CHAPTER VI

CONCLUSIONS

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1. The Most Significant Points of the Previous Chapters

Chapter VI, conclusions is entitled, William Blake’s Relevance to the Modern World. This chapter indeed concludes and emphasizes the most significant points of the study and then discusses Blake’s relevance to modern man in the modern world.

However, the researcher composed this thesis in six chapters. The first chapter is the introduction to the theme of research which its aim is to give a critical idea about the tradition of religious poetry in general with special reference to Blake’s mystical poetry. The second chapter is an attempt to define mysticism and also various aspects of mysticism in Romantic era. Mysticism is defined as union with God. The third chapter whose subject is Blake’s genius, proposes, Blake as a mystic genius and studies some of his most religious poems with mystical implications. The fourth chapter consists of Blake’s poetical techniques in relation to his mysticism such as symbolism and Biblical mythology. The fifth chapter is entitled, fearful symmetry or the co-existence of oppositions which discusses the two contrary states of the human soul.

Since chapter V was a study of Blake’s co-existence of oppositions, it should be noted that Blake always recognized the interplay of Innocence and Experience; he knew that the world is a difficult, challenging place. For him, the true evil
was to say that there was only one perspective on human affair. From an early age, Blake had his own highly developed sense of evil. The greatest evil seemed to him to be to deprive another of freedom. He could see around him plenty of examples of the exploitation of children and the poor. But more insidious were the "mind-forg’d manacles" with which men sought, often in the name of Christian love or parental care, to bind children with rules and duties and creeds to save them from their own bodies and desires, which they were thought to see as sinful. Joy in almost any form was suspect. The child was thus deprived of the freedom to be itself, the freedom to be fully male or female, and the freedom to be fully human.

However, in the unfallen world of Innocence the opposites are reconcilable but in the fallen world of Experience, there are contraries which can only remain as irreconcilable opposites, locked into a relationship where one does all the giving and the other all the taking, example of this kind of relationship can be observed in most poems in Experience, and especially in The Clod and the Pebble.²

Therefore there are some opposites which are simply reconcilable while others are not, and it mostly happens in Experience where the reader can find such irreconcilable opposites. Blake wants to show the contrary states in the human soul by Innocence and Experience. This co-existence of oppositions is sometimes within a single poem itself like

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The Clod and the Pebble and sometimes in two separate poems of the Songs of Innocence and Experience, like The Lamb and The Tyger. In chapter VI, the researcher tries to show the relationship of these contrary states in Blake’s poetry more clearly and also the particular link between these contrary states and Blake’s mysticism.

2. The Importance of William Blake for the Modern World

From penniless obscurity to recognition 250 years after Blake’s birth as one of the greatest Britons, how did a mystical outsider like William Blake win a place in our hearts? By the time the painter, poet, engraver and philosopher died, in 1827, he was short of cash and destined to be forgotten.

What has happened since Blake’s death that caused many people to gaze at his art more closely than before? What is so much amazing about this prominent literary figure? What benefits can any researcher get from studying his works? Why are there so many enthusiastic readers and critics whose sole concern is still William Blake? What elements make him so distinguished even after 250 years?

However, William Blake who lived in the latter half of the eighteenth century and the early part of the nineteenth, was a profoundly stirring poet who was, in large part, responsible for bringing about the Romantic movement in
poetry; was able to achieve remarkable results with the simplest means; and was one of several poets of the time who restored rich musicality to the language. His research and introspection into the human mind and soul has resulted in his being called the “Columbus of the psyche”, and because no language existed at the time to describe what he discovered on his voyages, he created his own mythology to describe what he found there. He was an accomplished poet, painter, and engraver. Blake’s scholars disagree on whether or not Blake was a mystic but in the Norton Anthology, he is described as “an acknowledged mystic who saw visions from the age of four.” Frye, however, who seems to be one of the most influential Blake scholars, disagrees, saying that Blake was a visionary rather than a mystic. Frye says “Mysticism means a certain kind of religious techniques difficult to reconcile with anyone’s poetry”. He next says that “visionary is a word that Blake uses, and uses constantly” and cites the example of Plotinus, the mystic, who experienced a “direct apprehension of God” four times in his life, and then only with “great effort and relentless discipline.” He finally cites Blake’s poem, “I rose up at the dawn of the day”, in which Blake states:

I am in God's presence night and day
And he never turns his face away.
Besides all of these achievements, Blake was a social critic of his own time and considered himself a prophet of times to come. Frye says that “all his poetry was written as though it were about to have the immediate social impact of a new play.” His social criticism is not only representative of his own country and era, but strikes profound chords in our own time as well. As Appelbaum said in the introduction to his anthology of English Romantic Poetry, “Blake was not fully rediscovered and rehabilitated until a full century after his death.” For Blake was not truly appreciated during his life, except by small cliques of individuals, and was not well-known during the rest of the nineteenth century. Blake lived during a time of intense social change. The American Revolution, the French Revolution, and the Industrial Revolution all happened during his lifetime. These changes gave Blake a chance to see one of the most dramatic stages in the transformation of the Western world from a somewhat feudal, agricultural society to an industrial society where philosophers and political thinkers such as Locke, Franklin, and Paine championed the rights of the individual. Some of these changes had Blake’s approval; others did not. Blake’s painting (g), ‘For everything that lives is holy...’ accompanies the text.

3. ALL LIFE IS HOLY

However, William Blake was both a mystic and visionary poet. William Blake composed many poems, far
reaching both in their scope and range of experience. The poetry of Blake is a reflection of his inner vision. As a young boy Blake had an illumining mystical experience. Throughout his life, he maintained this otherworldly quality, and most significantly was able to experience and see the divine in and through ordinary human experiences. For example, in the poem, Divine Image:

And all must love the human form,
   In heathen, turk or jew;
Where Mercy, Love & Pity dwell
   There God is dwelling too.\(^{14}\)

This ability to see the divine in all is best summarized in Blake’s immortal poem from Auguries of Innocence:\(^{15}\)

To see a World in a Grain of Sand
   And a Heaven in a Wild Flower:
Hold Infinity in the palm of your hand
   And Eternity in an hour.\(^{16}\)

Blake’s transcendentalism is apparent in this amazing poem. God exists within all living things. It is the same idea which closes ‘The Marriage of Heaven and Hell’: “For every thing that lives is Holy.”\(^{17}\) This motto is again repeated in Lavater, where Blake announces: “ALL LIFE IS HOLY.”\(^{18}\)
The poetry of Blake offers extremes of human experiences, which is richly portrayed in Blake’s poem, The Tyger. This poem was written during the French Revolution and so alludes to the violent and threatening forces of the time. However, The Tyger is much deeper than a symbolic commentary. It encapsulates the darkest forces of ignorance which are transcended by the divine, transcendental consciousness which combines both polarities of light and darkness. The Tyger is humanity’s invaluable treasure. In this poem one can see that ignorance-energy, which threatens to devour the entire world, finally discovers its transformation-salvation in the realization of the absolute One. This absolute One embodies both ignorance-energy and knowledge-energy and, at the same time, far transcends them both.

The poetry of Blake covers many different angles and perceptions. Poems from Songs of Innocence are quite unique in their genuine innocence, yet free of overbearing sentimentality. On the other hand, in Songs of Experience William Blake testifies to the harsh realities of life that can be experienced. For example the poem, London is a stark reminder of life in the 18th Century.

The introductory poem to Milton called Jerusalem incorporates some of the best aspects of Blake’s poetry. It is rich in symbolism and the polarities between the darkness of the “Satanic Mills”\(^{19}\) and the promised land of “Jerusalem.”\(^{20}\) It is a state of innocence and beauty.\(^{21}\)
However, it is important to note that one of the key words in William Blake’s poetry is vision which needs its particular definition. “A vision is a particular experience in which a personage, thing, or event appears vividly or credibly to the mind, although not actually present, under the influence of a divine or other agency.”

Blake makes his fullest, though somewhat cryptic, remarks on vision in his essay entitled, ‘A Vision of the Last Judgment’. Therein he says, “The Last Judgment is not Fable or Allegory, but Vision.” Then he goes on to explain:
Fable or Allegory are a totally distinct and inferior kind of Poetry. Vision or Imagination is a Representation of what Eternally Exists, Really and Unchangeably. Fable or Allegory is Formed by the daughters of Memory. Imagination is surrounded by the daughters of Inspiration, who in the aggregate are called Jerusalem. Fable is Allegory, but what Critics call The Fable is Vision itself. The Hebrew Bible and the Gospel of Jesus are not Allegory but Eternal Vision or Imagination of All that Exists. Note that Fable or Allegory is Seldom without some Vision. Pilgrim’s Progress is full of it, the Greek Poets the same; but Allegory and Vision ought to be known as Two Distinct Things, and so called for the Sake of Eternal Life.

Here one can see three points. First, for Blake vision is no different from imagination, or, as one may infer, vision is but a special kind of imagination. Second, vision is a power to
see the permanent rather than the temporary, as it represents “what Eternally Exists, Really and Unchangeably.” Third, vision is prophetic or, as Harold Bloom may prefer to call it, apocalyptic because with the aid not of memory but of inspiration it is to reveal a Jerusalem of eternal life.

The three points are all pertinent to Romanticism. For all Romantics extol vision or imagination in slighting fable or allegory. All Romantic truths are supposedly permanent or eternal truths. And Romantic poets often regard themselves as seers or prophets. But the second point is also of particular interest to this discussion. It emphasizes the permanency of vision and it shows that for Blake, a vision is a constant image kept in the imaginative mind for good.

The last point tells Blake’s idea of the relationship between the visionary world and the physical world. Plainly the latter is for Blake a mere reflection of the former. Thus, one question arises: How can one arrive at the visionary world if not through the corporeal eye which sees only the physical world? Blake evades this question by simply saying: “I question not my Corporeal or Vegetative Eye any more than I would Question a Window concerning a Sight: I look thro it and not with it.” Blake never doubts, as a phenomenologist or post-structuralist critic will do today, that the perceptive organ as a medium of perception is so transparent that no perception is untrustworthy. That is why in his letter to Dr. John Trusler, he maintains that:
...But to the Eyes of the Man of Imagination, Nature is Imagination itself. As a man is, So he Sees. As the Eye is formed such are its Powers. You certainly Mistake, when you say that the Visions of Fancy are not to be found in This World. To Me This World is all One continued Vision of Fancy or Imagination, and I feel Flatterd when I am told so.\textsuperscript{27}

Since this world is to Blake \textit{“all One continued Vision of Fancy or Imagination,”}\textsuperscript{28} what, then, is his vision of this world like? Is it a picture of something eternal and unchangeable as he seems never to have ceased to talk of what he has envisioned? Paradoxically, the answer is both positive and negative. Because as it was shown in chapter V, William Blake’s vision is actually a dialectical vision and in his vision the one eternal verity is that this world is unchangeably changing!\textsuperscript{29}

However, William Blake defined God in terms of vision. Every man has his own vision of God, and no two are exactly alike. Blake spent much time and energy describing the superstitious images of God embraced by men in his day as in our own. With his usual extravagant language he was capable of saying something like, their God is a devil. He is referring to their vision, their image of God.

The researcher has tried to provide various definitions of imagination or vision according to Blake in order to attract the reader’s attention to the importance of vision in William Blake’s works. Perhaps if Blake were alive today and were
asked what was the most significant gift that was given to man by God, he would answer only with one word, 'vision'.

"Thus men forgot that All deities reside in the human breast." We have within us divine power to imagine and create a different world, in which Nature is restored and we live in peace with all around us. By bringing that vision alive in our hearts, Blake offers us a deeply refreshing draught. In William Blake's poetry, one can see that Blake's gratitude stretches down into the murkier regions of life, where poverty, war, cruel factory conditions, and other social ills threaten to steal from us the light of heaven on earth. Blake allows his rage over inhumanity to fuel his prophetic clarity.

However, William Blake grew up in a culture that valued reason, order, and moderation. To Blake, who from early childhood reported visions of angels, those were values to disdain. Instead of reason, he prized the power of Imagination. By this, he did not mean simply creative fancy, but insight, the ability to see reality in its full spiritual dimensions.

For Blake, his poetry and art were not intended to be beautiful, any more than they were meant to entertain. They were the expression of his own spiritual vision, as such, a kind of protest against everything acceptable in the worlds of art and religion in his day. It is almost easier to list the things that Blake opposed than to say what he favoured. He deplored the moralism that passed for virtue; the hypocrisy and dogmatism or organized religion; the ugliness and cruelty of
industrialism; the hollow pedantry that substituted for insight. He was in some sense a spiritual anarchist, a kind of biblical prophet who looked at the world in light of the coming judgment.

Therefore obsessed by the figure of Christ, Blake felt that the churches had emptied Christianity of its revolutionary content; they had transformed the gospel into a religion offering little alternative to the spirit-numbing values of the world. Thus, William Blake felt forced to reinvent a kind of Christianity of his own.

This had all the dangers one might expect. Blake’s theology was peculiar and idiosyncratic. But as refracted through his artistic lens, it could also yield moments of dazzling insight. In the words of Thomas Merton, Blake’s rebellion “was fundamentally the rebellion of the saints. It was the rebellion of the lover of the living God,”31 a kind of “intuitive protest against Christianity’s estrangement from its own eschatological ground.”32

From the vantage point of Imagination, Blake cast his eye over the landscape of England, what seemed to many of his contemporaries to be the “best of all possible worlds,”33 and saw a culture of death in which all trace of the spirit was being steadily expunged. Blake’s London in the Songs of Experience is a good example.34

There are many similarities between our own time and Blake’s, they are best depicted in his poem London which is

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an example of his disapproval of changes that happened in his own time. In London, which has been described as summing up many implications of Songs of Experience, Blake describes the woes that the Industrial Revolution and the breaking of the common man’s ties to land have brought upon him. For instance, the narrator in London describes both the Thames and the city streets as chartered, or controlled by commercial interests; he refers to “mind-forged manacles”\(^{35}\), he relates that every man’s face contains “Marks of weakness, marks of woe”\(^{36}\); and he discusses the “every cry of every Man, every Infant’s cry of fear.”\(^{37}\) He connects marriage and death by referring to a “Marriage hearse”\(^{38}\) and describes it as “blights with plagues.”\(^{39}\) He also talks about “the hapless Soldier’s sigh, the youthful Harlot’s curse”\(^{40}\) and describes blackening Churches and palaces running with blood. London and many of Blake’s other works dealing with a similar theme, particularly those from Songs of Experience, strike a particular nerve for those who are living in a society where the cost of living compared with income is steadily increasing, where AIDS, Ebola, Swine Flu and other new and frightening diseases are becoming increasingly common, and where the public is becoming increasingly disillusioned about the reliability and trustworthiness of politicians. Besides, in political field, man is silenced, arrested, and persecuted in case of expressing his own political views. Man is exploited by dangerous drug-makers and horrible sex-mongers all over
the world. These works resonate for a generation which has to deal with exponentially increasing population problems and with rapidly increasing demands on our immigration facilities and resources. They strike a special chord with a nation that, due to the aforementioned problems, the rise of violent crime, and other considerations, is rapidly desensitizing itself to the marks of weakness, marks of woe that we are becoming accustomed to seeing on the faces of passersby on the street. Blake did, however, approve of some of the measures that individuals and societies took to gain and maintain individual freedom. As Appelbaum said, "He as a liberal in politics, sensitive to the oppressive government measures of his day and favourably inspired by the American Revolutionary War and the French Revolution."\(^{41}\)

Blake also espoused many other notions with which we are now familiar, and occasionally even believe to be self-evident. For instance, in Jerusalem, Blake proposes the Brotherhood of Man as the only solution to the world's problems, both individual and international. According to Blake, we are all brothers because we are all sons of the Father, and all have Jesus (who often symbolizes Imagination, Humanity, and the source of everything for Blake) in us. This is very similar to the fundamental rights of man espoused in the Declaration of Independence, which states that all men are created equal because they are endowed by their Creator with certain unalienable Rights. Blake also believed that all life
was inherently holy; Damon says that his religion became all-inclusive when he declared that every thing that lives is holy. This was a natural conclusion from the ancient belief that all Things were created from the divine substance.

However, Blake’s views on religion are also particularly relevant to the modern world. As Appelbaum said of Blake, “Blake replaced the arid atheism or tepid deism of the encyclopedists and their disciples with a glowing new personal religion.”42 Besides rejecting arid atheism and tepid deism, Blake also attacked conventional religion. In The Marriage of Heaven and Hell, he wrote “Prisons are built with stones of Law, Brothels with bricks of Religion”43 and “As the caterpillar chooses the fairest leaves to lay her egg on, so the priest lays his curse on the fairest joys.”44 Rather than accepting a traditional religion from an organized church, Blake designed his own mythology (based primarily upon the Bible and Greek mythology) to accompany his personal, revealed religion. Blake’s personal religion was an outgrowth of his search for the Everlasting Gospel, which he believed to be the original, pre-Jesus revelation which Jesus preached. As Blake said, all had originally one language and one religion: this was the religion of Jesus, the everlasting Gospel. Antiquity preaches the Gospel of Jesus. Blake’s religion was based upon the joy of man, which he believed glorified God. One of Blake’s strongest objections to
orthodox Christianity is that it encourages the suppression of natural desires and discourages earthly joy; in A Vision of the Last Judgment, Blake says “Men are admitted into Heaven not because they have curbed and governed their Passions or have No Passions, but because they have Cultivated their Understandings. The Treasures of Heaven are not Negations of Passions, but Realities of Intellect, from which All the Passions Emanate Uncurbed in their Eternal Glory.”^45

Blake also believes that the religion of this world is actually the worship of the entity that St. Paul calls the god of this world, or Satan. It should be noted here that Blake does not conceive of Satan as an incarnate horned quasi-deity, but rather as “Error and the State of Death”^46; Blake also explicitly says that “Satan is not a Human existence.”^47 Blake believes that orthodox Christians, in part because of their denial of earthly joy, are actually worshiping Satan, which is to say that they are in Error. Since the 1960s, more and more Westerners have joined faith movements which promote individuals deciding on their own ethics and beliefs, or to find their own way to salvation. Examples of these groups include some Eastern religions, such as Buddhism, and certain liberal Christian movements, such as Unitarian-Universalism. As more people begin to question traditional, dogmatic Western religion, Blake’s vision of individual revelation and a personal mythology makes powerful sense to many people. Blake
cautions us, however, against deluding ourselves with our personal mythologies in his poem, The Little Black Boy from Songs of Experience. In Black Boy, Blake describes a young black male, who is just becoming aware of the social differences between himself and a white boy (English child) and uses his mother’s mythology to relegate the solution of the problems of racism to an imagined afterlife where:

I’ll shade him from the heat till he can bear
To lean in joy upon our father’s knee.\textsuperscript{48}

Even more compelling to a modern audience (but definitely less important to Blake) is his emphasis upon science as a tool of understanding. The last line of his unfinished epic poem The Four Zoas is“ The dark Religions are departed and sweet Science reigns.”\textsuperscript{49} Many modern individuals would accept science while failing to attempt to create a personal mythology, and this is not at all what Blake is looking for.

Does Blake provide a solution to the ills of this world? Is this solution as relevant to modern times as it was to his own? Emphatically, yes, to both the questions. The similarities between our age and Blake’s are striking. Blake had the Industrial Revolution; we are living in the age of the Information Revolution, which is, with the Internet, entering a new phase which will enable information to be distributed on a scale never before possible. Blake lived in a time when
greedy upper-class capitalists exploited the working class for personal profit; we are living in an age in which the nuclear family, with its one working parent and its one parent staying at home to raise the children, is becoming less common and feasible even as the cost of living rises. Blake lived in an age where Deism, a faith which denied any possibility of direct experience with God, had captured the minds of more intelligent people of the West; we live in an age of doubt, searching, rejection of traditional dogmatic religion, and science with no mystical experience. Certainly Blake’s vision of a personal mythology actualizing an individual, revealed religion can offer as much to our society as it did to Blake’s. However, whether Blake’s offering will save our television-oriented, fast-food, pop-culture society is another question altogether.

4. The Significance of the Present Study and its Relevance to the Modern World

No one in the world is progressive if he ignores his deepest need, generally speaking, his spirituality. Although man has been passing through the gate-way of twenty-first century, the problem of spirituality has been identified as a felt need and efforts of scholars should be directed to that end. The present study is one of those efforts whose prime
objective is to offer a deep mystical and religious insight into man’s life. It has been observed that modern man suffers from self-alienation, confusion, restlessness, and hopelessness. Although he enjoys living in a comfortable society, he has not as much peace of mind as his religious ancestors had. In tracing this problem, the researcher takes into account the fact that modern man becomes more and more materialistic and spirituality is exactly what he has long forgotten. Although man has been changing a lot, but his essential needs are still the same. In a modern reading of Blake’s poetry, the same theme is recurring again and again. The most amazing fact about the spiritual aspect of man in this research is to show the two contrary states of the human soul, in Blake’s words, “The Prolific” and “The Devouring”. In a modern reading of Blake’s poetry, the researcher can convert these old terms to their modern equivalents, namely, ‘The Spiritualistic’ and ‘The Materialistic’ aspects of man’s soul. William Blake in this study is seen as a great mystic poet who believed in the subjectivity of ideas and in imagination or vision as the only way to truth or God. The study of Blake is significant because he gives a new and subjective view of mysticism. In his own words,“ He who sees the Infinite in all things sees God.” “What is now proved was once only imagin’d.” “If the doors of perception were cleansed everything would appear to man as it is, infinite. For man has closed himself up, till he sees all things thro’ narrow chinks of his cavern.” Mysticism has
been already defined as ‘Union with God.’ Modern man has lost this unity. That is why he is suffering from self-alienation; he has lost the ability to see God in all things. His imagination is being saturated with secular notions. He is not searching for his religious roots any more, therefore, he can not experience the sublime. His preoccupation is everyday works and habits. His perceptions are bound and restricted by senses. In Blake’s words, he is losing all “The Prolific”\textsuperscript{56} and is gaining all “The Devouring”\textsuperscript{57}. A reunion with God is a must for modern man, and it must be the final cure for most of his post-modern diseases.

5. AS A MAN IS, SO HE SEES

The researcher is going to conclude this study of William Blake by repeating and emphasizing Blake’s view concerning religion and mystical experience and art and also its relevance to modern man. In doing so, the researcher is going to quote some of Blake’s ideas concerning vision, art and religion. Blake defined God in terms of vision. Every man has his own vision of God, and no two are exactly alike. Blake spent much time and energy describing the superstitious images of God embraced by men during his period as in our own. With his usual extravagant language he was capable of saying something like: ‘Their God is a devil.’ He is referring to their vision, their image of God. In order to show it in his own
poetry, the researcher quotes the last part of Blake’s Everlasting Gospel:

The Vision of Christ that thou dost see
Is my Vision’s Greatest Enemy.
Thine has a great hook nose like thine;
Mine has a snub nose like to mine.
Thine is the friend of All Mankind;
Mine speaks in parables to the Blind.
Thine loves the same world that mine hates;
Thy Heaven doors are my Hell Gates.
Socrates taught what Melitus
Loathd as a Nations’s bitterest Curse;
And Caiphas was in his own Mind
A benefactor to Mankind.
Both read the Bible day and night,
But thou readst black where I read white. 58

Every Eye Sees Differently. As the Eye, Such the Object. 59
As a man is, So he sees. 60
As the Eye is formed, such are its Powers. 61
Why is the Bible more Entertaining and Instructive than any other book? Is it not because they are addressed to the Imagination, which is Spiritual Sensation, and but mediately to the Understanding or Reason? Such is True Painting, and
such was alone valued by the Greeks and the best modern Artists.\textsuperscript{62}

And I know that This World Is a World of Imagination and Vision. I see Every thing I paint In This World, but Every body does not see alike. To the Eyes of a Miser a Guinea is more beautiful than the Sun, and a bag worn with the use of Money has more beautiful proportions than a Vine filled with Grapes. The tree which moves some to tears of joy is in the Eyes of others only a Green thing that stands in the way. Some See Nature all Ridicule and Deformity, and by these I shall not regulate my proportions; and Some Scarce see Nature at all. But to the Eyes of the Man of Imagination, Nature is Imagination itself. As a man is, So he Sees. As the Eye is formed, such are its Powers.\textsuperscript{63}

One Power alone make a Poet- Imagination, The Divine Vision.\textsuperscript{64}

Imagination or the Human Eternal Body in Every Man.\textsuperscript{65}
Imagination or the Divine Body in Every Man.\textsuperscript{66}
The All in Man: The Divine Image or Imagination.\textsuperscript{67}
Jesus supposes every Thing to be Evident to the Child & to the Poor and Unlearned. Such is the Gospel.\textsuperscript{68}

God is not a Mathematical Diagram.\textsuperscript{69}

The Whole Bible is filled with Imagination & Visions from End to End.\textsuperscript{70}
Forms must be apprehended by Sense or the Eye of Imagination. Man is All Imagination. God is Man and exists in us and we in him.\textsuperscript{71}

Knowledge of Ideal Beauty is Not to be Acquired. It is Born with us. Innate Ideas are in Every Man, Born with him; they are truly Himself. The Man who says that we have No Innate Ideas must be a Fool and Knave, Having No Con-Science or Innate Science.\textsuperscript{72}

Self Evident Truth is one Thing and Truth the result of Reasoning is another Thing. Rational Truth is not the Truth of Christ, but of Pilate. It is the Tree of the Knowledge of Good and Evil.\textsuperscript{73}

Every honest man is a Prophet; he utters his opinion both of private and public matters, Thus: If you go on So, the result is So. He never says, such a thing shall happen let you do what you will. A prophet is a Seer, not an Arbitrary Dictator. It is man’s fault if God is not able to do him good, for he gives to the just and to the unjust, but the unjust reject his gift.\textsuperscript{74}

To Me This World is all One continued Vision of Fancy or Imagination.\textsuperscript{75}

However, William Blake was a poet, painter and engraver. He saw with the vision of a Seer. To Blake, the world was more than an ephemeral material existence. In a mundane object, he saw the hand of eternity in the complexity of the modern world, he saw the underlying innocence and
purity of life. Blake’s Auguries of Innocence is a good example for this characteristic.

On the other hand William Blake was not just a visionary of the sublime and ethereal. He saw with clarity and purpose the greed and hypocrisy of man. He saw both the possibility of beauty and the endemic cruelty of society. Blake’s Holy Thursday is an example for it.

Blake showed powerfully that what we see in the world is a reflection of ourselves. “As a man is, So he Sees.” The world is merely a reflection of our state of mind. The poetry of Blake is so appealing and illumining precisely because he had the mind of a visionary who saw beyond the mundane. He saw the inner spirituality of life, but in doing so, he became sensitive to the suffering and cruelty of man. Thus Blake was a prophet of the eternal but also a prophet of truth in an era of falsehood and cruelty. Blake was a free thinker unencumbered by the prevailing conventions of the day. At times he risked arrest for his unconventional opinions. Often misunderstood, his poetry was largely ignored during his life. It is said that a prophet is not honoured in his own country. In the case of Blake, he was not honoured during his life, but his prose and poetry have stood the test of time, combining an eternal wisdom with a clarity and poetic fluidity. Blake was a combination of paradoxes spiritually inclined; he received visions of Angels throughout his life. Yet he was a powerful critic of established religion. Often he saw in religion, only
hypocrisy and meaningless outer rituals. Yet Blake was not atheist, to him religious experience was a matter for individuals to experience in their own heart. Blake instinctively saw beyond outer forms and responded to that which brought true illumination.\textsuperscript{77}

Blake’s prophet utterances sound no less strange today. In this light, Blake’s call for integration of mysticism and prophecy has a more telling appeal, and many more may be persuaded to take up his challenge.

However, those who have spent much time in the company of Blake may become conscious of the fact that the only way to live is to live in a world that is charged with the presence and reality of God.\textsuperscript{78}

The researcher is going to quote again two of Blake’s comments in order to explain man’s eternal love for God which leads to man’s union with God.

\begin{quote}
Man’s desire are limited by his perceptions; none can desire what he has not perciev’d.\textsuperscript{79}
\end{quote}

Man can have no idea of any thing greater than Man, as a cup cannot contain more than its capaciousness. But God is a man, not because he is so perciev’d by man, but because he is the creator of man.\textsuperscript{80}
Therefore, according to Blake, the researcher can focus on imagination or the divine vision as the only reliable way for perceiving God. Blake powerfully asserts that our limited senses are not useful enough for understanding God. The forementioned quotations serve as good examples. Even in The Marriage of Heaven and Hell, he tries to convince his readers beautifully:

How do you know but ev’ry Bird that cuts the airy way
Is an immense world of delight, clos’d by your sense five?\(^1\)

Thus, William Blake’s declaration for modern man is perhaps a motto like:

EXPLORE YOUR ETERNAL WORLD!

6. Art is Religion, Religion is Art

However, for such an exploration, the researcher becomes interested in the amazing link between religion and art. According to William Blake, what is the connection between them? How one can follow religion by the help of art? In order to answer such questions, the researcher embarks on a brief reading of The Tyger and The Lamb from the Songs of Innocence and Experience. These contrary poems are in fact pure poetry in form, but their content is pure
theology which every body may appreciate. Blake hated direct instruction, that is why he wrapped his deepest religious concepts in the form of poetry. They have multi-layered interpretations as were discussed in chapter III, and no two impressions are alike; it is the amazing mark of Blake success in the Songs. It should be noted that Blake tried hard to illustrate the amalgamation of religion and art in his work. Blake himself saw Christ, the Saviour as the true crystallization of both religion and art. The researcher is going to quote some of Blake’s comments in order to support this claim. The following quotations are selected from Blake’s The Laocoon’:

You must leave Fathers & Mothers and Houses and Lands if they stand in the way of Art.

A Poet, a Painter, a Musician, an Architect: the Man Or Woman who is not one of these is not a Christian.

Prayer is the Study of Art.

Praise is the Practise of Art.

Fasting and c., all relate to Art.

The Eternal Body of Man is The Imagination, that is, God himself, The Divine Body, Jesus: we are his Members.

It manifests itself in his Works of Art (In Eternity All is Vision).

Art can never exist without Naked Beauty displayed.
All that we See is Vision.

Jesus and his Apostles and Disciples were all Artists. Their Works were destroy’d by the Seven Angels of the Seven Churches in Asia, Antichrist Science.

Christianity is Art.

The Old and New Testaments are the Great Code of Art.

Art is the Tree of Life. God is Jesus.

Science is the Tree of Death.

The Whole Business of Man Is The Art, and All Things Common. No Secresy in Art.\textsuperscript{82}

William Blake tries to give a clear picture of what he believes that religion is art, art is religion. This concept is followed strictly by him in his masterpiece, namely, The Jerusalem in which the character of Albion is going to be studied in relation to modern man in the modern world.

7. The Concept of Poet-Prophet as Applied to William Blake

The last point of concentration in this study relates to Albion and his situation which is somewhat comparable to modern man. Albion is Blake’s Jacob, Biblical character as was discussed in chapter III. Modern man is in a passive and sleepy state like Albion and no one wants to awaken him to his potential capabilities. He has lost his imagination or vision as the only link with the creator after the Fall. Humanity is in
And she stood forth from the Divine Briton by each
Feet my Spirit rising from thee Albion! arise, destroy,
With Peter that thunder with Egdon Spectres wrath against us,

The Spirit is in great Fun reunion and most drawn and
This will certainly preserve my Spirit against thee and thy
He said a sepulcher fears out in a Rock and cage for thee,

And in Death of Eights thousand years. Tower’d by Pillars, upon the
He said, I will recall them, and to attach our secret supreme delight.

At Los spoke: But when he saw lay death in Albion’s feet,
Again we joint the Divine Lion, following successful while Albion. But, more undependent, resolv’d to be covering

40. Los attempts to rescue Albion
need of a Los (creative artist) who comes and awakens the sick Albion. Blake’s painting (h) in which ‘Los attempts to rescue Albion’ is perhaps the best illustration of modern man’s wretchedness. But Los will not come unless Albion with his whole being longs for his coming. Los can be compared with Jesus himself who in Blake’s view is a crystallization of both religion and art. At the very end of Jerusalem, there is a faint hope that Los as the spirit of art and religion comes and awakens Albion. Albion is surrendered by difficulties and struggles both from within and without. It is interesting to note that Los can be compared with Godot in Samuel Beckett’s waiting for Godot but Blake’s hope is more than Beckett. As far as Blake is concerned, he is perhaps the greatest Christian prophet of modern world. William Blake combines the symbolic imaginative genius of antiquity, and the psychological insight of modern man. The concept of poet-prophet is actualized in William Blake’s poetry because he is perhaps the only modern poet who says:

I rest not from my great task!
To open the Eternal Worlds, to open the immortal Eyes
Of Man inwards into the Worlds of Thought: into Eternity
Ever expanding in the Bosom of God. The Human Imagination.
O Saviour pour upon me thy Spirit of meekness and love:
Annihilate the Selfhood in me, be thou all my life!
The researcher would like to conclude this study by a question which can be asked to Blake’s modern reader: If William Blake were alive in the modern time, what would he say concerning modern man’s godlessness? Perhaps he would answer by his famous sentence that “As a man is, So he Sees.” Is there any hope of salvation for the modern man? According to Blake, it all depends on how he perceives the world in which he lives. If he can keep his deep personal ties with God, surely God also keeps him in the right path and attracts him to his own mysterious ways by which he can be saved. Blake’s beliefs were modified by a fascination with mysticism. He himself describes his relation with his beloved God when he says:

I am in God’s presence night and day  
And he never turns his face away.

However, it is amazing that to Blake, this life seems to be a “mortal pilgrimage” whose sole objective is to perform the duties that one should do before dying. In this pilgrimage one should pay attention to the only light that he has from his eternal world, that is, vision. He should keep his vision as alert as possible if he wants to remain in the right path. All arts whether poetry, painting, engraving, and music were for Blake a suitable way of expressing his eternal world.
Finally, it should be noted that Blake did not have a limited view about religion. In spite of the fact that his personal religious beliefs were profound, he did not believe in conventional religion. In a sense he abhorred established religion because as far as religion concerned he was antiestablishment. He loved to experience divine union without any mediator. He celebrates the apex of his mystical experience by entering the world of imagination. “This world of Imagination is the world of Eternity; it is the divine bosom into which we shall all go after the death of the Vegetated body...All things are comprehended in their Eternal Forms in the divine body of the Saviour, the True Vine of Eternity, The Human Imagination.”

William Blake remains one of those cloud-wrapped immortals who must be rediscovered and reinterpreted by the adventurers of every age. There are very rare mystic poets like Blake who are at least 250 years ahead of their own time. Blake perhaps is still a modern poet-prophet from whose visions humanity will become satiated for ever and ever.

8. The Researcher’s poem related to Blake

In Times of Trouble
Los Has a Mission
To Save Albion
By Making a Vision
SUGGESTIONS FOR FURTHER RESEARCH

1- Theological study
2- History of Literature
3- History of Philosophy
4- Psychology of Religion
5- Social study
6- Critical study
7- Literal criticism
8- Psychology of Religious Experience
9- Psychology of Unconsciousness
10- History of Mysticism
11- Mysticism in English Literature
12- Mysticism in The Romantic Era
13- Mystical Experience as a State of Consciousness
14- Unconsciousness and Submission in Mystical Experience
15- Psychology of Imagination
16- Psychology of Divine Vision
17- Psychology of Art
18- Composite Arts
19- Psychology of Visual Arts
20- Interdisciplinary studies in Religion & Art