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Reflections of Aesthetic and Mystical Ideas in William Blake's "Marriage of Heaven and Hell"

Summary

This article is based 1790-1793. The book "Marriage of Heaven and Hell" written by the eminent British thinker, poet, painter, and graphic artist William Blake is analyzed in various aspects as the main philosophical, aesthetic, and mystical leitmotifs of British pre-romanticism or early romanticism spread in the concept of his world vision. At the beginning of the text, readers are drawn to the fact that Blake's work, characterized by exceptional originality, does not fit into the canonized normative frameworks drawn by the philosophy and aesthetics of classicism that prevailed in his era. This explains why the ideas of this uni-

versal thinker and artist were ignored during his lifetime, and later even forgotten, but in the 19th century. Blake's work, which was powerfully revived at the end of the 20th century, is treated as one of the most significant examples of pre-romanticism or early romanticism aesthetics, poetry, painting, and graphics of the British Empire. Based on the most conceptual philosophical passages of the work selected for research, the article's author focuses on those metaphysical, aesthetic, and mystical ideas, which later became part of the peculiar ideology, aesthetics, mysticism, and art practice of British romanticism and neo-romanticism.

Keywords: William Blake, British Romanticism, aesthetics, philosophy, mysticism, "Marriage of Heaven and Hell", infinity, imagination.