



# Mysticism in William Blake's Works: Interpreting the Divine and the Human Soul

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**Abstract:** William Blake was a visionary poet and artist who lived during the Romantic period. He is most known for his works that explore subject matter such as mysticism, spirituality, and the human soul. The purpose of this study is to investigate Blake's unique representation of the divine and human existence by analysing the ways in which he related the physical and spiritual worlds via the use of symbolism, metaphysical imagery, and spiritual themes. Blake's works, such as Songs of Innocence and Experience and The Marriage of Heaven and Hell, which call into question the conventional religious orthodoxy and instead embrace a more individualised and subjective notion of God, give a complex vision of the divine. Blake's writings also challenge the traditional religious orthodoxy. We find a conflict between naiveté and experience in Blake's poetry, as well as metaphorical descriptions of the soul and God. Blake's poetry is the source of these ideas. The objective of this dissertation is to investigate the ways in which Blake used mysticism to criticise various cultural, political, and religious institutions while simultaneously expressing his spiritual beliefs. It does this by conducting an in-depth analysis of his mystically inspired vision. The study presented here makes use of Blake's theological interpretations to demonstrate how the poet adopted a radical position in his investigation of spirituality, the human condition, and the age-old fight between good and evil.

**Keywords:** Mysticism, Divine William Blake

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## INTRODUCTION

To build a connection with the divine or the ultimate truth that is independent of human reason is the objective of the spiritual practice that is known as mysticism. A quest for knowledge, a sense of oneness and harmony with the divine, and experiences that ordinary people find incomprehensible are all traits that are shared by those who engage in spiritual practices. It is possible, according to mystics, to get access to a more profound reality that is beyond the material world by either direct experience or a revelation. Their objective is to establish a connection with the divine and transcend the confines of this world via the use of a wide range of spiritual practices and techniques, including meditation, prayer, contemplation, and other similar activities. Through the practice of mysticism, one of the fundamental goals is to achieve a profound sense of oneness with God or with the ultimate truth. It is customary to use phrases like as unbridled pleasure, happiness, or heavenly love to express this specific sensation. An individual's comprehension of themselves and the world around them is said to undergo a profound transformation as a result of this connection with God, according to the beliefs of mystics.

### Transcendentalism, meditation, or contemplation of the Divine

The concept of mysticism is included into a broad range of spiritual practises and religious traditions, including Christianity, Islam, Buddhism, Hinduism, and Hinduism. Everyone, regardless of their history or

philosophy, has a common goal: to escape the humdrum lives of humans and to have a personal experience with the divine. This is the common thread that binds us all together. The fact that mysticism may be found in settings other than religious ones is an essential point to keep in mind. As a more basic human tendency, we all have the need to find significance, connection, and something that extends beyond our short existence. It is important to note that mystical experiences, which may or may not take place in religious contexts, are very subjective and individual to each individual. Through transcendentalism, meditation, or contemplation of the Divine, as well as through personal revelation, those who practise mysticism do so with the intention of gaining an understanding of reality and experiencing the delight of being in relationship with God. Through the process of generating unexpected thoughts, it liberates the mind from the constraints of sensory limitations as well as the typical constraints of social existence.

Upon embracing the esoteric knowledge of life and death as well as the mysteries of existence, the mystic strives to achieve the ideal compassion of the heart and the desire to know what is unknown. The mystic reaches ecstasy and happiness by seeking oneness with the Absolute, which is made possible by the enlightenment of intellect. This is accomplished by eliminating profanity in the heart and willpower, as well as purging cravings that are physical in nature. In the end, this leads to an experience that is not only utterly wonderful but also very smart and filled with immense delight. It creates the framework for a life of receiving, changing, and transfiguring, as well as preserving that condition of rhapsodic exaltation, the same way that it is obviously personal and manifestly universal at the same time.

Mystics are able to maintain their self-evident, self-sufficient, and self-luminous qualities by closing off the doors that lead to transient feelings and experiences. Mystics are, at their heart, transcendentalists; they concentrate all of their mental capabilities into a single force and discover serenity within themselves, within the society, and within the experience itself. All mystical experiences are characterized by the individual's ability to transcend their own identity. It is claimed that the mystic's own limits prohibit them from connecting with the holy and receiving inspiration from the heavenly realm; hence, it is necessary for them to transcend the self throughout this process. It is also essential to use metaphorical language in order to further concretize these intangible sensations, ideas, and comprehensions. Mystics, rather than concentrating on the pursuit of ethereal delight, actively concentrate on the quest for reality, which is in a state of constant investigation and finally results in a passionate union with the Absolute and the One.

Radhakamal Mukerjee contends that mysticism does not depend on any particular system of human relations in order to uncover the actualization of timeless ideals like as Truth, Beauty, and Goodness. Instead, mysticism seeks the actualization of these ideals in genuine human events and experiences. Not only does God, in his capacity as Truth, protect society from damage, but he also broadens the range of human mentalities, emotions, and behaviors. The beauty that God has created is the means by which the arts are able to propagate and maintain different values. In the form of kindness and love, God has promised mankind all that is required for the upkeep and enhancement of social life and relationships. This include the ability to maintain and improve relationships. In each and every circumstance that involves human beings, God, who is the Person of Persons, preserves the maximum uniqueness of each individual. God is the incarnation of the Real Self or the Transcendent Being, which is the amalgamation of Truth, Beauty, and Goodness. This is the last but not the least point to consider. The only way to escape the underlying tension and conflict that exists between these eternal principles of existence is via mysticism,

which provides a synthesis and compromises to both individuals and communities. No one else can discover a way out of this inherently difficult situation.

## **RESEARCH METHODOLOGY**

The methodology of this study is based on a search of academic sources in order to investigate earlier studies that have been conducted on the topic. A comprehensive search strategy will be devised, making use of research-related keywords, and databases such as PubMed, Google Scholar, JSTOR, and HeinOnline will be used. Publications that have been peer-reviewed and published within the last ten years will be given precedence in the inclusion criteria. On the other hand, publications that have not been peer-reviewed or that are out of date will be rejected from consideration.

### **Mysticism in Blake's Works**

When the development of English literature is examined, it becomes clear that mysticism has found its way into the poetry of the English language. The mysticism that may be found in English poetry is, without a doubt, primarily influenced by Christian concepts. Because of the enormous and amazing cleverness that William Blake (1757–1827) had, it is imperative that he be the centre point of any inquiry of mysticism that is thorough. Having visions since he was a child is something that is common knowledge. As was the case with Saint Catherine of Siena, Blake, when he was a small child, had a vision of angels seated on a tree. This vision inspired him to devote his life to serving the Absolute. In the process of attempting to provide an explanation for his esoteric experiences, he made use of mysterious symbols that were potent enough to imbue his poems with a sense of enchantment and maybe a great deal of importance. Within the realm of his poetic compositions, he persistently conveys his mystic perspective via the use of a woven pattern of images. Blake asserts that love is the fundamental part of all religion. He contends that the love that God has for humans will never be unparadized since God's love sustains the cosmos as a whole, despite the faults and inconsistencies that seem to be present in the world. "He is called by thy name, For He calls Himself a Lamb" (2008, the ninth page). According to Blake, love is the fact that he has developed the same level of kindness and good manners as a young child.

Both you and I are referred to by his name; you are a lamb, and I am a youngster.

Within the context of the macrocosm syndrome, the poem *Auguries of Innocence* (Blake 2008, page 491) illustrates a microcosm that is similar to the whole phenomenon:

One may get an experience of heaven and the cosmos in something as little as a single sand particle or a single wildflower's petals.

You have the potential to retain both eternity and infinite within the span of one hour.

A convincing demonstration of the poet's mysticism is provided by the sentences that were highlighted before. It is common for critics to laud Blake for his innovativeness, ingenuity, and the philosophical overtones that are present in his works. After coming of age at a period of revolutionary turmoil in both the Americas and Europe, as well as the beginning of the industrial revolution and cruel British colonialism, he joined the ranks of the young people. A significant portion of his knowledge was acquired from the study of ancient literature such as the Bible, Milton, and classics written in Greek and Latin. The poetry of this

individual reveals the influence of the writings of the German mystic Jakob Boehme and the philosopher Emanuel Swedenborg. Blake's idea of perfect oneness between people and God via the power of love 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). Blake's idea was developed through the force of love. It is possible that Blake was influenced by Paracelsus's theology of gracious, pleasant, blessed, friendly, and joyful love. Blake searched for and consecrated Mercy, Pity, Peace, and Love in the active world, where he could detect the divine indications. Blake has been described as having "spent his life unveiling the face of Truth in his poetry and his art displaying a power and beauty beyond the stream of thought".

Blake's works were influenced by Hindu mythology. This is shown in his work, *The Marriage of Heaven and Hell*, by his use of "the Hindu conception of Samsara (mundane existence), which consists of discordant elements in opposition to one another". Sinnoc, the body; Sinnunda, life; Sonnatin; and Sonnin Kunar, intellectual existence are the four beings that are generated from Brahma's breath in Blake's *The Four Zoas*. These entities operate in a manner that is comparable to that of Tharmas, the body; Luvah, the emotions; Urizen, the intellect; and Los, the imagination and spirit. It is important to note that Blake was also a reader of Alexander Dow's *History of Hindostan*. This is true even if the Zoas in Blake's *Zoas* are physically connected to the Zoas in Ezekiel's vision. Blake believed that poetry and art were the paths that may lead to the transformation of society. Environmentalist critics often reference works published during the romantic era because of the prevalent assumption that these works represent an unduly idealised picture of nature. This notion lies at the heart of the environmentalist movement. Through the use of nature, Blake was able to highlight the intimate connection that nature has with both man and the Creator in *The Echoing Green*.

As the sun begins to rise, there is a sensation of excitement in the sky.

The arrival of spring has been heralded by the joyful ringing of bells in celebration.

When people are watching our sports activities, the air is filled with the sound of bells ringing, and the noisy singing of bush birds such as the thrush and the skylark may be heard singing in the background. The poetry of William Blake is characterized by a strong emphasis on romanticism and imagination. Art, in his opinion, served as both a medium through which one may experience redemption and a language that God spoke. By virtue of the fact that imagination was eternal and divine, Blake believed that it was superior to the finite material cosmos. He may have had his first vision as young as four years old, when he "saw God" and screamed in fright as God "put his head to the window," according to one account. Blake's first vision may have occurred when he was only four years old. He said that he had been able to see visions ever since he was a little lad. Blake said that he saw "a tree filled with angels, bright angelic wings bespangling every bough like stars" when he was perhaps eight or ten years old. This event took place close to Peckham Rye, which is located in London. After returning home and revealing this vision, Blake's father beat him for lying, as stated by Gilchrist, Blake's Victorian biographer.

The artist narrowly avoided being beaten by his father for perpetrating a lie. It seems that Blake's mother was very supportive of her son's creative endeavors, as shown by the fact that his mother's bedroom was filled with a number of Blake's early paintings and writings. There is plenty of evidence to suggest that his

parents are typically supportive. At one point in time, Blake said that he seen heavenly creatures walking among haymakers as they were engaged in their labor .All of the eerie visions that he experienced as a child and that he retained with him into adulthood were the result of his ethereal imagination. He was of the opinion that the human intellect represented and, in the end, brought into existence the will of the divine. Blake, the prophet, has a vision that extends beyond the confines of time and space. He used the analogy of God to demonstrate that every individual has a divine essence. He highlights and celebrates the connection that exists between God and mankind via the use of hymns such as "For Mercy, Pity, Peace, and Love," "Is God our father dear," and other similar songs. Now, that's not all.

In *The Divine Image* (2008), it is said that settings that are characterized by love, compassion, and mercy are also locations where God resides.

In the majority of cases, when people hear Blake describe the four attributes that he believes God and man possess in opposite order, they immediately think of Jesus. As a result of the fact that Christ was both God and man, he served as a mediator via Blake. Through all of his works, whether they were poems, engravings, or illuminated volumes, Blake's primary objective was to make the Higher Reality accessible to his audience. The proclamation that Jesus makes in Jerusalem is, "I rest not from my great task!" (5.17.26).

The purpose of this is to enable the limitless human imagination, which flourishes in the embrace of God, to unlock the everlasting regions of thinking and the immortal eyes of man that are contained within them.

In the name of the Lord, I pray that you would fill me with your Spirit, which is both loving and humble.

My identity will be ruined as you continue to be a part of my life!

During the time that I am describing the construction of Golgonooza, my hand is trembling an awful lot on the ancient rock. Assist me, please.

According to his point of view, everything that is fleeting has a magnificent quality and represents eternity. Despite the fact that Rabindranath Tagore wrote almost fifty years after Blake, he was conjuring spiritual experiences that transcended both time and location in his writing. It was Tagore who served as Blake's eastern equivalent. It was almost as if these gatherings were supernatural.

### **William Blake's Poetry: Insanity and Mysticism**

In each and every prophesy, there is enough opportunity for disagreement and error. A sensible individual would never place their trust in a prophet who could not be trusted. Despite this, the primary focus continues to be the understanding of the mysterious language of prophecy. Are those who are blind, those who are not heard, or those who are mad able to understand what is being said? When analyzing the prophetic poetry of William Blake, these are some of the most important issues to address. As a result of his visions and premonition, the vividness, intensity, and depth that his poetry had went far beyond what could be translated literally.

According to Blake, the prophet Elijah visited him in a number of different ways, including via visions for him. Is it true that Blake was completely oblivious? There is no possibility that Blake did not suffer from a mental disease. An huge amount of attention has been drawn to his sudden change in mood, his despair,



and his productivity that is like a laser beam that has been supercharged. The fact that his mental condition would cast a shadow over his unique poetry would be a terrible thing to happen. Alternatively, does it make it better in any way? We won't be able to find meaningful solutions to these issues unless we have sufficient conversations about mysticism. Given that Blake was a follower of the mystical theological teachings of Emmanuel Swedenborg, mysticism was an integral part of Blake's journey through life. One of the most important aspects of comprehending Blake is the relationship between mysticism and insanity. It is clear that their insanity was not brought on by a typical decline in their cognitive capacities because of their dedication to activities that are artistic, spiritual, and introspective.

During the first stages, Blake was concerned about conjecture and the possibility of insanity. It was via his father, who was a fervent fan of Emmanuel Swedenborg, that Blake gained an interest in the philosopher. A Swedish philosopher and theologian, Swedenborg was born in Sweden. After claiming, after a vision he had in 1745, that he had become familiar with human nature on an inner level, he decided to give up his quest of scientific knowledge in the year 1747. Through the years, he has been plagued by these terrifying dreams. Furthermore, he claimed that he was able to speak with angels. In the course of his criticism of biblical texts, he said that he had personally experienced God's explanations. There was no one religious organisation to which Swedenborg had a strong devotion, and he did not believe that his beliefs belonged to any specific religion when he expressed them. According to Swedenborg, the return of the Second Coming would be announced by the establishment of a New Jerusalem on Earth. A paradise would be found right here on Earth if there were such a thing. Regarding the principles that he has, Blake has never wavered in his stance. Early works of his poetry, such as "There Is No Natural Religion" and "All Religions Are One," received inspiration from this theoretical framework. According to Blake's interpretation, whatever was divine in God must equally be divine in man. At a young age, Blake experienced dreams and substantial talks with the supernatural, despite the fact that his parents taught him these concepts when he was only a little child. Blake's dreams and chats stemmed from his early childhood.

together with the Blessed Mother, Michael the Archangel, and a number of other historical figures and religious figures to discuss their thoughts. The fact that he behaves in such an atypical manner may make him easily identified. Ever since Blake completed his apprenticeship as an engraver, he has been a contentious figure in the community. In addition to his goals of becoming a prophet or a mystic, he was emphatic about his commitment to supporting extreme political ideologies. Both Thomas Paine, the author of the foundational essay *Common Sense*, and William Goodwin, a British anarchist who had an influence on writers such as Shelley, Wordsworth, and Coleridge, were close friends. Goodwin had a significant influence on these authors. Blake was not only a well-known poet (particularly for his works *The Book of Urizen* and *The Song of Los*), but he was also politically involved (for examples, see his prophetic works in both the United States and France). It was the same unusual and unorthodox reaction that was accorded to his engravings. It was common practice for him and other contemporary poets to accompany the bulk of their poems with these images. *The Divine Comedy* by Dante was not the only work that he engraved; he also contributed engravings to other famous works. Blake's criticism was directed at traditional ideas and institutions because, in his opinion, they were founded on erroneous beliefs or superstition.

Blake's artwork was never really appreciated by anybody, even after he had died away. After 1818, a number of his supporters started to come together in support of him. Without a shadow of a doubt, this

impoverished individual was completely mad. To paraphrase one of his fans after his demise, "the rationality of Lord Byron and Walter Scott," there is a facet of his lunacy that fascinates me more than any other part of his mental illness. The poetry of William Blake is a reflection of the whole spectrum of his feelings and thoughts towards the world. There are a lot of things to think about and grasp. Songs of Experience and Songs of Innocence, which both have poetry that attain a delightful balance, contain some of the most instructive lines. These poems are both included in the Songs of Experience collection. In these poems, the boundaries between insanity and spirituality are hazy and difficult to discern. Blake expresses his contemplative ideas on the elevating power of the mind, dreams, and spiritual experiences in his collection of literary works titled Songs of Innocence. Without a shadow of a doubt, The Songs of Experience elucidates the reasons why what is really essential is human, not mystical or academic, but intuitive. According to Blake's argument in "The Marriage of Heaven and Hell," violent tigers possess a greater capacity for knowledge than tranquil horses. There are several references to religion that can be found throughout Blake's poetry, which he credits to his transcendental experiences. There is also a sense of mysticism and religious significance associated with these symbols. Blake's mysticism may be described by romantic overtones, as seen by the poem "The Divine Image," which is included in Songs of Innocence. Furthermore, in light of this, he contemplates the destiny of mankind as a whole.

All people who are in misery pray to Mercy, Pity, Peace, and Love: And these qualities of joy return their gratitude.

Is God our father, dear? For Mercy, Pity, Peace, and Love:

And Love, Mercy, Pity, Peace, and Is Man His Child?

Mercy has a human face and a human heart. Peace is the human garment, and Love is the divine human form.

Then, every man in every country who prays in his time of need offers his prayers to the divine love in human form. Everyone, whether they are Jewish, Turkish, or pagan, must adore the human form.

God also resides when mercy, love, and sympathy are present. (The Divine Image, Blake, 111)

Blake draws parallels between God and mankind in this poem, complimenting both sides for the heavenly qualities of love, peace, mercy, and compassion that they possess. The divine characteristics that are shown here are the most essential characteristics that God seeks to find in the living creatures that He has made. Blake, who adheres to Swedenborg's line of thought, asserts that it is possible for man to achieve the divine without from the supernatural. She believes that this ability resides within him. If a man learns to harmonise with his own spiritual powers, he has the potential to become divine. It is of the highest significance that these energies be connected to something that is not just divine but also spotless. When Blake's history of visions is taken into consideration, it is not difficult to see why he would think this idea to be divine.

According to this thesis, he went mad because he was so fascinated with the spiritual potential of his own life. This theory was developed by the author. One might say that this free spirit is an expression of divine reality in a nutshell. The poem is a perfect illustration of Blake's spiritual philosophy, which is distinguished by love, compassion, and innocence. More than simply a straightforward illustration of Christian

generosity, it goes beyond that. Having a strong understanding of one's own creative capabilities is a need that is highlighted. Songs of Experience presents a wide range of philosophical and theological viewpoints from a multifaceted perspective. Blake is able to learn significant lessons from the roughness and violence of real life, as well as from the otherworldly visiting character in the poem.

I had a dream! What could it signify? I was a maiden queen, too: Protected by a kind angel, he was never deceived! He wiped away my tears as I grieved day and night and concealed my heart's joy from him, so he flew to the skies and ran away:

The morning then became rosy red: I wiped away my tears and armed myself with my anxieties, with 10,000 spears and shields. My angel returned shortly after, and I was armed, but his arrival was in vain. When I was younger, I ran away, and I had grey hair on my head (Blake, 'The Angel,' 124-5).

The next step that makes sense is to determine who the Angel is. The dream is an excellent example of Blake's ability to anticipate the future. This situation is quite challenging to deal with. Despite the fact that the Angel has fled, the poet continues to be prepared for his return. It is without a doubt the narrator's transformation that serves as the focal point of the poem. During the opening few lines of the story, the narrator is a young guy who is self-conscious about his identity. In the moments leading up to the Angel's departure, the phrases "and hid from him my heart's happiness" must have been placed for a specific reason. As a result of the receiver's pride, they are unable to give the Angel their "heart's delight," and the Angel is rendered unneeded once the receiver has gained skill. Following the narrator's statement that "armed my worries," the individual will cease sobbing. However, the speaker has discovered the hard way that pride has made the dread that was once horrible much worse ever since the Angels have returned. The Angels' last mission was not to save or defend the storyteller; rather, it was to prepare this "maiden Queen" to meet her end.

This poem was written with the intention of serving as an allegory on virginity; nevertheless, the sexuality that develops from its exploration of the life cycle is far more intriguing than the original aim of the poem. It was Blake who campaigned for sexual liberty. According to his point of view, it was dishonest to make an effort to disguise one's sexual orientation. Angel is a stand-in for the rejected lover in this poetry work that is about a queen who has not yet married. Even her own needs are controlled and smothered by her. Not even her own needs. As the Angel is in a critical condition, it will be meaningless for her to come back once she has passed away. The poet is of the opinion that when it comes to life, individuals should not make an effort to exert control over their instincts but rather live in accordance with those impulses. As far as he is concerned, the purpose of spirituality is to achieve a state of letting go of the senses and establishing direct connection with endlessness. When compared to the authoritarian components of religion, this is one of the ways in which mysticism differs from those aspects. Within the realm of mysticism, both the tangible and the ethereal are seen as having equal levels of value. Blake had a mystic worldview that appreciated both the material and the holy aspects of its surroundings. For a complete understanding of life, you need to have both innocence and experience. It is impossible to have one without the other; the acquisition of one is necessary for the fulfilment and comprehension of the other. In light of this, the poet never had to be concerned about the possibility of becoming mad. It made perfect sense to him to approach the holy in a way that included either physical or sensory touch.



The one that Blake is "The Marriage of Heaven and Hell" is a prose poem that digs deeply into these topics. Blake is the author of this poem. Blake calls into question the prevalent understanding on religion and the part that God plays in the affairs of humans in this poem. At this point, the structure that was presented in Songs of Innocence and Experience allows its ideas to become prominent. The poet's goal is to bring to light the boundless potential that is latent inside each and every person by drawing attention to the contradictions that are inherent in human nature. An argument that Blake makes in "The Marriage of Heaven and Hell" is that man has an infinite potential. This argument is a counter to the authoritarian debate that exists between science and religion. The conversations that Blake had with the prophets Isaiah and Ezekiel are described in the excerpt that was just shown. His name was Isaiah. Having been persuaded at the time, and continuing to be convinced to this day, that the voice of God is one of genuine rage, I wrote without stopping to consider the ramifications of my actions.

"So I enquired: can one establish the veracity of something by a strong argument?" His answer was really clear. Every poet believes that it does, and powerful persuasion has been known to move mountains in the past; but, there are a lot of individuals who simply can't manage to convince others to view things from their perspective. The author William Blake writes in "The Marriage of Heaven and Hell" (186) that "Even though Isaiah never sees God, he knows that God is calling him because he sees the boundless potential in "everything." Despite the fact that Isaiah is aware that this influence may be fictitious, he was not prepared for the ramifications that would result from encountering a psychopath. In a nutshell, he documented the information that was available to him. Because he was so forceful and convincing, he was able to triumph over any challenge that stood in the way of his spiritual development. The distinctions between reality and fiction, as well as sanity and insanity, become more hazy when one has an experience with the magical. Our understanding of the divine is founded on the things that we consider to be divine and the things that we acknowledge to be true. Once we have been persuaded, we are certain of the mystical experience and the ensuing spiritual development that will follow. It would be a mistake to disregard the fervor that is inside a person who follows a spiritual path. Blake makes the claim that he has seen Elijah, much like someone who asserts that they have heard the voice of God with complete conviction. They will not budge from their position. Due to the fact that no one is aware of any evidence that contradicts it, it is now impossible to refute. What is of the highest significance is gaining an understanding of whether the body is able to fool the intellect or whether it is able to capture the soul as a consequence of a deficiency.

The verse from "The Marriage of Heaven and Hell" makes it quite clear that the poet is alluding to his profession as an engraver. This is especially clear when considering the context of the poem. He is generating his drawings by dropping paint onto a canvas made of wood or metal, sculpting it with acids and other damaging substances, and then coloring it in. He is not using a chisel to create his paintings. Nevertheless, the first thing that has to be done is to dismantle the idea that a man's soul is separate from his body. My intention is to do this by printing in a hellish manner, making use of corrosives (which are helpful and healing in Hell), and destroying the outward appearances in order to reveal the infinite that lies behind them. By removing the obstacles that stand in the way of perception, man would see everything as being unlimited. Since the beginning of civilization, people have been more cut off from one another, to the point that they are only able to perceive the outside world through the cracks that are present in their own skulls. Based on what has been shown in this paragraph, it seems that we have been tricked, and the only

person who can be held accountable is ourselves. Because of the poet, we are able to see the unlimited, which we had before hidden. Wordsworth says that William Blake is utterly insane. Wordsworth is considered to be the finest romantic poet. Even though Blake exhibits erratic behavior, makes comments that contradict one other, and has had paranormal encounters, he is not mad. According to him, these are his understanding of the mysterious underpinnings around which reality is built.

## CONCLUSION

Despite its difficulty to identify and explain, the infinite, self-existent, and unchanging Absolute and the limited, temporal-order human person are extremely near. When we study William Blake and Rabindranath Tagore's art, craft, and poetry, their diverse poetic viewpoints are cohesive. This is true even without cultural clashes and nationalistic ambitions. In their poems, these poets explore mysticism and transcendentalism. Blake uses a lot of Christian iconography, yet his work is apocalyptic. Blake used the visible to portray the shapeless, unchanging. Because Blake's last resting place is vision. William Blake's poetry explores mystical ideas that seek a deeper knowledge of reality than most religious systems. William Blake emphasizes creativity, radical spirituality, visionary experiences, connection, and the divine within to inspire readers on a mystical journey of self-discovery and spiritual enlightenment. Despite its difficulty to identify and explain, the infinite, self-existent, and unchanging Absolute and the limited, temporal-order human person are extremely near. When we study William Blake and Rabindranath Tagore's art, craft, and poetry, their diverse poetic viewpoints are cohesive. This is true even without cultural clashes and nationalistic ambitions. In their poems, these poets explore mysticism and transcendentalism. Blake uses a lot of Christian iconography, yet his work is apocalyptic. Blake used the visible to portray the shapeless, unchanging. Because Blake's last resting place is vision. William Blake's poetry explores mystical ideas that seek a deeper knowledge of reality than most religious systems. William Blake emphasizes creativity, radical spirituality, visionary experiences, connection, and the divine within to inspire readers on a mystical journey of self-discovery and spiritual enlightenment.

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