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INTRODUCTION

At its best poetry is indeed a "music of the sky." Poets are the first to claim a musical quality for their words, as elusive and ill-defined as this quality may remain. Essentially, music has been defined as the art of the arrangement of sounds, both horizontally—in a melody—, and vertically—through harmonies. Plato defined philosophy as "the noblest and best of music"[1] which amounts to saying that music can be understood to deal with realities other than sounds and, more generally, that it can focus on the arrangement of parts into a whole. Music is the art of Apollo whose name means, according to the self-same Plato, "'moving together,' whether in the poles of heaven as they are called, or in the harmony of song, which is termed concord, because he moves all together by an harmonious power, as astronomers and musicians ingeniously declare. And he is the God who presides over harmony, and makes all things move together (*homopolon*), both among Gods and among men."[2] From such an understanding, one can derive a definition of music as the art of "moving together," an art that poetry exercises in the realm of words, those precious encounters of sound and meaning.

As for the sky (in the Platonic sense): it spans the upper realm of the archetypes, the essential forms that are the paradigmatic principles of physical realities. In the wake of scientistic phenomenism and materialism, this doctrine has come to be understood by most modern readers as an "abstraction"; so much so that the archetype is considered as, at best, no more than a universal concept or an ideal of reason—when it is not reduced to a chaotic protoplasm in the depths of the inferior psyche. Still, any vision of the world that recognizes the primacy of a spiritual

[1] *Phaedo*, 60e (Benjamin Jowett trans.).

[2] *Cratylus*, 404d (Benjamin Jowett trans.).

Substance must admit, in one way or another, that physical realities cannot but proceed from invisible and essential patterns of being. The doctrine of creation *ex nihilo* itself presupposes that phenomenal realities—the "more" of creation—cannot proceed from a "lesser" reality since they reach the shore of existence in a state of being that is already perfected. Even the *nihil* of monotheism does not preclude "ideas" in the creative Word of God, since this term may be taken to mean "no-thing" in the sense of "no created thing." The highest poetry testifies to this realm of ideas. The powerful emotional effect that it can have on us is the best evidence of its touching inner strings that have been tuned on high.

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The connection between poetry and spiritual contemplation has been highlighted on many accounts and in many ways, so much so that it has become a sort of truism. In common parlance, the poet is often considered as an intuitive and meditative soul who enjoys a rare ability to contemplate reality in a more profound and subtle way than do most fellow human beings. Accordingly, one often deems poets to be endowed with a mediumistic ability that somehow allows them to gain access into the deepest layers of reality. By virtue of this ability, the poet was traditionally conceived as a mediator or a channel between the essence of things and the magic of words, crystallizing his perceptions into sounds and images that pierce through the veil of trivial usage and bring miracles out of language. However, the idea of poetic contemplation covers a wide spectrum of phenomena, and while all genuine poetry is in a sense "contemplative" it does not follow that the discipline of spiritual practice necessarily enters into the alchemy of poetic creation; hence the need to specify the scope of our anthology.

In the Christian spiritual tradition, contemplation has often been defined in contradistinction to the reading of Scriptures (*lectio divina*), meditation, and the practice of vocal prayer.

The latter is most often envisaged as a personal, volitional and sentimental motion of the soul directed towards God. By contrast, meditation involves the discursive process of reason, even though this discourse may be accompanied by the evocation of images and ultimately results in emotional affects, as in the practice of Ignatian meditation. In contemplation, as suggested by the prefix "con-," motion and discourse are somehow superseded by a synthetic, immediate and inarticulate mode of being—not mere thinking—that entails both totality and centering. Spiritual contemplation engages our entire being while rooting it in the unshakable ground of the Divine; it suggests union with the One, and therefore Self-sufficiency and repose in Being.

By contrast with this self-contained and synthetic character of contemplation, poetry always implies, by definition, the idea of a production—poems or *poemata*. Etymologically speaking, the Greek word *poiesis* literally means "creation," and specifically refers to creation in the realm of the *logos*. Although the scope of the term *logos* has tended to become more and more limited to the plane of rationality, its original meaning remains far from being exhausted by its reference to the realm of the discursive mind. The etymology of the Greek word suggests the idea of a gathering or a collecting, thereby alluding to the distillation of a unity of understanding and discourse out of a multiplicity of perceptions.

In Christianity, the *Logos* was understood in the context of the Incarnation; it was therefore identified with Christ as the Divine and human manifestation of the redeeming Truth. In this context, the Word might best be defined as the perfection and prototype of Creation in God—the Model for all things, so to speak—while being also, from another standpoint, the perfection and culmination of Creation in man; hence the central position of mankind in the universe, a position that is symbolized, in the Bible, by the human privilege of naming creatures.[3] The human ability to "name" beings clearly pertains to the Word as point of

[3] Genesis, 2:19-20.

junction between the Divine and the human. The *Logos* is the nexus between these two realms, and thus the means of communication *par excellence* between the two; it is both divine Revelation and human Invocation. In the first case, God speaks in a human language as it were, while man's prayer is most fundamentally a divine idiom. From the standpoint of the "descent" into being, the "poetic" Act of God through His Word is Creation, whereas in the perspective of the "ascent" toward God, this Act is to be understood as the theomorphic and deifying Norm[4] and the Way back to God. As is most directly expressed by the prologue of St. John's Gospel, God creates through His Word:

> *In principio erat Verbum,*
> *Et Verbum erat apud Deum,*
> *Et Deus erat Verbum.*
> *Hoc erat in principio apud Deum.*
> *Omnia per ipsum facta sunt:*
> *Et sine ipso factum est nihil, quod factum est.*[5]

Mankind, in his universal aspect, therefore constitutes the Divine "Poem" *par excellence*, and as such the prototype of the whole Creation.

In India, the sacred syllable *Omkara*, as a quintessence of Divine Revelation, constitutes the essence of all poetry. Similarly, in Islam, the Quran is the divine Revelation, and the divine Name *Allah* is—for the Sufis—the synthesis of the Book. Kabbalists tend

[4] Hence the Catholic idea of the "imitation of Christ" (*Imitatio Christi*).

[5] "In the beginning was the Word, and the Word was with God, and the Word was God. The same was in the beginning with God. All things were made by him; and without him was not any thing made that was made" (John, 1:1-3). As presented in St. John's prologue, the relationship between *Deus* and *Verbum* is what Ananda Coomaraswamy proposed to define as a "distinction without difference." This expression is Coomaraswamy's translation for the Sanskrit *bhedabheda*. It is implied by the double function of *Verbum* as substantive "predicate" of *Deus* and as object of the preposition *apud* ("with": in the sense of abiding by). God is "no different" from His Word since the Word is, so to speak, the irradiation of God; but He is "distinct" from His Word in so far as the Word is the Prototype of Relativity.

to endow the Names of God with the same synthetic power. Each in its way could be viewed as the quintessence of poetry.

The point of view of Far Eastern traditions is somewhat different in that they do not stem from Revelation as a Book or as an Original Utterance. In the Chinese and Japanese traditions—by virtue of the shamanistic roots of Taoism, Confucianism and Shinto—the word or the book is Nature, or it is synthesized by the fundamental "signatures" that are the combination of cosmic principles, *yin* and *yang*, as manifested first and foremost in the *I Ching*. It could be said that these traditions do not consider poetry as a prolongation of the verbal irruption of the Supreme in the world, but rather, that they envisage poetical creation as a mode of conformity to the immanent "traces" of the Divine in Nature.

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Whether one considers the Divine Word as expressed through Revelation and Scripture, or as manifested in the Book of Nature, the human poet is but an imitator of the Divine Poet; in non-theistic parlance, it could be said that he is "attuned" to the productive Way of the Principle, since his "logical" (stemming from the *logos*) utterance is simultaneously a "poetical" work (referring here to *poiesis* as creation or "making"). In their original root, "poetry" and "logic" are one and the same.[6] It is through a profound attention to this reality that Emerson associated the Son of the Christian Trinity with the Sayer and with Beauty (the Father corresponding to the Knower and the True, and the Spirit to the Good and the Doer); whence his elliptical formula: "Beauty is the creator of the universe." The Son is the Perfection of Creation

[6] "According to traditional doctrines, logic and poetry have a common source, the Intellect, and far from being contradictory are essentially complementary. Logic becomes opposed to poetry only if respect for logic becomes transformed into rationalism, and poetry, rather than being a vehicle for the expression of a truly intellectual knowledge, becomes reduced to sentimentalism or a means of expressing individual idiosyncrasies and forms of subjectivism" (Seyyed Hossein Nasr, *Islamic Art and Spirituality* [Albany, New York, 1987], p.91).

and He is also its Door. Beauty is the Hidden Perfection of God from which all things are created. In its essence, or at its height, poetry is accordingly the echo of the Divine Logos.

Poetry may thus be understood as the essence of language; or it could also be said that the very root of language was—or is—poetry, before any distinction between poetry and prose be drawn. Every word, therefore, virtually partakes of poetry, even before being used in a line or a sentence, because every word is a symbolic treasury of virtually limitless implications. Whence flows Emerson's reminder concerning the synthetic character of poetry: "It does not need that a poem should be long. Every word was once a poem." And there is little doubt that when Mallarmé proposed to "give a purer meaning to the words of the tribe" (*donner un sens plus pur aux mots de la tribu*), he had some intuition of this original poetic vibration of the word, particularly of its root. The primordial power of this radical vibration—in which the auditory and semantic dimensions are as it were fused together—explains why poets are in fact the keepers of the symbolic richness of words. They both "attend to" the integrity of language and "open" it by unveiling the limitless potentialities of its foundations.

In all spiritual traditions, we find the idea that language was originally much richer and more synthetic than it is today. Language has tended to become reduced to its practical and communicative dimension—be it purely social or idiosyncratic—whereas its essence is actually symbolic. In other words, poetry is not only a means of communication with others and an expression of oneself; it is also—and above all—a way for transcendent Reality to manifest itself in and through words, images and music. By virtue of this symbolic power not only to represent and communicate, but also to make present, it is fundamentally polysemic: it offers multiple strata of meaning and cannot be reduced to the single horizontal dimension of conceptual communication. This virtually unlimited multiplicity of meanings—unlimited in proportion to the depth of the poetry—must not however be confused with the relativistic claim that reduces poetry to a matter of subjective readings in the name

of hermeneutic freedom. The very partial merit of this relativistic claim lies in the emphasis it places upon the individual as a locus of actualization of meaning. However, the "making" sense of the poem is not only a matter of subjective actuation; it is also—and primarily—one of objective and essential potency. Metaphysically speaking, one must maintain the radical objectivity and ontological power of the word both as shaktic or "magic" reality and as pure potentiality. In this sense, the Word is the very act of Being.

As a way of access to the primordial richness of language, poetry is deeply connected to memory and anamnesis—memory being understood here in its profound and quasi-timeless connection with truth, and not simply as a psychic repository of ideas and images. Ananda Coomaraswamy has emphasized the fact that traditional literature—before the advent of modernity—was exclusively poetic: "Ours is a prose style, while the traditional lore of all peoples—even the substance of their practical sciences—has been everywhere poetical." By contrast, the modern and contemporary disjunction between the intellective dimension of "logic" and the domain of poetry testifies to a desacralization of knowledge on the one hand, and to a debasement of poetry on the other hand. It is one of the major symptoms of what Gilbert Durand has proposed to call the "schizomorphic" sickness of modern man, i.e. the fragmentation of inner and outer reality that results in disintegration and irreconcilable oppositions.

In many cosmogonies, the process of creation is presented as an encounter between two complementary principles that are both necessary in order for the world to be. The Bible tells us that "the Spirit of God was hovering over the waters"[7] whereas Hindu cosmology refers to *Purusha* and *Prakriti* as the two principles of manifestation. The first of these principles is active, determinative and "informing" while the second is plastic and receptive. Analogously, the poetical work tends to be conceived as the outcome of the encounter between "form" (*idea* or *eidos*, intelligible principle) and "matter" (*hyle*, substantial or hypostatic

[7] Genesis, 1:2.

principle), or "meaning" and "form" (taken this time in the ordinary sense of the word). We find the same complementary pair of creative principles—with different emphases and nuances—in all major poetics, and the harmonic coincidence of the two elements involved is always understood as being brought about by the clear subordination of the substratum in relation to the intellective form.[8] This "crystallization" of the coincidence between intellective essence and linguistic substance is primarily effected through meter. As God "disposes everything according to measure, number, and weight" (*omnia in mensura, numero et pondere disposuisti*),[9] as He manifests the world through the qualitative measures of cosmic order, the poet analogously creates by manifesting the *eidos*, the spiritual meaning, within the domain of linguistic substance and through meter. In other words, the form is as if absorbed by the essence through the prosodic number. The latter is the very mode of poetic creation. It is not an arbitrary constraint but the expression of quality and intelligibility within the realm of quantity.[10] Number is the prototype of measure and is therefore the manifesting and ordering principle of creation, the poem.[11]

In so far as number and measure are none other than expressions of unity, they also constitute the essence of rhythm as

[8] As Ray Livingston articulates the matter: "The universe itself, properly viewed by the Intellect, or the 'eye of the heart,' as it is often called, is the result of the marriage of Harmony (*saman*) and the Word (*rc*) or, in another idiom, the union of essence and substance…. When there is a true union of those principles, the result is 'an effective harmony and the reproduction of the higher of the two principles involved.'" (*The Traditional Theory of Literature* [Minneapolis, 1962], p.77).

[9] Wisdom of Solomon, 11:20.

[10] In René Guénon's words: "It can be said that the relation of measure to number corresponds, in an inversely analogical sense, to the relation of manifestation to its essential principle" (*The Reign of Quantity & the Signs of the Times* [Ghent, New York, 1995], pp.36-7).

[11] "Number, gentlemen, number! Or else order and symmetry; for order is nothing else than ordered number, and symmetry is nothing but perceived and compared order" (Joseph de Maistre, *Les soirées de Saint-Petersbourg* [Paris, 1821], 2:125).

the "formal" pole of poetry. Rhythm, which plays such a central role in contemplative meditation and methods of invocation, must be understood as the expression of Unity within multiplicity; it is the very "vibration" of the One. In and through it the "other" participates in the "Same." In this connection, rhythm is closely associated with incantation as a spiritual method of return to the One. Through rhythm, the One makes itself present in multiplicity, the Formless inhabits form: rhythm is the *barzakh* (the intermediary zone) between the instant of eternity and temporal sequence. From an animic standpoint, the mobility and perpetual "otherness" of the soul may be integrated by means of the "sameness" of the recurring patterns brought out by rhythmic practice. As Ananda Coomaraswamy has pointed out, the "singsong" reading of sacred texts is none other than the "performing" aspect of this rhythmic law. Monotony and absence of psychic expressiveness is a direct manifestation of the spiritual grounding of sacred chant in the One. This principle is central in sacred and liturgical psalmody, as is testified to by authentic Gregorian chant and traditional Quranic recitation. It is important to keep in mind, in this connection, that poetry should be read aloud, preferably sung. Poetry is not only a manifestation within the realm of multiplicity, it is also an exteriorization; and singing is the very symbol and means of this exteriorization. In this context, it should be recalled that the sacred text—essence or epitome of all poetical works, and always eminently poetic itself, as is the Quran in the context of the Arabic language—proceeds by what Frithjof Schuon has characterized as a kind of "ruse."[12] It makes use of multiplicity and exteriorization in order to bring

[12] "Like the world, the Quran is at the same time one and multiple. The world is a multiplicity which disperses and divides; the Quran is a multiplicity which draws together and leads to Unity. The multiplicity of the holy Book—the diversity of its words, aphorisms, images and stories—fills the soul, and then absorbs it and imperceptibly transposes it into a climate of serenity and immutability by a sort of 'divine ruse.' The soul, which is accustomed to the flux of phenomena, yields to this flux without resistance; it lives in phenomena and is by them divided and dispersed—even more than that, it actually becomes what it thinks and does. The revealed Discourse has the virtue of accepting

back the ten thousand things to the One. This is what could be called the alchemy of diversity. Accordingly, rhythm functions both as an expression of the One and as a necessity stemming from the spiritual and intellectual structure of our being. As a reflection of the *Logos* it is the ebb and flow of Reality.

On the "substantial" plane of "words" rhythm, or meter, is like the imprint of the One; and it could be said, in this connection, that through rhythm, meter, or prosody, form participates in the essence. On the highest level, the essence is to be understood as the ineffable Principle—since God is the meaning of everything—the vibrant Silence that is the alpha and the omega of all poetry and all music, of all worlds. However, we must also consider the relationship between essence and form from the standpoint of "meaning" or "content." The latter is always considered as more determinative or as ultimately more "real" than the formal structure.[13]

In Japanese poetry, for example, the *haiku* must fulfill some "formal" requirements that pertain to rhythm, as well as to the lexicon, but it cannot be a *haiku* without integrating an "essential" element, the *hai-i*, the *haiku* spirit.[14] Similarly, Hindu poetics entirely revolves around the notion of *rasa* or "taste," a notion that evokes the divine and beatific infinitude as it is experienced

this tendency while reversing its movement thanks to the celestial character of the content and the language, so that the fishes of the soul swim without distrust and with their habitual rhythm into the divine net" (*Understanding Islam* [Bloomington, IN, World Wisdom, 1998], pp.47-8).

[13] As Ray Livingston points out: "The letter or sound is the outward aspect which is of little importance compared to the spirit or meaning embodied in the words" (*The Traditional Theory of Literature*, p.78).

[14] "… *Haiku* as a 17 syllabled verse is formally similar to the upper strophe of *waka*, except that every *haiku* must have *kigo* (season-word). However, the mere fulfillment of this formal requirement does not necessarily produce a *haiku*, if it is devoid of *hai-i* (*haiku* spirit), as is often the case. A verse of 17 syllabled words with the inner division of 5/7/5 without *hai-i*, even if it is provided with *kigo* (season-word), would not make a *haiku*; it could at the very most make an imperfect *waka*. That which makes a *haiku* genuinely *haiku* is not its formal structure but rather the *hai-i*, the *haiku* spirit" (Toshihiko and Toyo Izutsu, *The Theory of Beauty in the Classical Aesthetics of Japan* [The Hague, 1981], pp.64-5).

by and through the Self.[15] It is a participation in the music of the Infinite.

Now such terms as *hai-i* or *rasa* refer to a somewhat "ineffable" and "indefinite" reality—although they may give rise to very specific descriptions and classifications in terms of their modalities—precisely because they pertain to Infinitude, as expressed in the Hindu concept of *ananda* or, in a different way and in Japanese parlance, in the term *fueki*, the "metaphysical ground," "non-articulated wholeness" (Izutsu), or Naught.[16] On whatever level and in whatever mode one may consider it, this infinite (opening onto the Boundless) and indefinite (that cannot be caught in the net of concepts and words) Reality is the end (in both senses of *telos* and limit) and the essence of poetry, but it is also transcendent in relation to the poem as a formal structure. Here the analogy between the poem and the human subject allows for a clearer understanding of the relation between "essence" and "form": in Hindu terms, just as *Atman* is both transcendent and immanent in relation to the individual self, the "spirit of the poem" is both the very principle of the poem as well as being something situated beyond the poem as a formal entity. If poetry cannot be easily defined, it is not because it is vague or purely subjective, but because it is situated at the junction between form and essence, and opens onto the Infinite.

To put the matter in a paradoxical way, poetry "has something to say" which "cannot be said." It "has something to say": it may not always be didactic, but it is still, if genuine, the result of a kind of necessity, the outcome of a pressure or a need to crystallize a "meaning" into a "form." A contemporary poet such as Rainer Maria Rilke was still very keenly aware of this urgent

[15] "The savor is the essence, the 'self' (*atman*) of the poem … According to the *Agni Purana*, savor is derived from the third form of the tri-unity in its metaphysical aspect, *sat-chit-ananda*, 'being-consciousness-bliss,' through the intermediary of the 'self' and pleasure in general" (René Daumal, *Rasa or Knowledge of the Self* [New York, 1982], p.105).

[16] *Fueki* refers to the intrinsic nature of the infinite Void whereas *ananda* suggests the dynamic power of the infinite Self.

and necessary character of poetry—the best name for which is inspiration—when he wrote to a would-be poet:

> This most of all: ask yourself in the most silent hour of the night: *must* I write? Dig into yourself for a deep answer. And if the answer rings out in assent, if you meet this solemn question with a strong, simple "I must," then build your life in accordance with this necessity.[17]

Poetry is "given to," or rather, "imparted upon" the poet, whether it has the crystalline brevity of *haiku* or the powerful grandeur and length of the epic.[18] This is the inspiration from the "gods" or from the "muses" that the twentieth-century surrealists caricatured with their "automatic writing," confusing the light of the super-conscious with the darkness and chaos of the sub-conscious. Being literally "in-spired," true poetry is therefore a rare occurrence, especially in times of spiritual scarcity such as ours.

"Which cannot be said": poetry is akin to experience, or let us say to presence. Poetry is the articulation of a contemplative perception. It is the result of an encounter between a subject and an object, and ultimately the verbal crystallization of an identification between them. In the modern world, poetry is often conceived as "subjective" and purely "emotional" because of a misunderstanding or an abuse of this principle. Normatively, poetry is the crystallization of what Daumal quite suggestively

[17] *Letters to a Young Poet* (New York, 1987), p.6.

[18] As Seyyed Hossein Nasr comments on one of the masterpieces of Sufi poetry: "Shaykh Mahmud Shabistari, the author of the *Gulshan-i raz* (*The Secret Rose Garden*), which is one of the greatest masterpieces of Persian Sufi poetry, writes: 'Everyone knows that during all my life, I have never intended to compose poetry. Although my temperament was capable of it, rarely did I choose to write poems.' Yet in spite of himself, Shabistari, in a period of a few days, and through direct inspiration (*ilham*) composed one of the most enduring and widely read poetical masterpieces of Oriental literature. Moreover, he composed in perfect rhyming couplets and the *mathnawi* meter while remaining oblivious to the canons of prosody as contained in the classical works on the subject" (*Islamic Art and Spirituality*, pp.93-4).

calls "an objective emotion." Objective in the sense that it is grounded in an archetype—the essence of a phenomenon or a perception; and emotional in the sense that the soul reacts to this archetype in which she recognizes, more or less clearly, her very substance. In this way, a sentiment can be quite objective, and certainly more so than an ineffective reason severed from its intellective and intuitive root.

Let us consider Japanese *haiku* as an example: in it, the subject participates in the very mode of nature's operations. The poem is like a glimpse into the emergence of the Whole, of the Infinite, into a given form, a given ambience. In a sense, *haiku* constitutes a limit of poetry since, with it, language is reduced to its minimal manifestation, in order to suggest the full Reality of That from which the phenomenon emerges. In this regard, poetry must suggest the very ineffability of the object that it attempts to convey. It is a form of the Formless. Baudelaire had an intuition of this function of poetry when he defined it as a capacity to recover childhood and perceive a given phenomenon "in all its freshness, as the very symbol of reality." One could say of the true *haiku* what Titus Burckhardt so suggestively wrote of Far-Eastern landscape painting:

> In paintings of landscapes of a Buddhist inspiration (*ch'an*), all the elements, mountains, trees and clouds, are present only to mark, in contrast, the void from which they seem to spring forth in this very instant and against which they detach themselves as ephemeral islands.[19]

Of course, not all poetry must conform to this "minimalist" pattern. However, even the most expanded plenitude of expression, if truly poetic, tends to resonate with contemplative Silence—that vibrant essence which is none other than the Heart as source of all songs.

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[19] *Sacred Art in East and West* (Bloomington, IN, World Wisdom/Louisville, KY, Fons Vitae, 2001), pp.183-4.

Because it results from an encounter between form and essence, poetry as such cannot be translated. Poems may be translated of course, but it will always be at the expense of that dimension of poetry that is not reducible to meaning. This does not amount to saying that translations cannot convey some of the beauty of the original. In fact, there are many images which can be translated without losing their symbolic impact. Indeed, a large majority of the poems included in *Music of the Sky* were written in a language other than English. The inclusion of original texts, however, was precluded by the intended size of the volume. The benefit and enjoyment of the few readers who would have been able to read some of the poems in this or that language had to be sacrificed to a more general purpose. At any rate, the few English poems that are the exceptions to the rule will continue to suggest to the reader the importance of metrical rhythm and harmony. Prosody is not just a constraint; it has its roots in one of the deepest needs of our mind and soul.

Music of the Sky has been conceived as a *vade mecum*, not as an anthology aiming at any kind of exhaustiveness or near perfect representativeness. The reader should be able to open it at any page, at any time, in virtually any situation, traveling or enjoying a moment of contemplative rest. The organization of the various pieces into three categories is general and flexible enough to adjust to this type of happy and discontinuous reading, while suggesting the three planes of all spiritual life: fear, rigor and separation; love, mercy and union; knowledge and unity. There is something in us that must die; there is something in us that must live; there is something in us that wants to know and to be. Or else, "hatred of the world, love of God; but there is a degree which exceeds both of these and this is certainty of the Real."[20]

Patrick Laude

[20] Frithjof Schuon, *Logic and Transcendence* (London, 1975), p.163.

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