



## **Concepts of Mysticism of the Poetry of William Blake**

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### **ABSTRACT**

*William Blake's poetry has a strong connection to mysticism, a philosophy that looks for a personal encounter with the divine or spiritual truths outside of the confines of established religious institutions. A common definition of mysticism is a spiritual search for undiscovered knowledge or wisdom with union with the transcendent realm as its ultimate objective. Each person's mystic experiences are thought to be different. However, we see that there is a striking similarity in the experiences of mystics from many social orders and religions, not only those of the same race or cult. Despite being from different countries, they appeared to have a spiritual connection. Despite using a lot of Biblical imagery, William Blake's writing is apocalyptic in tone and scope. Mysticism and transcendentalism are the two main themes in their poetry works. Despite the fact that they represent this in very various ways and use quite varied symbols, the theme of mysticism runs through all of their poetry.*

*Keywords: mysticism; transcendentalism; divine; romanticism; imagination.*

### **INTRODUCTION**

A spiritual practise known as mysticism aims to transcend rational comprehension and establish a direct connection with the divine or ultimate truth. It is frequently characterised by a sense of harmony and oneness with the divine as well as a quest for information and encounters that are incomprehensible to regular people.

Mystics hold that a more profound truth exists beyond of the physical realm and can be reached through firsthand experience or a personal revelation. Through diverse techniques like meditation, prayer, contemplation, and spiritual practises, they aim to transcend the boundaries of the physical world and establish a connection with the divine.



The feeling of ecstatic connection with God or the ultimate reality is one of the main goals of mysticism. This sensation is frequently referred to as a state of uncontrollable ecstasy, euphoria, or heavenly love. According to mystics, this connection with God results in a profound shift of consciousness and a deeper comprehension of oneself and the nature of reality.

Mysticism can be found in many different religious traditions, such as Buddhism, Hinduism, Islam, and Christianity, as well as in nonreligious spiritual practises. The longing to personally experience the divine and escape the confines of regular human living unites people regardless of their particular means and beliefs.

It's significant to remember that mysticism is not just found in religious settings. The desire for significance, connection, and a sense of transcendence in life can also be understood as a more universal human tendency. Outside of religious institutions, mystical encounters can happen, and they can be extremely subjective and individualised.

Through personal revelation, transcendentalism, and meditation or contemplation on the Divine, mysticism is the attempt by humans to comprehend Reality and feel the bliss of being in relationship with God. Through the channel of unexpected insights, it leads to the mind's release from the shackles of the senses and from the typical constraints of social existence. The mystic strives for the ideal heart's compassion and the yearning to know the unknowable after becoming initiated into the mysteries of existence and the esoteric understanding of the reality of life and death (Samantaray 2011, p. 39). The mystic finds the illumination of mind, enabling him to pursue unity with the Absolute, leading to a state of ecstasy, a state of happiness, via the purging of corporeal appetites and the purification of profaneness of heart and will power. Thus, the experience is intensely joyful, exquisitely intelligent, and wholly heavenly. It also establishes a life of receiving, transformation, transfiguration, and ongoing existence in that condition of rhapsodic exaltation while being clearly personal and obviously universal at the same time. The mystic closes up the doors to passing emotions and perceptions so that they do not enter and so they stay self-evident, self-sufficient, and self-luminous. The mystic is fundamentally a transcendentalist who unifies all mental powers into one and reconciles himself to both the group

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and the entirety of the experience as a whole. All mystical experiences share the characteristic of self transcending. Since the self is thought to impede the mystic from receiving divine inspiration and to stand in the way of the pursuit of connection with the Divine, it must be transcended. It is also essential to use metaphorical language to give these abstract ideas, emotions, and insights a concrete form. Mysticism is not merely the search for supernatural bliss; rather, it is an intensely focused and active search for Reality, which is constantly under investigation and leads to a living connection with the One and the Absolute. According to Radhakamal Mukerjee, mysticism asserts timeless ideals like Truth, Beauty, and Goodness, all of which are limitless and transcend any system of human relations, but it discovers these actualized in actual human situations and experiences. The quest of knowledge by society is protected by God as Truth, who also broadens the scope of human ideas, attitudes, and affections. The promotion and preservation of values in the field of art are ensured by God as Beauty. All that is valuable for preserving and advancing in social life and relationships is guaranteed to man and society by God as Goodness and Love. God, the Person of Persons, preserves the highest principles of individuality in all people and in all circumstances involving people. Finally, God represents the union of the virtues of Truth, Beauty, and Goodness as the Transcendent Being or the Real Self. When faced with the issues of tension and conflict between these enduring ideals of existence, mysticism is the only path that can provide accommodations and synthesis for an individual or community (1960, p. 9).

### **TRYST WITH THE UNKNOWN: MYSTICISM IN THE WORKS OF BLAKE**

Mysticism has penetrated English poetry, as may be seen by carefully examining the development of English literature. It goes without saying that Christian inspiration predominates in the mysticism found in English poetry. William Blake (1757–1827) must take the centre stage in any thorough examination of mysticism due to the magnitude of his extraordinary inventiveness. Blake, as we all know, has visions from birth. Blake, like St. Catherine of Siena, committed himself to the service of the Absolute after experiencing the beatific vision of angels perched on a tree in his early years. He used mysterious symbols potent enough to make his poetry both mystical and, maybe as a result, loaded with meaning as he attempted to demystify his mystic experiences. His poetical compositions provide a tapestry of imagery that consistently

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express his mystic perspective. According to Blake, love is the foundation of all religions. According to him, God's love strengthens the entire cosmos, with all of its obvious contradictions and inconsistencies, and as a result, God's love for man cannot ever be unparadized. Blake makes the following claim about love in *The Lamb* (2008, p.9): "He is called by thy name, For He calls Himself a Lamb He is meek, and He is mild He became a little child."

We are addressed by his name, I a child and you a lamb.

The poem titled *Auguries of Innocence* (Blake 2008, p.491) displays a similar microcosm in the macrocosm syndrome:

To perceive the world in a single grain of sand and heaven in a single wildflower

Hold Eternity in one hour and Infinity in the palm of your hand.

The aforementioned words provide convincing evidence of the poet's mysticism. Blake's expressiveness, originality, and the philosophical undercurrents in his compositions are highly regarded by reviewers. He grew up amid a period of violent British colonialism, the commencement of the Industrial Revolution, and revolutionary movements in America and Europe. Through his reading of the Bible, Milton, Greek and Latin classics, he gained the majority of his education. His poetry demonstrates the influence of the philosopher Emanuel Swedenborg and the German mystic Jakob Boehme. Blake may have been influenced by Paracelsus's "le principe de la medicine est l'amour" (Love is the medicine) and Boehme's "De Signatura Rerum" (Divine Signatures in Nature) to establish his idea of total oneness between humanity and God through the power of love. The doctrine of gracious, agreeable, blessed, friendly, and joyous love, which Paracelsus promoted, undoubtedly prompted Blake to look for and dedicate Mercy, Pity, Peace, and Love in the animated world, where he was able to discern the divine signatures. Hindu mythology had an impact on Blake, who "spent his life unveiling the face of Truth in his poetry and his art displaying a power and beauty beyond the stream of thought" (Nanavutty 1968, p.105). His use of "the Hindu conception of Samsara (mundane existence), which consists of discordant elements in opposition to one another" (Nanavutty 1968, p. 171) in *The Marriage of Heaven and Hell* demonstrates this. Tharmas, the body, Luvah, the emotions, Urizen, the intellect, and Los, the imagination and spirit, in Blake's *The Four Zoas*,

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behave identically as the four beings created from Brahma's breath, namely Sinnoc, the body, Sinnunda, life, Sonnatin, and Sonnin Kunar, intellectual existence. Although Blake's Zoas are morphological descendents of the Zoas, or Living Creatures of Ezekiel's Vision, it is important to remember that Blake also read Alexander Dow's History of Hindostan. Blake argued that poetry and art were the paths to societal change. Writing from the romantic era is generally known for its heightened interest in the natural world, which makes it a favourite of critics with environmentalist agendas. Blake uses nature to show how it directly relates to both man and the Creator in *The Echoing Green* (2007, p. 11):

The sun does rise, and the heavens are made joyful.

The joyful bells chime to herald the arrival of spring.

While our sporting events are being watched, the thrush and skylark, as well as other bush birds, sing louder around to the cheerful sound of the bells.

on the green that echoes. In Blake's poems, romanticism and imagination are strongly portrayed. For him, art was the means by which one could find redemption as well as the expression and language of the Divine. Blake held that imagination was superior to the finite material world because it was eternal and Divine. The first of these visions may have happened as early as the age of four when, according to one account, the young artist "saw God" when God "put his head to the window," leading Blake to burst into screams. He claimed to have experienced visions from a very young age. Blake claimed to have witnessed "a tree filled with angels, bright angelic wings bespangling every bough like stars" when he was eight or ten years old at Peckham Rye, London. Blake's Victorian biographer Gilchrist claims that after returning home and recounting this vision, he narrowly avoided being beaten by his father for telling a lie thanks to the help of his mother. All evidence points to Blake's parents being generally supportive, but his mother in particular seems to have been so because many of Blake's first sketches and poetry adorned the walls of her bedroom. Blake once claimed he saw angelic beings wandering among haymakers as they were at work (Bentley 1996, pp. 36–37). He used his numinous imagination to create the childhood visions that he continued to see throughout his adulthood. He believed that human imagination was both the Divine vision's mirror and its fulfilment. The visionary Blake has

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viewed beyond space and time. In order to demonstrate that all people possess a divine quality, he equated God with Man. He affirms the relationship between God and man while praising both: For Mercy Pity Peace and Love, Is God our father dear.....

God also resides where there is mercy, love, and compassion (The Divine Image 2008, pp. 12–13).

The four virtues that Blake alternatively attributes to God and man are the ones that are typically connected to Jesus. Christ served as Blake's intermediary between God and man because he was both. The goal of everything Blake produced, including his poetry, engravings, and illuminated books, was to show people the Higher Reality. He declares in Jerusalem (5.17.26): "I rest not from my great task!"

To allow the Human Imagination, which is ever-expanding in the bosom of God, to open the Eternal Worlds and the Immortal Eyes of Man within the Worlds of Thought.

Pour on me, Lord, your Spirit of humility and love!

Destroy my sense of self, and remain in my life!

Help my hand, which is trembling terribly on the ancient rock while I write about the construction of Golgonooza (2008, p. 147).

He believed that everything temporary had a transcendent quality and is a manifestation of eternity. Rabindranath Tagore, Blake's eastern equivalent, was vividly echoing identical spiritual experiences transcending chronological and spatial boundaries, even though he wrote about fifty years after Blake. These encounters bordered on the occult.

## **CONCLUSION**

The relationship between the infinite, self-existent, immutable Absolute and the finite human being who is a part of the temporal order is unbelievably close even though it is challenging to define and explain. By examining their poetic art, craft, and oeuvre in-depth and putting aside cultural tensions and nationalistic pretensions, it becomes clear that William Blake and Rabindranath Tagore's poetic vision coheres despite the kaleidoscopic diversity. Mysticism and



transcendentalism are the two main themes in their poetry works. Blake's writings are apocalyptic in tone and scope, despite using a lot of Christian imagery. Blake has demonstrated the intangible, formless, and unchangeable through the visible world since his ultimate home is in vision.

William Blake's poetry is generally infused with mystical concepts that aim to go beyond conventional religious frameworks and investigate the underlying realities of reality. Blake invites readers to embark on a mystical journey of self-discovery and spiritual enlightenment through his emphasis on imagination, the divine within, visionary experiences, connection, and radical spirituality. The relationship between the infinite, self-existent, immutable Absolute and the finite human being who is a part of the temporal order is unbelievably close even though it is challenging to define and explain. By examining their poetic art, craft, and oeuvre in-depth and putting aside cultural tensions and nationalistic pretensions, it becomes clear that William Blake and Rabindranath Tagore's poetic vision coheres despite the kaleidoscopic diversity. Mysticism and transcendentalism are the two main themes in their poetry works. Blake's writings are apocalyptic in tone and scope, despite using a lot of Christian imagery. Blake has demonstrated the intangible, formless, and unchangeable through the visible world since his ultimate home is in vision.

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