December 2014 :By Ahmad. Mahbub-ul-Alam . A comparative study

This is a comparative study on the concept of pantheism in poetry of two of the much known poets: William words worth and Robert frost. In this study words worth's view about nature is not changed, he sees it as a source of inspiration and life. Nature to words worth is something creates a bond with which a very affectionate and passionate relation that could be established. In addition, nature in the work of Robert forest has been presented as means of meditation that take him to a higher level of spirituality. Therefore, forest reflected nature as something deeply related holy and divine. All the views they find some focus and an opened reading would be considered as pantheistic attitudes instead of simply looked at as love of nature .

Wordsworth's attitude towards nature can be described as that of a source of inspiration for the composition of verse as well as a source of beauty to be enjoyed. Nature to Wordsworth was something to create a bond with and with which a very affectionate and passionate relationship can be established. In other words, it is something that an intimate relationship can be created with. To Wordsworth, nature can certainly be a source of knowledge and instruction. We can learn a lot from our surrounding environment and the natural things that live in our world. The attitudes of other English romantic poets such as Blake, Shelley and Keats were very similar to that of Wordsworth's since he was the pioneer of English romantic poetry and the father of English romantic verse. Frost's attitude towards nature in comparison with Wordsworth's can be explained in terms of the impact that Transcendentalism had on his views. Although Frost enjoyed

nature and employed it in his poetry it was a means of meditation and religious inspiration for him to reach a higher level of spirituality and philosophy towards the life here after. (Ogilvie & ;1959 ,Pritchard .(1960 ,In comparison, English romantic poets looked at nature only as a source of inspiration to write poetry and a comfortable place in which a bond can be created and enjoyed with nature .

Finally, it may be concluded that although both Wordsworth and Frost celebrated nature and placed it in a very high place on their list of priorities, each of them viewed it in a relatively different manner. Wordsworth viewed nature as a source of inspiration in the composition process of his verse, he looked at it as something to be loved and enjoyed. It was also a means of inspiration and a source that triggers the use of imagination, which was very crucial for the process of composing poetry. In comparison, Frost was obviously influenced by the beliefs and principles of the Transcendentalist movement pioneered by Ralf Waldo Emerson and became popular during the first half of the 19th century in the United States .Nature to Frost was viewed as a means of meditation to take him to a higher level of spirituality. Therefore, Frost viewed nature as something that is related to the holy and divine, while Wordsworth and other English romantic poets simply enjoyed nature and viewed it as a simple source of inspiration to compose verse coupled with its power to be a teacher and to serve as a rich source of human knowledge It is safe to conclude that nature has acquired numerous meanings throughout history. This concept has traditionally been used in creative writing in many different ways and to achieve a number of various literary effects. This use of nature is not by any means limited to English literature, but certainly exceeded that to include the literature of other languages and cultures. Arab World English Journal (AWEJ) Special Issue

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Almiqdady ,Abu-Melhim & Al-Sobh Arab World English Journal
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This implies that there are universal meanings and effects associated with the concept of nature throughout the world and over the centuries. Regardless of the various meanings associated with the term nature, and regardless of the numerous functions connected to it in literature, the concept of nature is extremely valuable and plays a great functional role in English literature in general and English poetry in particular .

Is a religious and philosophical movement that was developed during the late1820 s and1830 s in the Eastern region of the United States as a protest against the general state of spirituality and, in particular, the state of intellectualism at Harvard University and the doctrine of the Unitarian church taught at Harvard Divinity School) Jones .(2014 ,

Inspiration for the romantic approach initially came from two great shapers of thought, French philosopher Jean Jacques Rousseau and German writer Johann Wolfgang von Goethe. The preface to the second edition of Lyrical Ballads ,(1800) by English poets William Wordsworth and Samuel Taylor Coleridge was also of great importance as a manifesto of literary romanticism. The two poets reiterated the importance of feeling and imagination to poetic creation and disclaimed conventional literary forms and subjects. Thus, as romantic literature everywhere developed, imagination was praised over reason, emotions over logic, and intuition over science—making way for a vast body of literature of great sensibility and passion) Gorder. www.merriam-webster.com

CHAPTER THREE
METHODOLOGY OF THE STUDY

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METHODOLOGY OF THE STUDY

3.0 Introduction:

The qualitative method that is descriptive analytical is used so as to achieve this research goal. And since the study is in the literary field, some interdisciplinary approaches are chosen as technical literary theories for analyzing, interpreting and deconstructing. The researcher decided then, to use hermeneutics or interpretation, deconstruction and reader response theory as methods through which we fulfil our thesis objectives. Three poems from the work of each of the two poets would be analyzed, the six poems namely are: from the distance, the gift of gravity and traveling at home by Wendell Berry and seeking beauty, greetings and plain life by William Henry Davies. Each poem will be analyzed separately stanza upon the other sequentially.

3.1 Hermeneutics:

Hermeneutics means interpretation. "Hermeneutics" and "interpretation" are derived from the same Greek word. While "hermeneutics" is not a common word in English, "interpretation" is. To begin our discussion of hermeneutics let us return to the word itself. It is not a common word. According to the Oxford English Dictionary, "hermeneutics" entered the English language in 1737 in the second edition of Daniel Waterland's Review of the Doctrine of the Eucharist. A century earlier the German Johann Dannhauer coined the Latin word "hermeneutica". "Hermeneutics" is a modified transliteration of the Greek verb "hermeneuein", which means to express aloud, to explain or interpret and to translate. The word "hermeneutics" used to be related etymologically to the god Hermes, who expressed the wishes of the gods to

human beings, but this etymological connection is questioned today. It remains a good heuristic device. The Latin translation of the Greek word is “interpretatio”, which, of course, is the root of the English “interpretation”. Therefore in general hermeneutics does mean interpretation. Hermeneutics in the very general sense of interpretation has probably existed since human beings began to speak. With writing, mistakes would also be made, if just in the mechanics of writing. As language developed and could say more, interpretations were probably also required more often. Since ancient times theories of interpretation developed in several specific disciplines. Legal hermeneutics concerned the correct interpretation of law and its codification to prevent misinterpretations. Biblical hermeneutics developed rules for interpreting the Bible correctly. In the Renaissance philological hermeneutics grew and concentrated on interpreting the classics. (U.H.2005.P.6).

Schleiermacher distinguishes a lax practice of hermeneutics from a strict practice. The lax practice, which had previously been the main one, assumes that understanding usually succeeds and hermeneutics is required only in difficult cases in order to avoid misunderstanding. Universal hermeneutics is the strict practice and “assumes that misunderstanding results as a matter of course” (HC: 22). Misunderstanding occurs because of hastiness or prejudice. Prejudice, Schleiermacher notes, is one’s preference for one’s own perspective and therefore one misreads what the author meant by adding something not intended or leaving something out. Although misunderstanding is assumed in the strict practice of hermeneutics, there is a continuum between a minimum and maximum need for hermeneutics. The minimum need is required in everyday conversations, for example about the weather or business dealings. The maximum need can occur in both aspects

of an utterance Grammatical interpretation is required in “the most productive and least repetitious, the classical”, while psychological interpretation is needed in “the most individual and least common, the original” (HC: 13). Both types of interpretation are required in the work of genius.

3.2 Poststructuralism: Deconstruction

Poststructuralism and deconstruction are virtually synonymous. Deconstruction arises out of the structuralism of Roland Barthes as a reaction against the certainties of structuralism. Like structuralism, deconstruction identifies textual features but, unlike structuralism, concentrates on the rhetorical rather than the grammatical. Deconstruction accepts the analogy of text to syntax as presented by Ferdinand de Saussure and adapted by the structuralists. But whereas structuralism finds order and meaning in the text as in the sentence, deconstruction finds disorder and a constant tendency of the language to refute its apparent sense. Hence the name of the approach: texts are found to deconstruct themselves rather than to provide a stable identifiable meaning. Deconstruction views texts as subversively undermining an own internal contradiction, as a never-ending free play of language reveal contradictory structures hidden within' Neither meaning nor the text that seeks to express it has any privilege over the other, and this extends to critical statements about the text. The break with structuralism is profound' Structuralism peared that way to many other critics as well. 378 " A Handbook of Critical Approaches to Literature French philosopher Jacques Derrida, whose philosophical skepticism became widely adopted when his -Work *urirur,r_ lated in the early 1970s. Because of the academic location of many other deconstructionists at the

time, deconstruction came to be known by some as the Yale school of criticism. Deconstruction deconstructs itself; in a self-contradictory effort, it manages to leave things the way they were, the only difference being our expanded consciousness of the inherent play of language-as-thought. It matters not if the author under study is Nietzsche or Wordsworth. Furthermore, deconstructive readings always seem to start out with a set conclusion, lacking any sense of suspense about the outcome of the reading. Despite its alleged shortcomings, the value of deconstruction may be as a corrective, as some of its cautions are absorbed into other interpretive approaches. (A Handbook of critical Approaches to literature 2005-p337)

3.3 Reader-response Criticism

Reader-response theory arose in large measure as a reaction against the New Criticism, or formalist approach, which dominated literary criticism for roughly a half century and which is treated in detail in chapter 5 of this book. At the risk of oversimplifying and thereby misrepresenting, we may say that formalism regards a piece of literature as an art object with an existence of its own, independent of or not necessarily related to its author, its readers, the historical time it depicts, or the historical period in which it was written. Formalism, then, focuses on the text, finding all meaning and value in it and regarding everything else as extraneous, including readers, whom formalist critics regard as downright dangerous as sources of interpretation. To such critics, relying on readers as a source of meaning—precisely what reader-response criticism does—is to fall victim to subjectivism, relativism, and other types of critical madness. Reader-response critics take a radically different approach. They feel that readers

have been ignored in discussions of the reading process, when they should have been the central concern. The argument goes something like this: a text does not even exist, in a sense, until it is read by some reader. Indeed, the reader has a part in creating or actually does create the text. It is somewhat like the old question posed in philosophy classes: if a tree falls in the forest and no one hears it, does it make a sound? Reader-response critics are saying that in effect, if a text does not have a reader, it does not exist-or at least, it has no meaning. It is readers, with whatever experience they bring to the text, who give it its meaning. Whatever meaning it may have inheres in the reader, and thus it is the reader who should say what a text means. We should, perhaps, point out here that reader-response theory is by no means a monolithic critical position. Those who give an important place to readers and their responses in interpreting a work come from a number of different critical camps, not excluding formalism, which is the target of the heaviest reader-response attacks.

Reader-response critics see formalist critics as narrow dogmatic, elitist, and certainly wrong-headed in essentially refusing readers even a place in the reading/interpretive process. Conversely, reader-response critics see themselves, as Jane Tompkins has put it, "willing to share their critical authority with less tutored readers and at the same time to go into partnership with psychologists, linguists, philosophers, and other students of mental functioning". Although reader-response ideas were present in critical writing as long ago as the 1920s, most notably in that of I. A. Richards, and in the 1930s in D. W. Harding's and Louise Rosenblatt's work, it was not until the mid-twentieth-century that they began to gain currency. Walker Gibson, writing in *College English* in February 1950, talked about "mock readers," who enact roles that actual readers feel compelled to play because

the author clearly expects them to by the way the text is presented (265-69). By the 1960s and continuing into the present as a more or less concerted movement, reader-response criticism had gained enough advocates to mount a frontal assault on the bastions of formalism. Because the ideas underlying reader-response criticism are complex, and because their proponents frequently present them in technical language, it will be well to enumerate the forms that have received most attention and to attempt as clear a definition of them as possible. Let us review once again the basic premises of reader-oriented theory realizing that although individual reader-response theorists will differ on a given point, the following tenets reflect the main perspectives in the position as a whole. First, in literary interpretation, the text is not the most important component; the reader is. In fact, there is no text unless there is a reader. And the reader is the only one who can say what the text is; in a sense, the reader creates the text as much as the author does. This being the case, to arrive at meaning, critics should reject the autonomy of the text and concentrate on the reader and the reading process, the interaction that takes place between the reader and the text. This premise perplexes people trained in some traditional methods of literary analysis. It declares that reader-response theory is subjective and relative, whereas earlier theories sought for as much objectivity as possible in a field of study that has a high degree of subjectivity by definition.

Paradoxically, the ultimate source of this subjectivity is modern science itself, which has become increasingly skeptical that any objective knowledge is possible. Einstein's theory of relativity stands as the best known expression of that doubt. Also, the philosopher Thomas S. Kuhn's demonstration (in *The Structure of Scientific Revolutions*) that scientific fact is dependent on the observer, literary work

in certain ways. Thus, by establishing the reader firmly in the literary equation, the ancients may be said to be precursors of modern reader-response theory. Admittedly, however, when Aristotle, Longinus, Horace, Cicero, and Quintilian applied rhetorical principles in judging a work, they concentrated on the presence of the formal elements within the work rather than on the effect they would produce on the reader. In view, then, of the emphasis on the audience in reader-response criticism, its relationship to rhetoric is quite obvious. Wayne Booth in his *Rhetoric of Fiction* was among the earliest of modern critics to restore readers to consideration in the interpretive act. The New Criticism, which strongly influenced the study of literature and still does, had actually proscribed readers/ maintaining that it was a critical fallacy, the affective fallacy, to mention any effects that a piece of literature might have on them. And although Booth did not go as far as some critics in assigning readers the major role in interpretation, he certainly did give them prominence and called rhetoric „the author's means of controlling his reader" (preface to *Rhetoric of Fiction*). For example, in a close reading of Jane Austen's *Emma* Booth demonstrates the rhetorical strategies that Austen uses to ensure the reader's seeing things through the heroine's eyes. In 1925 I. A. Richards, usually associated with the New Critics, published *Principles of Literary Criticism*, in which he constructed an affective system of interpretation, that is, one based on emotional responses. Unlike the New Critics who were to follow in the next two decades, Richards conceded that the scientific conception of truth is the correct one and that poetry provides only pseudostatements. *A handbook of critical approaches to literature* ..(2005 p 350 -353)

CHAPTER FOUR
DATA ANALYSIS, RESULT AND DISCUSSION

CHAPTER FOUR

DATA ANALYSIS, RESULT AND DISCUSSION

4.0 Introduction

This chapter consists of data analysis, result and discussion, throughout this chapter the researcher presented three poems for each one of the two poets: William Hennery Davies and Wendell Berry. In the matter of the stylistics analysis we presents each poets work separately. Nevertheless conceding the result and discussion we will present and discuss them interpenetratively together according to thematic parallelism.

4.1 Stylistics Analysis of Seeking Beauty

By William Henry Davies:

The poem begins with:

Cold winds can never freeze, nor thunder sour

The cup of cheer that Beauty draws for me...

The information we provided is prepared by means of a special computer program. Use the criteria sheet to understand greatest poems or improve your poetry analysis essay.

Rhyme scheme:

abXb ccXc adcd eeXe ecXc

Stanza lengths (in strings):

4,4,4,4,4,

Closest metre:

iambic pentameter

Closest rhyme:

alternate rhyme

Closest stanza type:

tercets

Guessed form:

blank verse

Amount of stanzas:

Six

Average number of symbols per stanza:

181

Average number of words per stanza:

35

Amount of lines:

20

Average number of symbols per line:

44 (strings are more long than medium ones)

Average number of words per line:

Nine

Mood of the speaker:

The punctuation marks are various. Neither mark predominates.

The author used lexical repetitions to emphasize a significant image; and, as, i, or are repeated.

The author used the same word at the beginnings of some neighboring stanzas. The figure of speech is a kind of anaphora.

A Greeting

by William Henry Davies:

the poem begins with:

Good morning, Life--and all

Things glad and beautiful. ... full text

Elements of the verse: questions and answers

Rhyme scheme:

AAbbbb ccddee ffggAA

Stanza lengths (in strings):

6,6,6,

Closest metre:

iambic trimeter

Closest rhyme:

alternate rhyme

Closest stanza type:

Tercets

Amount of stanzas:

Three

Average number of symbols per stanza:

169

Average number of words per stanza:

31

Amount of lines:

18

Average number of symbols per line:

27 (strings are less long than medium ones)

Average number of words per line:

Five

Mood of the speaker:

The punctuation marks are various. Neither mark predominates.

The author used lexical repetitions to emphasize a significant image; you is repeated.

The author used the same word hail at the beginnings of some neighboring stanzas. The figure of speech is a kind of anaphora.

A Plain Life

By William Henry Davies:

This is an analysis of the poem A Plain Life that begins with:

No idle gold -- since this fine sun, my friend,
Is no mean miser, but doth freely spend.... [full text](#)

Elements of the verse: questions and answers

Rhyme scheme:

aa bb cc cc dd ee

Stanza lengths (in strings):

2,2,2,2,2,2,

Closest metre:

iambic pentameter

Closest rhyme:

couplets

Closest stanza type:

tercets

Guessed form:

heroic couplets

Amount of stanzas:

Six

Average number of symbols per stanza:

95

Average number of words per stanza:

17

Amount of lines:

12

Average number of symbols per line:

47 (strings are more long than medium ones)

Average number of words per line:

Eight

Mood of the speaker:

The punctuation marks are various. Neither mark predominates.

The author used lexical repetitions to emphasize a significant image; no, their, are repeated.

The author used the same word no at the beginnings of some neighboring stanzas. The figure of speech is a kind of anaphora.

Reviewing the characteristic features of Wendell Berry's poetry James K Robinson states, "The characteristic mode of Berry's poetry is instructive, as he goes beyond the nature of things to assert their causes. Over the years his poetry has not changed markedly in theme, style, or intention, but it has grown in sureness, in power, and in passionate directness." Berry can be considered a true ecocritic who explores the intimate relation between literature and the physical environment.

Wendell Berry's poetry and his farming vocation go hand in hand with each other in accordance with his distinctive perspectives on ecology and environment. It is this major aspect that distinguishes him from many other writers on nature and farming. His passion for the land does not hinder his writing career, instead feeds and informs it. Farming gives a lot of resources

for the poet to be a good artist, and the art gives a viable space for disseminating his holistic vision on sustainable agriculture in particular and environmental conservation at large.

Berry uses this literacy device to highlight uncertainty as a welcomed sensation to be accepted, rather than denied. Along with presenting truthful statements, Berry makes every word, phrase, and sentence that he writes ultimately more powerful and read at different understanding levels by raising the bar and introducing contradicting information.

This one of our chosen poems:

From the Distance

We are others and the earth,
the living of the dead.

Remembering who we are,
we live in eternity;
any solitary act
is work of community.

All times are one
if heart delight in work, if hands
join the world right.

The wheel of eternity is turning
in time, its rhymes, austere,
at long intervals returning,
sing in the mind, not in the ear.

A man of faithful thought may feel
in light, among the beasts and fields,
the turning of the wheel.

Fall of the year:

at evening a frail mist
rose, glowing in the rain.
The dead and unborn drew near
the fire. A song, not mine,
stuttered in the flame.

'(From the Distance)' is taken from Wendell Berry collection 73 Poems, of which it is number 63. None of the poems in the collection have titles but are instead referred to by number. However, for ease of reference I have used the first line of the poem as a title.

The poem '(From the Distance)' is typical of Berry ' style and contains some striking irregularities of form in comparison to 'traditional' poetry. You can notice, for example, the lack of capitalization where you might normally expect it, the strange use of punctuation and the seemingly odd structure of particular phrases. Berry poems all use lots of deviation and '(From the Distance)' is no exception. One of the reasons for this is Berry ' desire to break with more conventional poetic traditions. However, his use of deviation is not simply for shock value, and the linguistic choices he makes are by no means arbitrary. Despite this, such extreme deviation can make it difficult for us to interpret his poems. In the past, some critics have even disregarded his seemingly odd use of language, claiming that it is of no interpretative significance.

...extensive consideration of these peculiarities today has very little importance, carries almost no reference to the meaning of the poems.

(From the Distance)
We are others and the earth,
the living of the dead.
Remembering who we are,

we live in eternity;
any solitary act
is work of community.
All times are one
if heart delight
in work, if hands
join the world right
The wheel of eternity is turning
in time, its rhymes, austere,
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A man of faithful thought may feel
in light, among the beasts and fields,
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Fall of the year:
at evening a frail mist
rose, glowing in the rain.
The dead and unborn drew near
(Wendell Berry, 73 Poems)

Let's start with an initial interpretation of the poem. Like many of From the Distance ' poems, '(From the Distance)' appears to be a celebration of the imminent arrival of spring and all the joy and newness this brings. There is a dynamic feel to the poem and, of course, along with the references to new life we can note the related sexual connotations; the poem seems also to be an address to a lover to share the poet's happiness, and to acknowledge the inevitability of the natural world and all that this encompasses. The themes of spring and sex, and nature and man are thus intertwined, creating the

quirky humor typical of Berry - in this case, a double-meaning plea to a lover to let nature take its course. The poem is not overtly descriptive in its treatment of spring. Instead we seem to be presented with a set of random images (e.g. From the Distance) and actions.

'(From the Distance)' is not a particularly difficult poem in terms of the complexity of the subject matter. What is more difficult is to relate the numerous 'strange' stylistic features that Berry's has chosen to use to our general interpretation. We can begin to do this by looking at the most foregrounded features of the poem; that is, the bits of the poem that stand out because they seem unusual. So, now that we've got an initial interpretation of the poem, we can move on and try thorough literary analysis of it.

4.2 Analysis of From the Distance

My initial interpretation of '(From the Distance)' came about solely as a consequence of looking at the words in the poem. I wasn't, for example, thinking particularly about the deviant grammatical and graph logical elements. An examination of the lexical features, then, is perhaps a good place to start with a more detailed literary analysis. We will consider how other poetic effects contribute to the overall meaning of the poem later on.

Lexical Features

Let's first of all consider the open class words in the poem. Open class words are those which carry the majority of meaning in a language, as opposed to closed class (grammatical) words such as determiners (e.g. this, that, the) and prepositions (e.g. in, at, on). Closed class words act like sentence 'glue' and link together open class words in meaningful arrangements (sentences).below there is a division shows how the open class words are

distributed throughout the poem, and whether they are nouns, verbs, adjectives or adverbs.

Distribution of open class words in '(From the Distance)'

NOUNS :

From- livings- others- remembering- live -eternity -solitary -act -work
community –all times - delight –hands- wheel- Man- in light –rose- fall -
dead

Main Verbs:

From - dead - live –heart- faithful –intervals- returning- frail -mist turning –
join- right – work- eternity- feel – fields- glowing -year drew near.

Adjective:

Earth

Adverbs:

Distance - frail mist- faithful –beast.

We can see from the above division that the poem consists mainly of nouns and verbs. The nouns are mostly concrete - that is, they refer to physical objects - and only two of the nouns are abstract (We are others and the earth). It is possible to divide the nouns into two rough areas of meaning, or any solitary act is work of community. group 2 shows how we might do this:

Distribution of nouns within two basic semantic classes:

-NOUNS RELATED TO NATURE

We are others and the earth, the living of the dead.

Remembering who we are, we live in eternity; any solitary act is work of community others, earth, dead, eternity, solitary, work, , community.

-NOUNS RELATED TO HUMANS:

Others, earth, dead, eternity, solitary, work, community.

The mixture in the poem of nouns belonging to these two different semantic classes could be said to account for what we perceive as an interconnection between nature and man. My initial impression of the poem was that there was some kind of conflict between these two elements and this is explained in part by the above table. The two abstract nouns, others, earth, dead, could belong to either category and might be seen to connect the two semantic classes.

If we now look at the verbs in the poem we can see that they create a sense of immediacy as we read it. They also contribute to our understanding of it as an address to another person. All the verbs which are marked for tense (finite verbs) are in the present tense. So we have present simple verbs such as 'living' [2], 'is' [19] and 'arrives' [23] and present progressive forms such as 'are The dead and unborn drew near' [6/7/8] and ('d-i-s-t-a-n-c-e'). [12/13]. In addition to helping to establish the sense of immediacy, the progressive present participles ('From the distance) indicate the ongoing ('returning') nature of the actions. This contributes to the idea of the inevitability of All times are one - if heart delight - in work, if hands - join the world right.

There are no unusual words in the poem - no neologisms, for example, and no unconventional affixation, which Berry's often uses in his other poems. However, some of the words are arranged on the page in a seemingly strange way. Fall of the year, for example, runs across two lines and as a consequence is highly foregrounded. Dividing the word across the morphemes (Fall of the year) allows us two interpretative effects. We first read the word as the noun wonder, and then as the adjective Fall of the year. The graphological deviation here foregrounds the word and creates a density of meaning. Since deviation is such an apparent feature in '(From the

Distance)', it is worth examining it in more detail. We can also consider parallelism and the foregrounding effects that this creates.

Deviation and Parallelism:

Perhaps the most striking aspect of deviation in '(From the Distance)' is the almost constant use of lower case letters where we would normally expect capitals. This though is typical of Wendell Berry's poetry and so we can't attribute any great significance to it, other than his desire to break with normal convention. However, one of the effects of this graphological deviation is to foreground any instances where Berry's does use capitalization. Because of this we can infer that the word 'earth' in line one is an important concept in the poem, since it is the first word we come across with initial capitalisation. Likewise, the final line of the poem is heavily foregrounded by each word beginning with a capital letter. This emphasises the idea being expressed here; namely that nothing (least of all poetry) and nobody is able to stop the progression of earth or the poet's love for his addressee - not even conventionally From the Distance. Wendell Berry perhaps chooses Distance ' because it is a stereotypical example of the living of the dead.

In addition to the graphological deviations, there are also a number of grammatical deviations in the poem. Many of these occur through Berry tendency to use punctuation where it would not normally be necessary. So, for instance, we get phrases being bracketed where there is no grammatical need, in order to express the notion of two events happening at the same time. An example would be in lines 12 and 13 - d-i-s-t-a-n-c-e'/are (others, earth, dead). Here, the bracketed part of line 13 seems to mean that leaves and flowers are physically opening at the same time as the poet's others, earth, dead are opening metaphorically. Again, this contributes to our

understanding of the poem as being very active and dynamic. Note the additional semantic deviation here - earth, dead cannot actually open and so this part of the line is foregrounded too, possibly to suggest that with the arrival of Spring the speaker becomes more aware of his living and aspirations, more 'open' in the sense of receptive and unguarded.

Berry tries to capture the idea of a multitude of thoughts occurring simultaneously by breaking grammatical conventions. In addition to his use of bracketed phrases, groups of nouns are often run together without punctuation (e.g. lines 3 to 6 and line 22), and we also find both definite and indefinite reference within the same clause ('this a

From the Distance

We are others and the earth,
the living of the dead.

Remembering who we are,
we live in eternity;
any solitary act

is work of community.. .

Such features, remember, are what However, if we examine these closely we can see that there is actually a systematicity to the deviations, and that they do indeed contribute to meaning. We can see an example of this in lines 7 Here, Berry divides the word tumbling so that the progressive morpheme -ing appears on a separate line. This foregrounds the verb and also creates a homological effect, or what Short (2000) refers to as a 'graphology-symbolic' effect. This is where a word or a piece of text actually looks like the concept that it represents - for example, if I were to write the word like this. In lines 7 the verb appears to 'tumble' from one line to the next and so we understand the action to be an important concept within the poem.

All times are one
if heart delight
in work, if hands
join the world right.

Similarly, in line 4 Berry uses deviant punctuation to split the progressive participle 'opening' into its component letters ('d-i-s-t-a-n-c-e'). Again this foregrounds the verb and creates the homological effect of the word actually opening. Notice as well that the hyphens also suggest that the opening is a long, drawn-out process, reminiscent of the slowness with which flowers bloom, especially when contrasted with the following line which contains no spaces between words and punctuation marks.

The wheel of eternity is turning
in time, its rhymes, austere,
at long intervals returning,
sing in the mind, not in the ear.

If we look closely at the occurrences of graphological deviation in the poem, we can see that it often works to foreground the dynamic verbs - those verbs which imply action of some sort. Line 4 ('-mind-') is an example of this. The line consists of a single verb in the imperative mood, foregrounded by a hyphen either side of it.

A man of faithful thought may feel
in light, among the beasts and fields,
the turning of the wheel.

Other actions are foregrounded in different ways. In line 3 we get repetition of the verb, and in lines 3 the verbs occur in an unpunctuated list, with the list in brackets running on to a new line. And line 2 is foregrounded at a number of different levels; graphology (in light, among the beasts and

fields), grammar (through an inversion of the expected subject-verb-object word order, which has the effect of placing the emphasis of the clause on the action) and semantics - by having an inanimate abstract noun ('fields') functioning as the subject of a dynamic verb. All these deviations focus our attention on the actions in '(From the Distance)' and contribute to the sense we have of the poem being very dynamic. You can see, then, that our stylistic analysis is so far upholding our initial interpretation of the poem.

Fall of the year:
at evening a frail mist
rose, glowing in the rain.
The dead and unborn drew near the fire.
A song, not mine,
stuttered in the flame.

In addition to the graphological deviation in the poem, there is also some degree of graphological parallelism in the arrangement of the poem into stanzas. There are several possible ways of describing the graphological organisation of the poem. It may be seen as five Fall of the year: (at evening a frail mist - rose, glowing in the rain.

The dead and unborn drew near - the fire. A song, not mine, stuttered in the flame), with a stand-alone line at the end of the poem. Alternatively, we might describe it as being made up of five 5-line stanzas, all interspersed with a single line. However you prefer to see it, what this seems to suggest is that there is some order to the poem. It is not the chaotic graphological jumble that it first appears. It is difficult, though, to know what to make of the parallel structure of the poem, and if we were to try and relate it to our initial impression of the poem it would be a pretty tenuous interpretation. However, one researcher who has studied a number of Berry's poems

suggests that graph logical parallelism is a significant stylistic feature in his poetry. Dixit (1977) studied a corpus of Wendell Berry poems in detail and concluded that, far from being arbitrary examples of deviation, the poems are, in fact, systematically deviant. She explains that:

When the poet chooses to talk about spring, his poem displays a regular cyclic structure like that of the seasons themselves. (Dixit 1977: 87-88)

Obviously, it is no accident that Berry's structured the poem as he did, and the above is one possible explanation as to why.

Another instance of parallelism in the poem occurs at the phonological level, where we find the repetition of particular sounds. Although '(From the Distance)' does not have a rhyme scheme of any regularity (The wheel of eternity is turning in time, its rhymes, austere, at long intervals returning, sing in the mind, not in the ear), Berry's does make use of internal rhyme at particular points within the poem. There is no strict pattern to its occurrence, yet there is some degree of phonological parallelism in each stanza except the last two.³ Often we find a repetition of vowel sounds in words in close proximity to each other, as we can see in the examples below (vowel sounds are in bold):

From the Distance
We are others and the earth,
the living of the dead.
Remembering who we are,
we live in eternity;
any solitary act
is work of community

What we can note from this is that the absence of phonological parallelism in the last stanza again foregrounds this part of the poem. The last stanza,

then, is heavy with deviation, which suggests it is important in interpretative terms

Congruence of Foregrounding in the Final Stanza:

As we have seen so far, there is a strong element of foregrounding in the final stanza of '(From the Distance)'. This is what Leech (1969) describes as 'congruence' of foregrounding, which is where we get lots of different types of foregrounding occurring at once. This is obviously very important for our interpretation of the poem but before coming to any overall conclusion about meaning; let's consider again exactly what elements are foregrounded here.

First there is the internal deviation we noticed with the initial capitalization of each word in the last line. Secondly, unlike in the other stanzas, there is a lack of any sort of phonological parallelism, and (A song, not mine) the grammatical ordering of the stanza follows conventional rules of syntax. What is interesting about these foregrounded elements is that they are all the result of internal deviation, and are all foregrounded because they conform to our normal expectations of written language! In addition to the numerous deviant features of the poem in the other stanzas, what we have in the last stanza is a kind of 'reverse' deviation. The most strongly foregrounded features of '(From the Distance)' are those which we would usually define as 'normal'.

The effect of all this is to make it unusually easy for us to understand the last stanza. There is no difficult interpretative work to do (in comparison to the rest of the poem) and so the final message of the poem is made extremely clear; nothing and nobody can stop the progress of living and the poet's love - the implication being, perhaps, that we should not struggle against these forces, but simply resign ourselves to accepting and becoming participants in them. To sum-up my analysis of '(From the Distance)' shows how we can

use stylistics to uphold an interpretation of a poem, and how it can also highlight elements of a poem that we might otherwise miss. It also enables us to speculate with more certainty on precisely why Wendell Berry chooses to use such seemingly odd stylistic techniques in '(From the Distance)'. For example, we saw that deviant punctuation is linked to the foregrounding of dynamic verbs, explaining why we perceive so much 'movement' in the poem.

Analysing the poem stylistically also highlights how the most internally deviant features of the poem are those which we would usually consider being 'normal', non-deviant language in both everyday communication and within poetry, and suggests a reason as to why this might be. Stylistics, then, is helpful in explaining parts of a text which we might not otherwise understand.

There are particular features of the poem, though, which I have not been able to account for. For example, I can't explain the comma between 'selves' and 'stir' in line 11, and I'm not sure about the relevance of the colon just before 'every' in line 23. A stylistic analysis which could account for these factors would obviously supersede the one I have given.

In general though, I have shown how the linguistic features of a poem (From the Distance) are directly related to meaning, and in doing so I have upheld my initial interpretation of '(From the Distance)'. Of course, mine is not the only interpretation which could be given to the poem. However, by using a systematic analytical technique like stylistics we can ensure that our interpretation is as explicit and grounded in fact as it can be. It is also highly likely that any other stylistic analysis of the poem would include at least some of my conclusions. I hope, then, that I have shown you how to explain why a text makes you feel a particular way, and that I have gone some way

towards convincing you that stylistics is a useful tool for anybody interpreting literary texts.

The gift gravity:

by Wendell Berry

All that passes descends,
and ascends again unseen
into the light: the river
coming down from sky
to hills, from hills to sea,
and carving as it moves,
to rise invisible,
gathered to light, to return
again. "The river's injury
is its shape." I've learned no more.

We are what we are given
and what is taken away;
blessed be the name
of the giver and taker.

For everything that comes
is a gift, the meaning always
carried out of sight
to renew our whereabouts,
always a starting place.
And every gift is perfect
in its beginning, for it
is "from above, and cometh down
from the Father of lights."

Gravity is grace.

~ Wendell Berry ~

The lines of this poem are quite easy to read. Berry uses clear language and syntax throughout, engaging in direct and easy-to-imagine imagery. Many readers are going to be able to appreciate the lines of ‘The Gift of Gravity’ and relate to the content. In fact, the poem is nearly universal in its appeal. Everyone has something that they worry about in regard to the future. ‘The Gift of Gravity’ is a beautiful and thoughtful poem seemingly about escaping into the woods but in fact it is about unity with nature. The speaker starts off the poem by stating, quite clearly, that the world is filled with sorrow, and they sometimes get caught up in despair worrying about it. It’s this worry that drives them out of their life and into the world of the “wild things.” There, beside the water where the great heron drinks and under the “day-blind” stars, they can see things clearly. The natural world does not engage in the same intense forethought that humanity does. This lack of worry appeals to the speaker and makes them feel free, at least for a time.

Detailed Analysis of the Gift OF Gravity

Lines 1-5

All that passes descends,
and ascends again unseen
into the light: the river
coming down from sky

(...)

And every gift is perfect
in its beginning, for it
is “from above, and cometh down
from the Father of lights.”

Gravity is grace..

In the first lines of ‘The Gift of Gravity,’ the speaker begins by describing a feeling that many readers are likely going to be able to relate to. They’re thinking about the times when they consider the “The river’s injury is its shape.” We are what we are given and what is taken away; blessed be the name of the giver and taker.. This translates into worry about what their lives, and their lives, are going to be like. It’s a worry that can’t be soothed by any words or promises because it’s based around an unknown.

When this happens, the speaker has one way to make themselves feel better. They go out into the river and lie down beside the water, where the “coming down from sky.” They enter into a different world, one that’s not so filled with despair and is governed by simple things like drinking, eating, and resting. There, they engage in the same simple tasks.

Lines 11

We are what we are given
and what is taken away;
blessed be the name
of the giver and taker.

We are what we are given
and what is taken away;
blessed be the name
of the giver and taker.

(...)

I rest in the grace of the world, and am free.

It’s there, in the “We are what we are given,” that the speaker is able to find their own peace. The world of “The Gift of Gravity” is not governed by the same rules that humanity lives by. There are far fewer worries, and the ones

that do exist are tactile and direct. what is taken away, do not “tax their lives with forethought.” They don’t spend their days worrying about the future, the speaker says.

The speaker makes several more statements about the world and how it makes them feel rejuvenated and, as the last line states, “blessed be the name of the giver and taker” These are things that happen over and over and continue to occur as the speaker’s life progresses through days of despair and worry.

Structure and Form:

‘The Gift of Gravity’ is an eleven-line poem that is contained within a single stanza of text. The lines do not follow a specific rhyme scheme, although there are examples of half and full rhymes within and at the ends of lines. For example, “all” and “from ” at the ends of lines one and three, as well as “grace” at the end of the poem. There is also no single metrical pattern that unites the poem. This means that it’s written in free verse.

Literary Devices

- Throughout this piece, Berry makes use of several literary devices. These include but are not limited to:
- Enjambment: occurs when the poet cuts off a line before its natural stopping point—for example, the transition between lines one and two as well as lines six and seven.
- Imagery: can be seen when the poet uses especially vivid descriptions. For example, “All that passes descends, and ascends again unseen into the light: the river coming down from sky.”
- Caesura: can be seen when the poet inserts a pause into the middle of a line. For example, “from above, and cometh down from the Father of

lights. For a time.” This can be done through the use of punctuation or a natural pause in the meter..

Themes of the poem:

Wendell Berry wrote this poem in 1968. It was published in *Openings: Poems* that same year and then appeared in *Collected Poems 1957-1982*, published in 1985. The message is that nature can provide an escape from the chaos and despair of humanity. There, the “wild things” do not trouble themselves with the same forethought that humankind does. One can find relief there all things are one.

The speaker is someone who has children and a good understanding of the nature of the world. They know that the world is not a safe place and grow overwhelmed by this fact. They have an appreciation for nature, one that they sought to share through the lines of the poem. The speaker is someone who and a good understanding of the nature of the world. They know that the world is not a safe place and grow overwhelmed by this fact. They have an appreciation for nature, one that they sought to share through the lines of the poem.

Poetry similar to prose:

Poetry is a type of literature based on the interplay of words and rhythm. It often employs rhyme and meter (a set of rules governing the number and arrangement of syllables in each line). In poetry, words are strung together to form sounds, images, and ideas that might be too complex or abstract to describe directly.

Prose looks like large blocks of words. Poetry is typically reserved for expressing something special in an artistic way. The language of poetry

tends to be more expressive or decorated, with comparisons, rhyme, and rhythm contributing to a different sound and meter.

4.3 Discussion

Seeking Beauty

Cold winds can never freeze, nor thunder sour
The cup of cheer that Beauty draws for me
Out of those Azure heavens and this green earth --
I drink and drink, and thirst the more I see.

The beauty of those azure heavens and the nice earth that is covered with green grasses delighted me to the degree with which neither bad thunder nor could the frozen winds spoil it. The author is saying that the more he contemplates that natural beauty the more he discovers his ignorance concerning the other beings and himself. The writer is trying to explain that a man can rediscover his true self by contemplating the natural world around him (cold winds- thunder-Azure heavens-green earth) and the much we know about nature the more we learn about our own selves and would increase our thirst toward natural things.

To see the dewdrops thrill the blades of grass,
Makes my whole body shake; for here's my choice
Of either sun or shade, and both are green --
A Chaffinch laughs in his melodious voice.

Her poet personified the blades of grass that thrill by dewdrops. Because of that thrill the whole body of the speaker shook, the shaking body might the speaker's body or it may be the blade of the grass, moreover it could mean one body. His enforcements either to choose sun or shade, although both are green represents human wandering between materialistic needs and spiritual

thirst. The melodious laughs of the chaffinch bird represent the attitude of mind towards the conflict between the body and soul .the mind laughs happily because his growth comes as a result of that clash.

The banks are stormed by Speedwell, that blue flower
So like a little heaven with one star out;
I see an amber lake of buttercups,
And Hawthorn foams the hedges round about.

The implants are replumed by a blue flower called speedwell (so like a little heaven with one stare out...) here the poet categorizes the heaven into little with one star and not little that hold many stars maybe. This signifies the progress of heaven itself and the stars tacitly. The speaker said I see an amber lake of buttercups, and hawthorn foams the hedges round about; to clarify the idea that all these creatures in some levels are a same thing. All these different rooted trees with different colors in different banks and lakes enclose a roundabout system that pushes each one to other peacefully.

The old Oak tree looks now so green and young,
That even swallows perch awhile and sing:
This is that time of year, so sweet and warm,
When bats wait not for stars ere they take wing.

Consequence to that destinal connection the old trees turned into young green one, after the donation of the anteceded creatures. That old oak tree at exact time of year swallows perch and sing this signalizes the transformation happens to things after they exchange their characteristics. Perch donate its flesh to make the old tree sweet and warm, while the other creatures like bats takes their nutrition from that old in turn. The stars mentioned here refer to the sky from which the old tree itself takes its own feeding. Therefore the old tree get bits food by swallowing perch while the bat make wings from

that tree and in the end they come to wait for the (stars -sky - heaven) to feed them in return.

As long as I love Beauty I am young,
Am young or old as I love more or less;
When Beauty is not heeded or seems stale,
My life's a cheat, let Death end my distress.

Based on all mentioned above we learn that knowing one's own self is a great grace. Because it is directly related to the truth, and the truth is that makes things splendid and beautiful. Therefore the more we value truth the more we love beauty. Then one stays younger according to the degree of his connection to the natural things being around him. So when beauty (truth) is neglected or marginalized our life will become faked and meaningless, then let death come to end it.

A Greeting

Good morning, Life--and all
Things glad and beautiful. And a
My pockets nothing hold,
But he that owns the gold,
The Sun, is my great friend--
His spending has no end.

Good morning to the all living beings and good morning also to the beautiful happy non-living ones. My soul holds nothing more significant than values and cognition that enables me to understand the nature of the relationship between the sun and myself. It is so dear to me; intact it's my friend and not a normal one but close friend whose generosity to me has no end.

Hail to the morning sky,
Which bright clouds measure high;

Hail to you birds whose throats
Would number leaves by notes;
Hail to you shady bowers,
And you green field of flowers.

I send my greetings to the sky of morning that gives us bright clouds that make our day starts nice and joyful .I give my greetings to the birds who makes the leaves of the trees meaningful by assimilating them through their throats while contemplating the universe. This inter couple signalize the connection or uniformity of the birds to the leaves with the speaker.

Hail to you women fair,
That make a show so rare
In cloth as white as milk--
Be't calico or silk:
Good morning, Life--and all
Things glad and beautiful.

I convey my peace to women as a pure pretty creature who is able to make an exceptional show from whatever in where ever and with whomever. And all that goes with a clean intention and a pure heart as white milk witch doesn't care wither it is a living or none, human or a thing. (Be it calico or silk) therefore peace to all existence, come and let us be glad and beautiful.

A Plain Life

No idle gold -- since this fine sun, my friend,
Is no mean miser, but doth freely spend.

{Idle gold} stand for every single creature: the livings and none. Since this sun is so generous supporting the other companions with valuable things (light, heat and life) to man, animals, trees and grass (my friend) stands for the sameness and unity.

No precious stones -- since these green mornings show,
Without a charge, their pearls where're I go.

There is no a single being that can let things goes perfect only by himself. Every huge thing needs the smaller in one way or another for life easier and progressive. Nothing ever goes a lone we are all together. This is because the beautiful mornings comes out every day automatically giving their pearls everywhere were

No lifeless books -- since birds with their sweet tongues
Will read aloud to me their happier songs.

There is nothing useless ever; sine a book is to be made of litters not chapters at once. It is just like the birds fell their mind with sweet songs from the book of life and they come to read them to me making my life nice and lovely.

No painted scenes -- since clouds can change their skies
A hundred times a day to please my eyes.

Everything in this life moves and nothing fixed but the change itself. Then we cannot describe a single scenes as painted based on its particular color, because the sky covers itself by a new different clouds every day hundred times to please the human or the other beings.

No headstrong wine -- since, when I drink, the spring
Into my eager ears will softly sing.

Here the poet tries to discuss the question of good and evil he arguing that the storming wine is not totally bad, since it doesn't leads me to do bad things. Moreover it lets me relaxed; fine and happy to the extent that it brings a spring of good out of me. That spring give ears a nice, eager and soft singings.

No surplus clothes -- since every simple beast
Can teach me to be happy with the least.

Nothing in the world without purpose, even simplest things that at first sight may seem useless, in fact they are valuable and needed. Because they all come to gather to help each other and the teaches me to be happy at least.

From the Distance
We are others and the earth,
the living of the dead.
Remembering who we are,
we live in eternity;
any solitary act
is work of community.

In this stanza the author discuss the theme of the ego and the other (we are others) witch mean that we the man kind are all one. (...And the earth) stands for the none livings therefore we are all the same livings and none, human , animal or earth. We are the livings of the dead, means that we have come to this life as a continuation of dead people, our ancestors. The right now beings represent the seeds that cultivated from the very first man and women and even before. It is very significant to remind ourselves about our belonging that the present existence is not the beginning of the universe and it is also not the end because the life is eternity. And every single action by any single person or animal do refer to the community at the end of the day wither it is a good or a bad deed.

All times are one
if hearts delight
in work, if hands

Join the world right. The most significant things is not to focus on the difference between times, because the past has gone and it is no longer here and the future has not come yet, so it is also not here now. Therefore the delight and gladness are what we need to focus on at the mean times. So all the times are one we just need to put our hands together so as to understand ourselves and the world around us.

The wheel of eternity is turning
in time, its rhymes, austere,
at long intervals returning,
sing in the mind, not in the ear.

The movement of existence revolves through time .it works in systematic (rhymed) way which is very strict bear no in between at all. Moreover in its accurate way of working the wheel of eternity is rotating in long intervals. But this turning is not mainly in any other organ's sense but cogitativity, ideation and intellectualizing mind.

A man of faithful thought may feel
in light, among the beasts and fields,
the turning of the wheel.

A man is in his right mind is the one who is sincere to the place he belong to. He is that who believe hat we all Came from the same root and we all one. Only Oneness enables us to feel comfortable with the all things including beats and among the field.

Fall of the year:
at evening a frail mist
rose, glowing in the rain.
The dead and unborn drew near
the fire. A song, not mine,

stuttered in the flame.

Fall of the year: means that the end of the turning and returning. At evening means the end of drake time, moreover it is the end of the self-ignorance time. But still there is a frail mist of unawareness glowing in our blood, this is the reason behind which we still misunderstand the nature of the relation between the dead man the unborn ones. The fire used as a tool of purifying things it also used secure dead people form shapes , deeds ,thoughts and formation. (a song not mine) means that all what our ancestors thinks or do not be curses our life time or development would scuttle in the flame of the past experience of our forefathers .

The Gift of Gravity

All that passes descends,
and ascends again unseen
into the light: the river
coming down from sky
to hills, from hills to sea,
and carving as it moves,
to rise invisible,
gathered to light, to return
again. "The river's injury

is its shape." I've learned no more.

The title reflects the whole content of our poem. The poet considers the gravity that happens between god and the beings as a gift. The (all) used as a first word in the first line of the first stanza signifies the integration and unification of existence to god. All means that every single being would sooner or later vanish and every dead subsistent would be drooping to over tap again surreptitiously into a new entity. All the presences are one thing at

the end of the day, there is contiguity among the whole; the river gets its force from the sky which often fall on the hills that drop it on the sea in turn, and while that happening the hill crave to grow higher UN seen. When the water settled down some of it will evibrate to return again to the sky making new clouds. (The river's injury is its shape) means that the problem of the river is in its limitation that allows other things to share the falling rain with it. So I had learn more returning also to the speaker's knowledge limitation, then the river and the speaker [man} ignored the nature of their connection to the rest of universe ever.

We are what we are given
and what is taken away;
blessed be the name
of the giver and taker.
For everything that comes
is a gift, the meaning always
carried out of sight
to renew our whereabouts,
Always a starting place.

(We are what we are given and what is taken away...) Means that we represent the same thing before and after our death, there may be difference in the appearance of the newborn but basis is the same. Because the one who take is the one who take everything in this world is a gift from the one – that one .the misunderstanding of meaning of the indigenous connecting or unity of the beings to that one is the reason behind our hassles and wander therefore as fast we understand this relation we shall know our selves and will renew our where about ascending to the absolute

And every gift is perfect
in its beginning, for it
is “from above, and cometh down
from the Father of lights.”

Gravity is grace.

All that has come to us
has come as the river comes,
given in passing away.

We can say every given gift is perfect in its inception because it is from above coming down from the father of lights. The whole world in front of us is a gift and perfect one, this perfection comes from the wholeness of where it is belong.

All things that we enjoy are from Allah he is the giver and he is the father of light. This is because we are from god and we shall return to him in the end, that is why gravity is grace. Everything come to us come the same in which the rain and the river comes they come as gifts we don't help in making them and they give in the way they pass by.

And if our wickedness
destroys the watershed,
dissolves the beautiful field,
then I must grieve and learn
that I possess by loss
the earth I live upon
and stand in and am. The dark
and then the light will have it.

If my ignorance and ego made me see something other than unity to god unfortunately it means I shall sooner or later destroy the watershed. And once that happened the water shall be drowning everywhere.

The poet is saying that the whole beings must understand that they are one, they are the same with some surface differences then they need to keep together like that watershed otherwise they would be drowning a very long time. Misunderstanding the above point will complumayze everything and dissolve the beautiful field, watershed, underestimate animals and spoil man. So there would remain nothing other than grieve and we have no any other choice but know our oneness and it would be but why after all that lose!. (I boss by loss) means we are all one thing and we are the new version of old lost beings. Form the earth we come and to it we will go again, therefore it is me in some extent.(the dark and then the light will have it) indicates the shift from the ignorance of beings before the development of brain and its appearance into man.

I am newborn of pain
to love the new-shaped shore
where young cottonwoods
take hold and thrive in the wound,
kingfishers already nesting
in a hole in the sheared bank.

(I am a newborn of pain...) indicate the rebirth happens to any exist ant , our development from good to better is a newborn { pain } symbolizes the effort that every new valuable work takes . it says that I have come as a result of a huge effort ,due to that I love my self and the world around .

(New shaped shore) means we as beings are in our latest form that I like the more. It is where the youngsters are holding up and flourishes, cottonwoods

and kingfishers represent different levels on the stage of the being's and none beings progress .

Cottonwoods stands for vegetates and kingfisher stand for birds while the speaker who loves them is a person, the man lives on the ground, the cotton grows on the earth where the bank on which the kingfisher, s nest is. This means that these three corners the triangle spring from one basis and they still stand on.

Man

Cotton

Kingfisher

Root(god)

“What is left is what is”—

have learned no more. The shore

turns green under the songs

of the fires of the world's end,

and what is there to do?

Imagine what exists

so that it may shine

in thought light and day light,

lifted up in the mind.

The dark returns to light

in the kingfisher's blue and white

richly laid together.

(What is left is what is) the mentioned statement declare that the remains of sheared bank, is what is, or when the bank clipped only the valuable features would remain so the super substantiality and nothing else. This why we do need to learn more and more about natural things , ourselves and god as

Sufi says (he who knows himself , knows god). The living will get delightful and the beach get green by the fire of retching world, s end operation and knowing what is good to do and how to do it. Principally the world has no end, we just breach the end of our knowledge (imagine what exists so that it may shine...) means through imagination we can broaden and discover new awareness. All the things were once ideas in somebodies' mind and then come to be something real. ,, in daylight,, means in life time and ,, in thought light ,, means for the sake of enlightenment and civilization happens to mind ,, the dark returns to light..., says that : the unawareness that obscures us from seeing the world in its reality , the knowledge will transfer it into a clear stable one. All the seeming different things including those of the same figure like the blue and white of the kingfisher shall peacefully be the same and life together harmonically

He falls into flight
from the broken ground,
with strident outcry gathers
air under his wings.

In work of love, the body
forgets its weight. And once
again with love and singing
in mind, I come to what
must come to me, carried
as a dancer by a song.

This grace is gravity.

(He falls into flight from the broken ground...) signalizes the qualitative life that man gets after he acclimatizes himself with the surroundings. He settled down into the flight after a very long journey,, flight,, her stands for

mindedness and the „ broken ground,, stand for the conflict between conscious and subconscious minds, the split that obtain from his dealing with circumstantiates. „ with strident outcry gathers air under his wings „ this convey that man after the breakdown happens to him because of the fight with natural world around him. Then came to understand the relation between himself and that world. So his outcry for the unity with all living and non-living while conserving them a shelter, cooperation and safety. „ in work of love the body forgets its weight,, indicates the adaptation that happen to the beings when they love one another. By the work of love the body will lose its thickness, its opacity and gain friendliness and gentleness, therefore all this symbolizes moving towards animatism or one hood. By losing the out shape all the universe would seem alike and be together and the same because their immunity is one. Since the source of all beings is same once again the different things must come to unit themselves through love and singing in others, mind or by love and fraternally thinking, then this is the gift of gravity

Traveling at Home

Even in a country you know by heart
it's hard to go the same way twice.

The life of the going changes.

The chances change and make a new way.

Any tree or stone or bird
can be the bud of a new direction. The
natural correction is to make intent
of accident. To get back before dark
is the art of going.

The title (travelling at home) in close the evolution of the existence from the very first beginning to the now hence. Man has not wakeup to find himself in his present formation but it is a result of a long journey within him in both the fore shape and morals. The author says that nothing could be restated two ices then, even if you know yourself by heart is not well enough to insure and take a rest, you have to fight more in order to understand the world better, and this is because we are in a continuous progress and change. Everything in this life is changing even the coming and going out of it even our opportunities change so that they make their new path and fat. Every single thing make a difference: any tree, stone or bird can be a starting point of a totally new orientation, therefore the tree and the stone and birds are one or the same in some levels. (The natural correction) means the righteous understanding is to know that nothing comes by an accident but everything is intended we just need to understand it. That will help us return back to our realty recognizing that we the human and the other creatures are one at some grades, they are our proponents, ourselves in some levels. then we need to master the art of gong up by which we will stay relax happy and beautiful, in other words we need to meditate, and speculate deeper so as to go back our home before the dark of ignorance waste us totally ,our is the one the oneness is the end

Stylistic Analysis of Travelling at Home

Traveling at Home

Even in a country you know by heart

it's hard to go the same way twice.

The life of the going changes.

The chances change and make it a new way.

Any tree or stone or bird

*can be the bud of a new direction. The
natural correction is to make intent
of accident. To get back before dark
is the art of going.*

All the verbs which are marked for tense (finite verbs) are in the present tense. So we have present simple verbs such as 'living ' [1], 'is' [9] and 'arrives' [48] and present progressive forms such as 'are The dead and unborn drew near' [9/8/7] and ('t-r-a-v-e-l-i-n-g'). [1/9]. In addition to helping to establish the sense of immediacy, the progressive present participles (Traveling at Home) indicate the ongoing (' *going changes*') nature of the actions. This contributes to the idea of the inevitability of

The chances change and make it a new way.

Traveling at Home opens with “A Walk Down Camp Branch,” an essay in which the author reveals his special sensitivity to nature and his rural Kentucky community. Next are poems from 1957 to 1982 in which Berry establishes his enduring themes—the contemplation of the individual’s place within community and the interdependence of all things. In conclusion is a group of the Sabbath poems in which the poet speaks with reverence and humility of the pains and joys of relationships with the land, with family, and with passing generations.

Originally published as a limited edition in 1988, Traveling at Home is one of the most beautiful presentations of this writer's works

The first line: consists of seven words

The second line: consists of seven words

Third line: five words

Fourth line:

Three words

Fifth line: consists of six words

Sixth line: consists of seven words

Seventh line: Five words

Eighth line: five words

The ninth line: consists of three words

The whole poem consists of nine lines

The number of words in the poem is eight and four

4.4 RESLUT

Throughout their six selected pomes both the tow poets under the study have uses some specific literary devices to express what is miscalled their love to nature, namely these figures of speech are: personification, metaphor and paradox. However when we put the pomes under the deconstructive, analytical and reader response theories to read and reread these particular poems we found that what our poets and some critics called love of nature is in fact unity with nature or pantheism. Then when Wendell berry said in the lines one and two of the first stanza of his poem from the distance (we are others and earth, the living of dead ...) he should not actually meant we the people are the other people. Deconstructing the text we can say that (we) mean all human (others) mean god and the rest livings and none livings generally, so this exactly what pantheism means it goes like this: pan = all ; theos (theism) = god. It is the world view which understands there to an intimate connection or outright identification of god and all there is: god is all; all is god. Geisler and Watkins (a appendix p.290).

Same arguments are to be applied to the work of our other poet William hennery Davies on his pome a greeting line two to five of the first stanza that says: (good morning life and.. all things glad and beautiful) he also added

in the fifth line the same stanza (..The sun is my great friend...) life and all state that there is something bigger and further than life called (all) it includes life , livings and everything , this must be god and nothing else . The poet used personification as a tool by which he can feel the natural gap between the man and the sun. By saying the sun is my great friend the speaker gives the sun human quality that is because a normal friend must be from the same kind let alone a great one. The word great here is used to indicate the degree of unity and sameness of all to the all and this is what called pantheism.

Again Wendell berry used metaphor as literary technique to send the meaning of pantheism in lines from six to ten of stanza two of the poem from the distance he said (all times are one if hearts delight in work, if hands join the world right...) here our poet made the three time dividers morning ,day and night or past ,present and future as one by using the tool of metaphor. the heart here stands for god as the highest or the most important part of a same or a one body and the hand represent human , they are the tool that enables man to exchange things with the other livings and none livings. It symbolizes human because they are the stage between other things, world and god. So since the time is one hearts, hands and world within it must be one. Berry he speaks the presence of history and future in the present. He takes up the season of spring which symbolises the time of fertility and blossoming to show the interconnectedness of times. The present life is dependent on the spring of the yesteryear; which in turn paves the way for future life. The poet makes a mention of his farming and the description of various chores of farmers ensues; which they will exchange to the posterity of farming folk. So, the historicity and futurity are present in the present context, though may not be wholly apparent. This

interconnectedness is a predominant theme in Eco criticism, which essentially questions the veracity of the conception of anthropocentrism.

Also berry discusses the same themes in his poem traveling at home, its title says everything be itself. According to the oxford dictionary the word travelling : is the act of going from one place to another based on the above definition there must be moving from one place to another to say that someone has traveled . But berry used metaphor to embody the meaning of pantheism within the poem's title, he demonstrates the view of pantheism that say {god is everywhere and in everything, that is all pervasive and immanent, rather than omnipresent and transcendent. God is in the university and indeed in everything, and everything is part of god. } a scientific model of pantheism. Therefore traveling at home means the work of one within his own self to explore more truth and readapt his scattered structure.

In the fourth line of the second stanza of his poem seeking beauty William Davies said: (A chaffinch laughs in his melodious voice ...) he personified A chaffinch by making it laughs. Connecting the title of the poem seeking beauty with the laughing of the A chaffinch bird to give it human quality, is in fact trying to picture that bird as some who is looking for the truth, because beauty is truth and looking for this is looking for that, as john Keats said: beauty is truth, truth is beauty; that is all ye know on earth and all ye need to know. so according to pantheism most beautiful truth ever is to know that all is one and one is all which let everything a same and alike with anything else. Wendell berry used metaphor in line 11 stanza three of the poem from the distance to describe eternity as something that has wheel, while it is the aggregate of all what is there. (The wheel of eternity is turning in time) means that beings of different times in different places are

thematically related to all in any time and everywhere .then according to encyclopedia of philosophy pantheism may be understood positively as the view that god is identical to cosmos ,the view that there exist nothing which is out of god ,or else negatively as the rejection of any view that considers god as distinct from the universe , so eternity starts from god and end within him and that pantheism .

In his a greeting Davies again used metaphor as a technical tool to uncover the concept of pantheism. In the first, second and fifth lines of the second stanza he send three types of greetings to three different

Beings:

Hail to the morning sky ...

Hail to you birds...

Hail to you shady bowers...

In the above lines Davies presents the pantheism as a question of relative identity or identity -in –difference, by which it is possible to maintain that god and cosmos are simultaneously both identical and different. Hail to the morning sky, indicate the first being that ever come to be and that greeting is given to it as an individual figure, single sky with specific personal identity. Hail to you birds stands for all birds as collective identity, however if we put to gather the morning sky with the birds we shall grasp a flock of birds somewhere singing in the morning while they are flying. Therefore the morning sky makes them happy, as a result they let others happier, this is what people called relative identity. The third greeting is send to the shady bowers- the shelter- it symbolizes home it is the place where all have their rest and comfort. William Davies by the means of personification presents the morning sky as a person that can receive greetings and send them back he also0 dealt with the birds and shady bowers as if they were people or

human beings . The text is written with diction that a great majority of readers will have the ability to comprehend. It has a convincing tone that is assertive and persuasive throughout, thus holding the foundation of the essay together. There are clear and logical transitions between the different parts of the text, and... One illustration of comparison is where he compares humans to other creatures. With this correlation, Berry comes to the conclusion that humans have an animal impulse like all other creatures, 'But unlike other creatures, humans must make a choice as to the kind and scale of the difference they make.' With this method of persuasion, Berry's intention is to emphasize and underline the contrasts between humans and other creatures thus convincing the reader that his statement is significant. Berry makes use of the method once again when he presents the readers with two examples from Gary Nabhan's book : The Desert Smells Like Rain and compares them to persuade the readers of a statement that he previously had made saying that 'nature and human culture, wildness and domesticity, are not opposed. The Gift of Gravity: Selected Poems, 1968-2000

A plain life poem by Davies from its title we can understand that the poem is calling for clear, happy and valuable life or a plain life. In the first line of the first stanza he used personification to express speaker's relation to the sun, he said: (no idle gold ... since this fine Sun. my friend...) it means that nothing is useless even this sun is useful to me and it gives me a lot, it is my friend. He also said (no painted scenes... since clouds can change their skies ...) here he personified the clouds by giving them the ability to change their skies... No painted scenes means, nothing is steady that everything is changeable including the colour of the sky. Pantheism conception is widely discussed by Wendell berry in the third line of his poem the gift of gravity. Said: ,, the river coming down from the sky to hills from hills to sea, and

craving as it moves, to rise invisible...,, in the first line of the poem berry gave the river human characteristics he pictured it as it was a person who went up to the sky and is coming down and by the time he was coming across the hills he visited the sea, throughout all that long journey he ascend unseen. All this going up and down of the river which is meant to represent water that is considered as the life blood clarifies the interconnection of the above mentioned things; sky ,hill, river and the sea to the invisible other things everywhere, then all is interconnected with everyone and everything.

In the gift of gravity line 32 berry used tactic of paradox to portray pantheism about that he said: ,, that I possess by loss...,, in fact no one can possess by loss because losing is downwards while possessing is upwards. But because pantheism considers all is one and one is all (god) and as there is nothing comes from nothing it is also every missing thing goes to someone or something somewhere else. He mentioned again in lines 58-59 ,, in work of love, the body forgets its weight ,, he dealt with the body as it was a complete human that is able to remember and forget things. Forgets it weight means it make up rhymes, fresh, human ate and more spiritual.

In lines 20-24 of the same poem, berry used metaphor to declare his pantheistic attitude he said: ,, and every gift is perfect in its beginning , for it is from the father of light... ,, the father of light here is used to stand for god but based on pantheism god is all , then every single being gives light in one corner or another. All is the father of light that is every gift is perfect or every work anywhere by every being is significant and needed the same as any other work. He also said in lines 28-29 ,, and if our wickedness destroys the water shed ,, presenting the issue of good and evil in relation to pantheism reduce the chance of an evil to work as a purely satanic because

even the deeds which seems bad they are in a way or another lead to good ones.

4.5 Verification of the hypothesis:

First hypothesis

1. William Davies and Wendell Berry had differentiated between nature and its manifestations.

The below verses both of the two poets made clear differences between and its external manifestation, and this transfiguration is what gives nature its liveliness. Concerning Berry the unseen descendants and the invisible rising are the essence by which nature grew and flourished. On the other hand in Davie's a greeting the speaker said hi to the sky, clouds, bowers and the flowers one by one reflectively manifested on one another sequentially. So that the manifestation is what makes all mentioned above different factors as one thing in the end.

Some verses from berry's „the gift of gravity,,:

All that passes descends,
And ascends again unseen
Into the light the river
Coming down from sky
To hills, from hills to sea,
And craving as it moves,
To rise invisible...

Some lines from (a greeting) by Davies:

Hail to the morning sky,
Which bright clouds measure high,

Hail to you shady bowers,
And you green field of flowers.

The second hypothesis:

The differences between nature and man in the poetry of these two poets are in degree rather than the basis.

The following verses of poetry from the (seeking beauty) by William Davies and (from the distance) by Wendell berry emphasizes the assumption that the apparent difference between man and nature is just like that of a foot and head of one creature or that between a child and a grown person they differ in degree only but they are one. (A man of faithful thought...) is a wise human (feel in light, among the beats and fields) is to be acclimatized and in harmony with the natural world. The cheer out azure heavens and green earth that the speaker ,, human,, drink and drink and thirst the more he sees, affirms the unity of human with nature .

Lines from berry's poems;

A man of faithful thought may feel
In light, among the beats and fields,
The turning of the wheel....

Lines from Davie's poems;

The cup of cheer that beauty draws for me
Out of those azure heavens and this green earth
I drink and drink, and thirst the more I see

Hypothesis three:

Pantheism presented in the work of William and Berry is an ontological one. The assumption of the third hypothesis which says that pantheism of the two poets is an ontological one is obviously presented in the below lines from two different poems of Davies and Berry: seeking beauty and traveling at home. By ontological the researcher meant the philosophy of being or science of being as encyclopedia defined it. (A m young or old as I love more or less)(My life's a cheat, let death end my distress) this assured the ontological attitude of Davies. His philosophy of life says that love is the only thing can let us remain young. He is extremely frank about that philosophy that on is either to get a lovely life or it is better die.

Lines from Davie's [seeking beauty]:

As long as I love Beauty I am young,
Am young or old I love more or less;
When beauty is not heeded or seems tale,
My life's a cheat, let death end my distress

Lines from Berry's [traveling at home]:

Even in a country you know by heart
It's hard to go the same way twice.
The life of going changes.
The chances change and make anew way.

Hypothesis four:

Pantheism presented in our poet's projects is directly related to the question of identity.

The question of identity is one of most significance factors in the process of maintaining creativity and progress in both the spiritual and physical scales.

Identity is person's sense of self, established by their unique characteristics, affiliations, and social roles. Moreover identity has continuity, as one feels to be the same person over time despite many changes in their circumstances. Erikson,1956. By identity here we exactly mean what remain with an entity after that continuous change, it is the collective identity, the soul that connects everything to anything as it is showing below:

No painted scenes ...since clouds can

Change their skies...

We are others and the earth,

The living of the dead.

Remembering who we are,

We live in eternity...5.

Hypothesis five:

William Henry and Wendell Berry had discussed pantheism not theism in their poems.

There is a big difference between atheism and pantheism, that the first means disbelieve in god, there is no god at all , on the contrary pantheism means all is god . Believing that there is a giver and taker and call him blessed as it is mentioned in the below verses means that you confess the existence of god.

Lines from berry's the gift if gravity;

We are what we are given

And taken away;

Blessed be the name

Of the giver and taker.

CHAPTER FIVE
MAIN FINDINGS, CONCLUSION,
RECOMMENDATION AND SUGGESTION FOR
FURTHER STUDIES

CHAPTER FIVE

MAIN FINDINGS, CONCLUSION, RECOMMENDATION AND SUGGESTION FOR FURTHER STUDIES

5.0 Introduction

In this chapter will reverse a summary for the study, the main findings, conclusion, recommendation and suggestion for further studies. Furthermore we are going to reverse the objectives, statement of the problem, hypothesis, methodology and significance of the study.

5.1 Summary

This study observed the disregard towards the work the two poets William hennery Davies and Wendell Erdman berry, despite their rich writings in the field of literature generally. Therefore the researcher collected some materials about their poem and presented them as previous studies done by some other researcher on pantheism issue about other poets like William word worth. But concerning the two poets under the investigation there is no related study at all .The qualitative method is used as a tool through which the study objectives were achieved. An analytical discussion was held throughout chapter four deconstructing some text of the chosen poems that selected from these both poets' projects. Finding out the core of the relation of man with nature and god, stating that their relation is more than what they call loves of nature furthermore they are one thing in fact.

5.2 Main findings:

- 1- There is an implicit difference between nature and its manifestation in the poetry of William hennery and Wendell berry, and that manifestation incorporates the unity of all entities.
- 2- There is no super substantial difference between human and nature of the two poets and the superficial disparity that we see is only difference of degree.
- 3- The relationship of the two poets to nature overrun love of nature, it is an interfriction with nature and unity of the existence.
- 4- William Davies and Wendell berry presented the issue of identity as a preface to the absolute unity that is pantheism.
- 5- The two poets: berry and Davies converse in their poetry is deeply pantheism rather than atheism.

5.3 Conclusion:

In conclusion, we say the work of art produced by the two poets: William hennery Davies and Wendell berry is a great job everybody need to know them. I consider them from the pioneers reflecting pantheism in the field of literature particularly poetry. Throughout the study it is clear the poets had discussed pantheism not atheism. We have implicitly combined the theory arts for art's sake and art for life's sake to externalize what we called the beauty of meaning that considers arts and life as one thing, just two words for the same meaning. The significance of this study emerges from the importance of the concept of pantheism itself which is represented in the critical need of universal peace. The study declared that the best way to have a nice, joyful and valuable life is to make peace among all entities and the best and easier means for that is

through art, certainly that hold pantheistic content. The research discussed the type of the relation between man and nature to god , reflecting that there is no essential difference between all of them and that the seeming Variety is like that of organs of a same body , everyone does a particular function though they are all belong to that one united body.

5.4 Recommendations:

The investigation revealed that pantheism had dominated the poetry of William Davies and Wendell berry. On this basis, the researcher recommended the higher institutions and universities to open wide the door and encourage students to read, discuss and do researchers on pantheism with reference to these two poet's projects. The researcher also recommends the student to think freely, away from stereotype while they study pantheism, and look at it as an artistic space and not more.

5.5 Suggestions for further studies:

The study views the following suggestions

- 1- The artistic features of pantheism in the poetry of William henry Davies.
- 2- The manifestation of pantheism in Wendell berry's novel the memory of old jack.
- 3- The danger of racism in Wendell berry's the hidden wound.

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APPENDIX

APPENDIX ONE

From the Distance

Wendell Berry

We are others and the earth,
the living of the dead.

Remembering who we are,
we live in eternity;
any solitary act
is work of community.

All times are one
if heart delight in work, if hands
join the world right.

The wheel of eternity is turning
in time, its rhymes, austere,
at long intervals returning,
sing in the mind, not in the ear.

A man of faithful thought may feel
in light, among the beasts and fields,
the turning of the wheel.

Fall of the year:
at evening a frail mist
rose, glowing in the rain.

The dead and unborn drew near
the fire. A song, not mine,
stuttered in the flame.

APPENDIX TWO

The Gift of Gravity: Selected Poems, 1968-2000 by Wendell Berry

All that passes descends,
and ascends again unseen
into the light: the river
coming down from sky
to hills, from hills to sea,
and carving as it moves,
to rise invisible,
gathered to light, to return
again. "The river's injury
is its shape." I've learned no more.

We are what we are given
and what is taken away;
blessed be the name
of the giver and taker.

For everything that comes
is a gift, the meaning always
carried out of sight
to renew our whereabouts,
always a starting place.
And every gift is perfect
in its beginning, for it
is "from above, and cometh down
from the Father of lights."

Gravity is grace.

APPENDIX THREE

Traveling at Home

by Wendell Berry

Even in a country you know by heart
it's hard to go the same way twice.

The life of the going changes.

The chances change and make a new way.

Any tree or stone or bird
can be the bud of a new direction. The
natural correction is to make intent
of accident. To get back before dark
is the art of going.

APPENDIX FOUR

A Greeting

Good morning, Life--and all
Things glad and beautiful.
My pockets nothing hold,
But he that owns the gold,
The Sun, is my great friend--
His spending has no end.
Hail to the morning sky,
Which bright clouds measure high;
Hail to you birds whose throats
Would number leaves by notes;
Hail to you shady bowers,
And you green field of flowers.
Hail to you women fair,
That make a show so rare
In cloth as white as milk--
Be't calico or silk:
Good morning, Life--and all
Things glad and beautiful.

William Henry Davies

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APPENDIX FIVE

A Plain Life

No idle gold -- since this fine sun, my friend,

Is no mean miser, but doth freely spend.

No precious stones -- since these green mornings show,

Without a charge, their pearls where'er I go.

No lifeless books -- since birds with their sweet tongues

Will read aloud to me their happier songs.

No painted scenes -- since clouds can change their skies

A hundred times a day to please my eyes.

No headstrong wine -- since, when I drink, the spring

Into my eager ears will softly sing.

No surplus clothes -- since every simple beast

Can teach me to be happy with the least.

William Henry Davies

APPENDIX SIX

Seeking Beauty

Cold winds can never freeze, nor thunder sour
The cup of cheer that Beauty draws for me
Out of those Azure heavens and this green earth --
I drink and drink, and thirst the more I see.
To see the dewdrops thrill the blades of grass,
Makes my whole body shake; for here's my choice
Of either sun or shade, and both are green --
A Chaffinch laughs in his melodious voice.
The banks are stormed by Speedwell, that blue flower
So like a little heaven with one star out;
I see an amber lake of buttercups,
And Hawthorn foams the hedges round about.
The old Oak tree looks now so green and young,
That even swallows perch awhile and sing:
This is that time of year, so sweet and warm,
When bats wait not for stars ere they take wing.
As long as I love Beauty I am young,
Am young or old as I love more or less;
When Beauty is not heeded or seems stale,
My life's a cheat, let Death end my distress.
William Henry Davies