

Summary

I. Mysticism is in direct relation with the transcendency --a mysterious union. This attachment is a personal relationship between man and God, an empirical fellowship in love, which the human soul is imbued with and indeed transformed. Mystics and mystical phenomena can spring up beyond the verge of religion. Notions lay further judge the essence of mysticism as a kind of faith, sentiment, state of mind or cognition. Those who have experienced it define mysticism as a way of existence, a quality of being, detached from reality. The essence of mysticism can be traced back to additional transcendental elements that look behind the dogmas. They provide esoteric interpretations and penetrating insights into the other world or heavens. Mysticism is not firmly attached to only one tradition or period. All the cultures and religions had/have mystic tendencies and approaches, their characteristics indicate fundamental similarity with one another.

In the time of ecstasy, mystics are transferred in their entire existences to sphere transcendental where they experience the excessive heavenly bliss and love. The phenomena of ecstasy don't happen in spatial form, but in inner, we then again infinite point of the soul, where God „has room” their entire personage without restraint. The “eroticism of God” serve as a basis of mystics' main theories, human virtues, and the love comprehension of all, ardor amoris of the accepting happily sufferings. The essential of the pure mysticism is bring out of delight of love divine and enigmatic union with God. The mysterious cognition is a love-cognition in ecstasy.

The suffering (passion) is such a criterion as the holy delight; one kind of mystical pains are con-passion with Jesus and destruction of individual ego, the other kind is a suffering of devil's temptation, however both are purifying pains, leading towards salvation. Unio mystica is a prerequisite for ceasing of individual self with a parallel process that is the presence of God that create a content and happy condition of filling with God. Attainment of this condition indicate the (processus) mystical emptiness (kenosis).

The source of the tradition of mysticism doesn't bottom on pieces of writing, canonizing tests or authority of religious personalities, like in the case of the religions, but partly on oral tradition (tunnel of unconscious collective), partly on individual mental unit, experiences of the transcendence appearing.

The ecclesiastical approach distinguish the “true mysticism” in-Church from the natural, superstitious pseudo-mysticism. Although this point of view doesn't preclude a possibility of out-Church mysticism but (envisage) takes it into consideration as exception. The phenomenons of occultism are arised by the mystics too, but only as side-effects.

The Occult is not identical with mysticism but several occult doctrines bear a strong resemblance to mystical recognitions. Mysticism is a wider and “freer” phenomena than occultism, free from influence of doubtful beings and from transcendental quest. Actually, it is the transcendental experience of the soul, it is an occurrence and existence that encompasses all individual comprehension. Every enigmatic, inaccessible by scientific approach and laws, tenet and activity concerning transcendental phenomena is called by the term of the occult disciplines, the roots of which go back to the antique Egyptian myths, magic, astrology and mesmerism. The occultism try to search and prove the supernatural, paranorm phenomena by the objective, scientific method that contradict not only theses of ratio but the direct empirical facts.

In the case of spiritualism, the initiative isn't the transcendental sphere but spiritualists and their assistants (mediums) who get in touch with beings from other-world. Transcendental-conception of Occultism is generally obscure and unfinished, and is foreign to the God-central, definite hierarchy, numinous heaven-idea of Christian dogmas, and to the

less systematized transcendental world of mystics, too. Whereas, they postulate rather the Spiritual world, present infernal and black beings, doubtful tricks. Several writers think that the principal criterion of Occultism is the demonian nature of knowledge, the distance to God.

The widely known practice of occultism is the table-turning, necromancy, prediction, and additional types: telekinesis, materialization, telepathia, distant-sightedness, psychometria. Some disciplines of Occultism, particularly the magic, astrology, alchimie evolved their mystical modification but the mystical substance of this aspects is often uncertain even if their epistemology are related to the mysticism. Modern appearances' are spiritism, teosophia, antroposophia which inclined to bypass the essential and ethical questions or to err in delusions and transcendental illusions.

The mysticism is a global, high degree „(re)cognition” of the concealed, transcendental spheres therefore it's a phenomenon „higher” and wider than every occult aspect.

II. In the romantic literature, the influence of mystic and occult motives assumes overriding importance. In this period, hardly any writer can be found whose oeuvre do not include the above motifs. The measure and depth of the influence varies and can range from an autonomous, all-enmeshing treatment of the oeuvre to motive-level application. Some romantic writers arrive at the mystic tradition via common romantic features, such as folk-poetry, mythology, religious renaissance, Middle-Ages cult or philosophical claims. Most authors apply these traditional elements as source of their own esthetic, literary endeavours, however a direct, original mystical-esoteric influence, especially characteristic of English, German and French romanticism, is also considerable. A general and text-close acquaintance with Platon, the writing hermetic, Neoplatonism, the works of several medieval mystics as well as of Paracelsus, Agrippa, Böhme, Swedenborg can also be detected. The mystical influence be included (figure in) some writings as autonome original forms (Blake, Novalis, Lamartine, Hugo, Soumet, Hoffmann, Balzac [Séraphita]).

Mysterious traits of the works is derived less from original sources, philological verifying, mostly from indirect, second- or third-rate (-level) sources. The philological research can bring out a little result, springing from the nature of mysticism. It's rare the one-way, subordinate influence-moving, rather idea-parallel, intellectual, mental constellation.

III. Esoteric ideas and a mystic world-view assume a special significance in **Blake's** original mythical world, forming an integral part of it. Perhaps this is the most accessible way to approach his unique and enigmatic poetry. Mystical inspiration plays a great part both in his art and life. Blake's poetic mission is that of the mystical prophet and this is where his revelative tone of voice and obscure semantic leaps originate, together with the presence, in some of this work, of didaxis. His visions are hardly strained through semantic and poetical transformation, yet with his powerful plasticity he achieves his lyrical technique of compressed metaphor and symbol, a tightly packed allusion system, a unique pattern-thesaurus, an allegorical tropus and hidden but "simple" meanings, too.

Mainly the mystics of the modern period, Paracelsus, Böhme, Swedenborg impress in first period of the Blake's oeuvre but one can find several allusions from antique mysticism: orphisme, puthagoreism, Platon, neoplatonism and gnosticism too. In the second period of Blake, a vigorous influence of evangelical mysticism appears that mix different, peculiar Blake-like motifs. In addition gnosticism also exerts considerable impression on thought-stack of the English poet, chiefly with reference to personalities of God of the Old Testament and Jesus. Gnostic thoughts, characters and style are revealed in his long, mitological poems. Blake's sources weren't the original gnostic writings, but translation-interpretations, compilations of medieval christian writers.

Blake's cosmic genesis indicates parallel with fall-like event of the drop down material. The sin, evil and satan are important themes of Blake's poetry that also indicate the inspiration of gnosticism. Attendance of the tradition of Jewish mysticism, the Kabbala is also considerable though he didn't probably read these esoteric writings in their original forms. His linguistic usage, wordsmagic, person- and place-name formation are intimate terms with the word-mysticism, processus of etymology and hermenutic of the Jewish tradition.

Blake's God-mysticism has a concealed relation with the medieval christian mystics without their propensity for religious abstraction and the unquestioning respect for authority. In Blake's oeuvre, the inner existence, interiorizing position of God are absolute, he refuses definitively the distant, abstract, infinite God-image. Sphere celestial shows equally christian religious and heathen, occult-gnostic elements. The characteristic of the Christian heaven, Spiritual World and the pagan Elysium are merging (but also distinctly) in the works of Blake.

E.T.A. **Hoffmann's** oeuvre reveals a unique interplay between mysticism, occultism and the aesthetic qualities of irony, humour and grotesque. He is free of religious and philosophical doctrines when handling tradition and represents grim esoteric issues in humouristic grace and attractive forms. He composes high-standard mystic pieces in their own right, but occult elements inspired with mysticism are more abundant. Hoffmann has no close ties with the medieval tradition of Christian mysticism, transcendence of God is taken over by Spiritual World.

Majority of male figures of Hoffmann are heroes of love convulsion and rapturous desire. Their love emerges as beaming beauty that evokes extreme emotion and hysterical mood in their souls. Real object of this kind of love isn't the earthly woman, at least isn't an ordinary, real personality, but the spiritual idea of the feminine figure.

The patterns of the magical mirror and the mirroring (reflection) develop a correlation-network towards the folktale, magic, platonism and esthetic reflection. Mystical cognition and occult disciplines obtain higher appreciation as ratio, natural sciences or the traditional social communication forms. Hoffmann emphasises on the material variation, diabolical side of the alchimie, that are identical with the black magic, magic art and the witchcraft.

Transcendental responsiveness of Hoffmann's several characters becomes apparent in mystical vision that discovers the spiritual sphere behind material world. This vision (sight) doesn't occur by the physical eye but inner, spiritual eyesight. Most typical and, other point of view, most analysed motive of mysticism of Hoffmann is the inherence, parallel of the transcendental and earthly world. The spiritual and material sphere don't separate however they still don't identify each other. These two world-levels can exist one space, since the Spiritual world can't postulate time and space, it can appear anywhere. The parallel world builds up a system of pendant-characters

One of the most successful theme of Hoffmann's epic description is the devil in the everyday world, modern variations of satanic pact. The nature-mysticism is a favourite and recurrent idea of Hoffmann which he links with the patterns of mystical vision, divine nature of soul, recognition of heavenly spheres.

It was **Lamartine** who created considerable poetical value in religious romanticism. His entire poetical oeuvre is characterized by expressive transplantation of his mystic intuitions and religious devotion into lyric poetry. A direct mystic inspiration, emotional intensity –rooted in Sensibility and so suitable to capture the romantic imagination-- bring him great popularity. The mystic union of souls based upon divine love, the spiritual harmony and the enthusiastic faith in God and love of God create a united tone lyrical poetry.

Lamartine's oeuvre is imbued with a deep religious emotion, a strong –but not free from a doubt—God-faith. An important, perhaps leader poetical role of Lamartine is the looking into transcendental world prophet-poet that is one of the important poetical diction

forms of entire romantic poetry. This role become real and experienced, intuitived (singer of God) in the formation of a christian heaven-idea and a near-Bible God-idea. Superstructure (/construction) of the transcendental spheres, heavenly circles of God obtain a great significance in his poems. The French poet also declares a superiority of the mystical cognition contrary the forms of rational consciousness which of the highest appearance is a vision or ecstasy resulting from the grace of God. Lamartine takes derive from the tradition of mysticism but his poesy is formed by the wide spektrum of the antique myths and occult disciplines, too. The panteisme of Lamartinian poetry isn't inconsistent with his christian faith, and it inserts without question in the idea of omnipotent and omnipresence God.

Occult motives are abundant, well-shaped and are organically integrated with homogeneous substance of mystic extasy. The ideas of the medieval Christian mysticism stand in focus but Lamartine, too, is inevitably under the influence of Platonism. A parallel with Böhme, Angelus Silesius and Swedenborg can be detected and the influence of Hermetism is also significant.

Perhaps Lamartine can considered the poet who integrated the tradition and experience of mysticism most entirely and most succesfully to romantic literature.