

The Spiritual Path of Love in Ibn al-'Arabi and Rumi

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The Spiritual Path of Love in Ibn al-'Arabi and Rumi

The paths whereby Muslims approach God can be classified under three broad headings: knowledge, activity, and love. In one respect, knowledge precedes the other two paths, because Islam, in contrast to certain other religions, places primary stress on understanding the nature of things. It is sufficient to remember that Islam begins with a statement or a “witnessing” (*shahada*) which, for Muslims, is a self-evident fact, not a belief: “There is no god but God,” or, in other words, “There is nothing truly real but the absolutely Real.”¹ In another respect, activity takes pride of place, because knowledge tends to become the domain of a relatively small number of people, while all Muslims without exception are expected to observe the “Shariah.” This is the name given to the detailed guidelines for activity as set down in the message brought from God by Muhammad—that is, the Koran—as well as in Muhammad’s “Sunna,” his custom or wont, or the way in which he put the Koranic message into practice. As for love, the later tradition sees it both as God’s underlying motivation for creating the universe and as the internal human response to God’s love for creation. By following the path of love, human beings complete God’s creative act.

Although the Islamic tradition recognizes that God can be approached through knowledge, activity, and love, it rarely considers the three paths as separate from each other. Islamic thinking is fundamentally unitary and unitive. Certain authorities and schools may stress one of these approaches over the other two, but, by and large, they take all three into account. Hence, by speaking here about the “path of love in Ibn al-'Arabi and Rumi,” I do not mean to suggest that these two authors neglected the paths of knowledge or activity. Indeed, in the case of Ibn al-'Arabi, one can make a strong case for giving knowledge priority over the other two paths.

For the most part, love is not stressed in early expressions of Islamic spirituality. However, the Koran speaks of love in a number of key verses that make clear its fundamental role. For example, God addresses Muhammad in the Koran with the words, “Say [to the people]: ‘If you love God, follow me, and God will love you’” (3:31). In other words, those who love God must recognize the Koran as God’s message and follow its practical and active

embodiment provided by Muhammad's example. Thereby they will demonstrate their love for God, and God in turn will love them.

But all lovers in Islamic history have recognized that the primary motive power that brings about love between God and human beings is not human love, but divine love, or the grace that God gives by which people are able to love him. Hence the authorities read the following Koranic verse as establishing the basic hierarchy of love: "He loves them, and they love Him" (5:54). First God loves human beings, then human beings love God.

Early expressions of Islamic spirituality, whether or not love is stressed, tend to take the form of prayers and supplications or pithy sayings.² But from the eleventh to the thirteenth centuries—the fifth to the seventh Islamic centuries—a number of extremely important authors appear who map out a detailed spiritual psychology of love. The famous Muhammad al-Ghazali (d. A.H. 505/A.D. 1111) sometimes writes about human and divine love, but his less well-known brother, Ahmad Ghazali (d. 520/1126), devotes most of his relatively short Persian work, *Sawanih*, to love as the underlying, unitive reality of the soul, and this work then provides inspiration for dozens of later treatises in Persian and other Islamic languages.³ Ahmad's disciple 'Ayn al-Qudat Hamadani (d. 525/1131) plays an important role in formulating a psychology and metaphysics of love. Perhaps most profound and original in approach—in a period of many great masters—was Ahmad Sam'ani (d. 534/1140), even though he has remained almost completely unknown to modern scholars. The recent publication of his 600-page Persian commentary on the divine names has shown that he ranks with the greatest authorities of Islamic history in the exposition of love's mysteries.⁴

Ibn al-'Arabi and Rumi can be considered the greatest masters of the tradition of writing on divine and human love. Ibn al-'Arabi, who wrote prolifically in Arabic, is Islam's foremost mystical theologian and philosopher.⁵ He composed more than 500 prose works, some of them of enormous length, along with tens of thousands of verses of poetry. He was born in Murcia in present-day Spain and died in Damascus in 638/1240. His younger contemporary, Jala al-Din Rumi, was born in Balkh in present-day Afghanistan and moved in his youth to Konya (now in Turkey), where he died in 672/1273.⁶ He composed about 65,000 verses of breathtaking Persian poetry along with a number of short prose works. The Persianate world, from Turkey to India, looks back on Rumi as the greatest spiritual poet of history, just as the whole Islamic world considers Ibn al-'Arabi the greatest theoretician of Sufism, that is, the mystical and spiritual dimension of Islam.⁷

Ibn al-'Arabi and Rumi belong to two different currents of Islamic spirituality. Each in his own way marks the high point of a tradition. Most formulations of Islamic spiritual teachings after them are guided by their writ-

ings. One can differentiate the perspectives of the two authors in many ways, but one can also look at the common elements, an especially easy task when considering the question of love.⁸ In what follows, I will illustrate how Ibn al-‘Arabi explains certain dimensions of love’s reality and, at the same time, offer a few appropriate examples of Rumi’s poetical expressions of the same or similar themes.

Love’s Creativity

Love cannot be defined, though its effects and consequences can be described. On this point Ibn al-‘Arabi the theoretician and Rumi the poet agree completely:

Love has no definition through which its essence can be known. Rather, it is given descriptive and verbal definitions, nothing more. He who defines love has not known it, he who has not tasted it by drinking it down has not known it, and he who says that he has been quenched by it has not known it, for love is drinking without quenching. (*Futuhat* II 111.2; cf. II 325.10)

Someone asked, “What is loverhood?”

I replied, “Don’t ask about these meanings—
“When you become like me, you’ll know;
When it calls you, you’ll tell its tale.” (*Diwan* 29050–51)

In the broadest sense, love can be called the motive force for God’s creativity. According to a famous saying attributed to Muhammad, the prophet David asked God, “Why did you create the world?” God replied, “I was a hidden treasure and I loved to be known. Hence I created the creatures that I might be known.” In one of his many commentaries on this saying, Ibn al-‘Arabi tells us that the kind of knowledge that God loved to achieve through creation was originated in time, since God already knew himself and all things in eternity:

God “loved to be known.” In accordance with love for the things, he turned his desire toward them while they were in the state of nonexistence. They were the root [of creation] through the preparedness of their possibility. He said to them, “Be!”, and they came to be, that he might be known by every sort of knowledge. Knowledge originated in time as yet had no object, since the one who knows by means of it was not yet qualified by existence.⁹

In another passage, Ibn al-‘Arabi explains the meaning of God’s love to be known while commenting on the Koranic verse, “And He is with you wher-

ever you are” (57:4). Love is a name given to God’s attribute of never letting the creatures out of his sight and always being concerned for their welfare:

God’s love for the creatures is attributed to them in relation to their being. He is with them wherever they are, whether they exist [in the cosmos] or not. Just as he is with them in the state of their existence, so also he is with them in the state of their nonexistence, since they are objects of his knowledge. He witnesses them and he loves them for all eternity, because no property comes over him that he did not already possess. On the contrary, he always loves his creatures, just as he always knows them. His words, “I loved to be known,” give us knowledge of the situation as it is in itself. . . .

Though this world is finite, the things engendered within it are ever new, and their engendering has no end, since the possibilities have no end. The possible things never had a beginning with God, just as their endlessness is fixed and necessary with God. His Being has no beginning, so his love for his servants has no beginning. (*Futuhat* II 329)

Rumi often alludes to the Hidden Treasure. He points out that human beings must imitate God because of the treasures of divine potentiality that are concealed within their selves:

God created the universe for manifestation,
lest the treasure of wisdom stay hidden.
He said, “I was a hidden treasure.” Listen!
Lose not your substance! Make yourself manifest!¹⁰

In one of his prose works, Rumi explains the significance of the Hidden Treasure in some detail:

God says, “I was a hidden treasure and I loved to be known.” In other words, “I created the whole cosmos, and the goal in all of it was to make myself manifest, sometimes through gentleness and sometimes through severity.” God is not the kind of king for whom a single herald would be sufficient. Were all the atoms of the universe his heralds, they would fall short and be incapable of making him known.¹¹

Rumi epitomizes the idea of God’s creative love by comparing the world to a mirror in which the beauty of love is displayed:

God said to love, “Were it not for your beauty,
would I concern myself with the mirror of existence? (*Diwan* 26108)

Rumi frequently points to love as the fundamental motive for creation by commenting on a divine saying addressed to Muhammad: “But for thee, I

would not have created the heavenly spheres.” Here the Prophet—who represents the perfection of the human state—is pictured as the ultimate goal of creation, since only through human beings, created in God’s image, is a full and complete knowledge of God made possible on the created level. Through them alone can the Hidden Treasure be completely known:

Love makes the ocean a boiling pot,
love grinds down mountains to sand.
Love splits the heavens with a hundred splittings,
love shakes the earth with its outbursts.
Pure love was paired with Muhammad,
for its sake God said to him, “But for thee . . .”:
“Were it not for pure love,
why would I create the spheres?
I raised the celestial wheel on high
so that you might grasp love’s exalted rank.”
(*Mathnawi* V 2735–37, 39–40)

Love for the True Beloved

God created the world through love, so love brings about separation, distinction, and multiplicity. It is the origin of all movement and change. Within the created order, love keeps the universe in a constant state of transformation and flux, and because of love, the world subsists. As Rumi puts it,

The creatures are set in motion by love,
love by eternity without beginning.
The wind dances because of the spheres,
the trees because of the wind. (*Diwan* 26108)
God’s wisdom through his destiny and decree
made us lovers of one another.
That foreordainment paired all parts of the world
and set each of them in love with its mate. . . .
The female inclines towards the male
so that each may perfect the other’s work.
God placed desire within man and woman
so the world might subsist through their union.
(*Mathnawi* III 4400–01, 14–15)

Ibn al-‘Arabi explains that all creaturely love derives from divine love:

The Prophet said, “God is beautiful and he loves beauty.” . . . Hence God is described as one who loves beauty, and he loves the cosmos, because there is nothing more beautiful than the cosmos. At the same time God is beautiful, while beauty is intrinsically lovable. So the whole cosmos loves God. The beauty

of God's handiwork permeates his creation, while the cosmos is the place where he becomes manifest. Therefore the love of the different parts of the cosmos for each other derives from God's love for himself. (*Futuhat* II 114.8)

Love's motivating force does not cease with the externalization and maintenance of the cosmos, since the knowledge desired by God in "loving to be known" has not yet been fully achieved. It is not sufficient for the cosmos merely to exist. Although its existence means that the jewels of the Hidden Treasure have become manifest as creatures, most of them do not recognize themselves for what they are, nor do they understand that their own loves and desires reflect God's love. In order for creation to achieve its purpose, human beings must come to know that all creatures are nothing but God's self-manifestation. They must see themselves and all things in the divine context and recognize God in and through the created world. Hence, just as love brings about separation—the creation of the cosmos—so also it brings about union, or the return of the cosmos to its proper place in God.

In short, all love is set in motion by God and directed toward him. All love is at root God's own love to become manifest and be known. In the last analysis, God alone is lover and beloved. This is precisely the meaning of the declaration of divine unity: "There is no god but God." In other words, "There is no reality but the ultimate Reality," and every lesser reality is rooted in God's unique Reality. Love, wherever it is found, manifests divine love, the mother of all love. "There is no god but God" means that "There is no love but God's." Hence, as Ibn al-'Arabi puts it, "None loves god but God" (*Futuhat* II 113.2), and "There is no lover and no beloved but God" (*Futuhat* II 114.14). Ibn al-'Arabi tells us that lovers understand this when they reach the point of seeing God in everything that exists:

The lover sees that he sees God only through God, not through himself, and that he loves God only through God, not through himself. It is God who loves himself—it is not the lover who loves him. The lover looks at him in every existent thing by means of him. Hence the lover knows that none loves him but he. God is lover and beloved, seeker and sought. (*Futuhat* II 331.17)

Rumi provides many parallel accounts of the vision of God's love in all things. But in keeping with his perspective, which is orientated more toward practice than theory, he constantly reminds his readers of the relevance of his discussions to their own situation:

Lovers must seek the Beloved,
running on face and head like a flood to his stream.

He himself does the seeking, and we are like shadows.
 All our speaking is the Beloved's words.
 Sometimes we rejoice like water in his river,
 sometimes we are bound like water in his jug.
 At times we boil like carrots in a pot—through thought
 he skims off the foam: "Such is the Friend's nature."
 His mouth to our ear, he whispers,
 so our soul may at once take on his fragrance.
 He comes like the spirit's spirit, leaving no escape—
 never have I seen a spirit as his enemy.
 He will melt you with softness, making you frail as a hair—
 but you would not take the two worlds for a hair of his.
 We sit with the Beloved saying, "Beloved, where [*ku*] are you?"
 Drunk, we coo [*ku*] in the Beloved's lane. (*Diwan* 4650–57)

Ibn al-'Arabi and especially Rumi constantly remind their readers that love for any creaturely thing can only be love for God. But people are veiled by their ignorance from perceiving the true object of their love. Ibn al-'Arabi writes,

None but God is loved in the existent things. It is he who is manifest within every beloved to the eye of every lover—and there is no existent thing that is not a lover. The cosmos is all lover and beloved, and all of it goes back to him. . . . Although no lover loves any but his own Creator, the lover is veiled from him by the love for Zaynab, Su'ad, Hind, Layla, this world, money, position, and everything loved in the world. Poets exhaust their words writing about all these existing things without knowing, but the knowers never hear a verse, a riddle, a panegyric, or a love poem that is not about God, hidden beyond the veil of forms. (*Futuhat* II 326.19)

Rumi expresses the same ideas with these words:

All the hopes, desires, loves, and affections that people have for different things—father, mother, friends, the heavens, the earth, gardens, palaces, sciences, works, food, drink—all these are desires for God, and these things are veils. When people leave this world and see the eternal King without these veils, then they will know that all these were veils and coverings and that the object of their desire was in reality that One Thing. All their difficulties will be solved, all the questions and perplexities that they had in their hearts will be answered. They will see all things face to face. (*Fihi mafih* 35; cf. Arberry, *Discourses* 46)

All love is in truth love for God. Love is good since it is divine, but it remains a deceptive veil so long as lovers do not recognize its true object. This is one of Rumi's favorite themes:

Love is an attribute of God in his independence –
 love for anything else derives from him.
 The beauty of the others is gold-plated:
 outwardly it is light, inwardly smoke.
 When the light goes and the smoke appears,
 derivative love turns cold.
 The beauty returns to its source;
 there remains a corpse – putrid, disgraced, ugly.
 The moonlight goes back to the moon,
 the moon's reflection leaves the dark wall. . . .
 But those who have eyes love the mine of gold.
 Each day their love increases,
 Since the mine has no partner in its goldness –
 Hail, O Mine of Gold! In you there is no doubt.
(*Mathnawi* VI 971–975, 79–80)

Love is an ever-present reality, but in ordinary circumstances it tends to be dispersed and wasted because people fall in love with the Beloved's reflections. Here we come back to the centrality of knowledge. Even though Rumi devotes all his works to love, he frequently reminds us that true love depends upon discernment. The lover must be able to distinguish gold from gold-plate:

Love makes the bitter sweet,
 love turns copper to gold,
 Love makes dregs into pure wine,
 love turns pain into healing.
 Love brings the dead to life,
 love makes the king a slave.
 But this love results from knowledge.
 When did a fool ever sit on this throne?
 How can faulty knowledge give birth to love?
 It gives birth to love, but love for a dead thing.
 When it sees its object's color in the thing,
 it hears the beloved's voice in a decoy.
 Faulty knowledge has no discrimination –
 it thinks that lightning is the sun.
(*Mathnawi* II 1529–35)

In short, love for God grows up out of the basic declaration of faith, the assertion of God's unique reality: "There is no god but God." Since love is a divine attribute, it follows that "There is no true lover and no true beloved but God." Once the lovers clarify their vision of things and open the eye of their insight, they see things as they truly are. Then their love is complete, since they live in the joy of experiencing their own union with the object of their love. As Rumi puts it,

The joy and heartache of lovers is he,
 their wages and salary for service is he.
 If they were to contemplate other than the Beloved,
 how could that be love? That would be an idle fancy.
 Love is that flame which, when it blazes up,
 burns away all except the everlasting Beloved.
 With the sword of "no god" love slays "other than God."
 Look carefully: After "no god" what remains?
 There remains "but God," the rest has gone.
 Hail, O great love, burning away all others!
 It is he alone who is first and last,
 all else grows up from the eye that sees double.
 (Mathnawi V 586-591)

The Religion of Love

It is unfair to Rumi to try to systematize his ecstatic vision of love. The only real way to appreciate his teachings is to savor his poetry, though, of course, English translations can never be anything but pale imitations of the original. Nevertheless, let me offer in conclusion three of his *ghazals* or love poems to suggest some of the ways in which he expresses the mysteries of love. No attempt will be made, however, to explain the images and allusions.¹² Nor will I try to prove that Rumi is talking about the divine Beloved rather than a human beloved (the ambiguity is increased in Persian because pronouns have no gender). From within the perspective of an Ibn al-'Arabi or a Rumi, this question does not arise. Proof enough is provided by the declaration of faith: "There is no beloved but God." As Ibn al-'Arabi puts it in a passage already quoted, "The knowers never hear a verse, a riddle, a panegyric, or a love poem that is not about God, hidden beyond the veil of forms."¹³

*

If someone falls in love with that splendor of the meadow,
 don't wonder that he's lost his heart in love like me.
 Don't speak of patience—patience will never find the way
 to the heart that has been tested by that Friend.
 When love rattles its chain,
 the intellect of Plato and Avicenna goes mad.
 By the spirit of love! No spirit escapes love—
 even within—a hundred fortresses, a hundred bodies.
 If you become a lion, love is a great lion-catcher.
 Become an elephant—love is a mighty rhinoceros!
 If you flee to the depths of a well,
 love's rope will bind your neck like a bucket.
 Become a hair—love is a great hair-splitter.

Become a kebab—love is a spit.
Love is the world's sanctuary, the source of all justice,
even if it waylays the intellects of man and woman.
Silence! For speech's homeland is Damascus, the heart—
with such a homeland, don't call it a stranger.
(*Diwan*, ghazal #920)

*

What would happen, youth, if you became a lover like me?
—every day madness, every night weeping.
His image not out of your eyes for one instant—
two hundred lights reaching your eyes from that face.
You would cut yourself off from your friends,
you would wash your hands of the world:
“I have detached myself from myself,
I have become entirely Yours.
“When I mix with these people, I am water with oil,
outwardly joined, inwardly separate.”
Leaving behind all selfish desires, you would become mad—
but not any madness that a physician could cure.
If for an instant the physicians tasted this heartache,
they would escape their chains and tear up their books.
Enough! Leave all this behind, seek a mine of sugar!
Become effaced in that sugar like milk in candy.
(*Diwan*, ghazal #244)

*

If anyone asks you about houris,
show your face and say, “Like this.”
If anyone speaks to you about the moon,
rise up beyond the roof and say, “Like this.”
When someone looks for a fairy princess,
show your face to him.
When someone talks of musk,
let loose your tresses and say, “Like this.”
If someone says to you,
“How do clouds part from the moon?”
Undo your robe, button by button,
and say, “Like this.”
If he asks you about the Messiah,
“How could he bring the dead to life?”
Kiss my lips before him
and say, “Like this.”
When someone says, “Tell me,
what does it mean to be killed by love?”
Show my soul to him
and say, “Like this.”

If someone in concern
 asks you about my state,
 Show him your eyebrow,
 bent over double, and say, "Like this."
 The spirit breaks away from the body,
 then again it enters within.
 Come, show the deniers,
 enter the house and say "Like this."
 In whatever direction you hear
 the complaint of a lover,
 That is my story, all of it,
 by God, like this.
 I am the house of every angel,
 my breast has turned blue like the sky—
 Lift up your eyes and look with joy
 at heaven, like this.
 I told the secret of union with the Beloved
 to the east wind alone.
 Then, through the purity of its own mystery,
 the east wind whispered, "Like this."
 Those are blind who say,
 "How can the servant reach God?"
 Place the candle of purity in the hand of each
 and say, "Like this."
 I said, "How can the fragrance of Joseph
 go from one city to the next?"
 The fragrance of God blew from the world
 of his Essence and said, "Like this."
 I said, "How can the fragrance of Joseph
 give sight back to the blind?"
 Your breeze came and gave light
 to my eye: "Like this."
 Perhaps Shams al-Din in Tabriz
 will show his generosity,
 and in his kindness display
 his good faith, like this.

(*Diwan*, ghazal #1827)

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Notes

1. On the general Islamic stress upon knowledge, cf. F. Rosenthal, *Knowledge Triumphant: The Concept of Knowledge in Medieval Islam* (Leiden: Brill, 1970).
2. For examples of supplications, cf. 'Ali ibn al-Husayn, *al-Sahifat al-sajjadiyya: The Psalms of Islam*, trans. W.C. Chittick (Oxford: Oxford University Press, 1988). There were also certain figures whose lives have been looked back upon as expres-

sions of love, the great example being al-Hallaj (d. A.H. 309/A.D. 922). Cf. L. Massignon, *The Passion of al-Hallaj: Mystic and Martyr of Islam*, 4 vols. (Princeton: University Press, 1982).

3. Cf. *Sawanih: Inspirations from the World of Pure Spirits*, translated N. Pourjavady (London: KPI, 1986).

4. *Rawh al-arwah fi shar hasma' al-malik al-fattah*, ed. N. Mayil-Hirawi (Tehran: Intisharat-i 'Ilmi wa Farhangi, 1368/1989). See also Chittick, "Ahmad Sam'ani on Adam's Fall," *Persian Sufism from its Origins to Rumi*, ed. L. Lewisohn (London: Khaniqahi Nimatullahi, forthcoming).

5. On Ibn al-'Arabi's life, works, and teachings, see C. Addas, *Ibn 'Arabi ou La quête du soufre rouge* (Paris: Gallimard, 1979); W. Chittick, *The Sufi Path of Knowledge: Ibn al-'Arabi's Metaphysics of Imagination* (Albany: SUNY Press, 1989); "Ibn al-'Arabi and His School," *Islamic Spirituality: Manifestations*, ed. S. H. Nasr (New York: Crossroad, 1990), pp. 49–79; H. Corbin, *Creative Imagination in the Sufism of Ibn 'Arabi* (Princeton: Princeton University Press, 1969).

6. Cf. A. Schimmel, *I Am Wind, You Are Fire: The Life and Work of Rumi* (Boston: Shambhala, 1992); *The Triumphal Sun: A Study of the Works of Jalaloddin Rumi* (London: Fine Books, 1978); W. Chittick, *The Sufi Path of Love: The Spiritual Teachings of Rumi* (Albany: SUNY, 1983); "Rumi and the Mawlawiyya," *Islamic Spirituality: Manifestations*, pp. 105–126.

7. I use the word "mystical" here with some hesitation. Most expressions of Sufism, even those deeply imbued with the perspective of love, are fundamentally cognitive or "gnostic" (in the etymological sense). To the extent that the term "mysticism" is associated with emotionalism, sentimentality, and anti-intellectualism, it does not express Sufism's basic goals. Of course Sufism has its own currents of sentimentality, but these do not represent its mainstream. For various reasons why the term "mysticism" is not quite appropriate for Sufism, see Chittick, *Faith and Practice of Islam: Three Thirteenth Century Sufi Texts* (Albany: SUNY Press, 1992), pp. 165ff.

8. For some of the differences between their perspectives, see Chittick, "Rumi and the Mawlawiyya" in *Islamic Spirituality: Manifestations*, esp. pp. 113–117; "Rumi and *Wahdat al-wujud*," *The Heritage of Rumi*, ed. A. Banani and G. Sabagh (Cambridge: Cambridge University Press, forthcoming).

9. Futuhat II 167.12. Ibn al-'Arabi calls the immediate effect of God's love for creation the "Breath of the All-merciful," while the individual creatures are the words that become articulated within the Breath (cf. Chittick, *Sufi Path of Knowledge*, p. 126).

10. Mathnawi, ed. and trans. R. A. Nicholson (London: Luzac, 1925–40), IV 3028–29 (my translations).

11. *Fihi ma fihi*, ed. B. Furuzanfar (Tehran: Amir Kabir, 1348/1969), pp. 176–177. For a translation of the passage in context, see A. J. Arberry, *Discourses of Rumi* (London: John Murray, 1961), pp. 184–185.

12. Explanations for many of them can be found in my *Sufi Path of Love*.

13. One should perhaps mention in this context the controversy that surrounded Ibn al-'Arabi's short collection of poetry called *Tarjuman al-ashwaq*, which he dedicated to a beautiful Persian maiden called Nizam whom he met at the Kaaba in Mecca. After writing the poems he was accused of having been overcome by profane love. In reply, he wrote a long commentary on the collection, explaining its imagery. Of course, those who saw with the eye of insight did not need the commentary, and those who were predisposed to accuse the mystically inclined of evil intentions were not impressed. Cf. R. A. Nicholson, *The Tarjuman al-Ashwaq* (London: Luzac, 1911); H. Corbin, *Creative Imagination*, pp. 136ff.; Chittick, "The World of Imagination and Poetic Imagery according to Ibn al-'Arabi," *Temenos* 10 (1989), pp. 99-119.