In the preceding chapters, an attempt has been made to trace the growth and development of mysticism along with the growth of mystic poetry under the impact of romanticism which is predominantly concerned with return to nature, personal love, interest in the supernatural, sympathetic treatment of ordinary events, revolts against conventions etc. It is stated that western education and its aesthetic impact ushered in a new trend in the growth of Assamese poetry of which the most tangible one is the growth of the lyric as a class by itself.

It has been observed that the Assamese mystic poets have accepted the spirit of vivid expression of personal experience with mystic romantic emotion. It is also a fact that the Assamese mystic poets have treated love as an ideal passion which goes beyond sense appeal. They have regarded the beloved as very precious and, with them, the poets run in search of the Divine. The desire of being united with the Divine gives rise commonly to the incommunicable experience which is known as mystic experience.
It may be noted that the attitude of the poets had undergone a change from nature as a decorative symbol for poetry to one that vibrates with an impulse of life and communes spiritually and emotionally with man. The Assamese romantic poets came into acquaintance with English poets like Wordsworth, Shelley, Keats, Byron etc. and they learned from them that nature is dead unless animated by fires of love. This feeling awakened in them the desire for beauty and truth. They felt the immanence of God everywhere and they were inspired by an idea of subtle mystical faith in the benign goodness of nature. The simple and pure longing, pursuit of the beloved, aspiration for the infinite etc. are the marked characteristics of the romantic mystic poetry.

It is a fact that the ideology of western romantic mystic poetry had revivified the mysticism already embedded in the very life style of the people of India. The fact that there is an unseen force known as 'Brahma' or the Supreme One and that there is a spiritual longing of the human soul for the Supreme Truth has been dominating the mind and spirit of Indian people since time immemorial.

The teachings of Vedas, the doctrines of Upanishads, the metaphysical idea of different schools of philosophy like the
Vedanta, Samkhya etc. and _Shrimadbhagavadgita_ inspired

the Assamese mystic poets. The 'mayavada' which declares that the

universe is an apparition, an appearance only and that it is

full of illusion and that human life is a momentary halt in the

earth etc. had a tremendous impact on the Assamese mystic poets.

Further, the impact of Vaishnavism as propounded by Sankaradeva,

Madhavadeva, Damodaradeva and others inspired the Assamese poets
to follow the path of mysticism. Among the romantic mystic poets

Chandrakumar Agarwalla, Jatindranath Dewera, Ratnakanta Barkakati,

Durgeswar Sarma, Nilamani Phukan, Ananda Chandra Barua were

familiar with the western romantic thoughts and ideas, besides

being acquainted with the rich heritage of the _Vedas_ and _Upanishads_
and even the _Gita_. In the body of this work due attention

has been paid to analyse the peculiar feature of each one of the

above noted poets. It would be worthwhile to state that these

romantic mystic poets delved ... into the mystic elements which

had attracted the attention of the seers and sages of the poet and also

the romantic mystics of the west.

It may also be noted that a few of the Assamese romantic

mystic poets were not very much acquainted with the western

ideas. Their poetry reflects thoughts and ideas of Indian
philosophy and the emotional ecstasy of transcendental feelings with universal appeal. This is much in keeping with the mystic poet's individual genius and experiences in life. The poet like Raghunath Choudhary was purely inspired by the traditional Indian mystic spirit and ideas. In the matter of treatment of nature Chaudhary was greatly influenced by Kalidasa, Bhavabhuti and others. Similarly being inspired by the cultural and traditional wisdom, Ambikagiri Rajchoudhury revealed his mystic and spiritual absorption in the infinite.

Among the woman poets, Dharmeswari Devi Baruani seeks solace in the Absolute. She firmly believed in the Vedantic concept of an all-immanent power manifesting through the animate and inanimate objects. She believes in the emancipation of soul and desires in assimilated with the Supreme Soul.

Nalinibala Devi, the mystic poetess in her excellence, believes that every aspect of earthly beauty is a manifestation of the Supreme One. The implicit realization of the Supreme Spirit in life and nature is the marked characteristics of her poetry. A ceaseless longing of the soul for the Supreme One is the theme of a good number of her poems. It is also clear that she does not believe in asceticism as a creed, but she firmly believed that
the Supreme One is ever blissful and He is the sole panacea of all trials and tribulations of mundane life.

It may be remembered that the Assamese romantic mystic poets were also inspired greatly by the spirit of worship of humanity as propounded and preached by the western romantic poets under the impact of Kant, Hegel, Auguste Comte etc. Among the Assamese romantic poets, Chandra Kumar Agarwalla and Ambikagiri Roychoudhury prominently became the votary of the worship of humanity.

It has already been depicted that Jatindranath Dowerah and Ananda Chandra Barua came under the impact of Sufism with which the Assamese had direct contact for centuries together. The dominant idea of Sufism is that the life is futile and the manmade institutions are meaningless. A complete resignation to the Supreme One and an overpowering desire to lose one's identity with Him are the tenets of Sufism.

Thus, there is hardly any glaring difference between the Indian mysticism and Sufism.

From the discussion made in the foregoing pages, it may safely be concluded that mysticism is a mental experience
rather than a doctrine. It is a way of life and a process of developing the intuitive faculty in a particular direction. The mystic poets teach all men to overcome all the usual barriers between the individual and the Absolute, simultaneously with the ins of the feelings of love, humanism and universal brotherhood.