

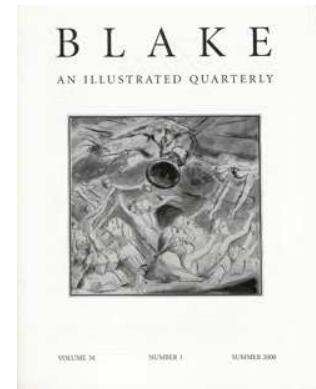
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M I N U T E
P A R T I C U L A R

Whose Head?

Hans-Ulrich Möhring

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The Complete Graphic Works of William Blake, 1978, pl. 396). The head of the eagle, center left, was presumably done in connection with the frontispiece, and less directly the head-piece, to "The Eagle" (Bindman pls. 390, 391). The lion, for such it seems to be, particularly on account of its large claws, in the center right is not directly related to the depiction of the lion in "The Lion" (Bindman pl. 393) but could well be a study. In the upper left-hand corner of the drawing there are two distinct studies for a human right eye which call to mind the child in Blake's frontispiece to B. J. Malkin's *A Father's Memoirs of His Child*, 1806, though it is impossible to make any specific identification.

The basic information in my catalogue entry seems to be correct given a misdating of some 20 years, with the addition to the provenance of the drawing of Iolo Aneurin Williams, the well-known collector of English drawings and watercolors, about which he wrote an important book, *Early English Water-Colours, and Some Cognate Drawings by Artists Born Not Later Than 1785*, published by *The Connoisseur* in 1952.

Whose Head?

BY HANS-ULRICH MÖHRING

Translating "A Vision of the Last Judgment" into German, and working with the editions of Blake's works by David Erdman (1988) and Geoffrey Keynes (1985), I came upon three words that didn't seem to make sense. Consider the following passage (E 558/K 609): "He is Albion our Ancestor patriarch of the Atlantic Continent whose History Preceded that of the Hebrews & in whose Sleep or Chaos Creation began, [*his Emanation or Wife is Jerusalem who is about to be recieved like the Bride of the*] at their head the Aged Woman is Brittania the Wife of Albion Jerusalem is their Daughter little Infants creep out of the flowery mould into the Green fields of the blessed . . ." The words "at their head" don't relate to anyone. But placed before "little Infants" they would be part of a meaningful sentence.

Looking at David Erdman's and Donald Moore's facsimile edition of *The Notebook of William Blake* (rev. ed. 1977), we see (N 81) that Blake continued the inserted sentence "He is Albion . . ." down the right margin with "& in whose Sleep or Chaos Creation began." Then he wrote "his Emanation or Wife is Jerusalem," while he must have meant the following "at their head" to link up with the main text "little Infants creep . . ." He later amended the short remark about the Emanation with "who is about to be recieved like the Bride of the," but then, obviously having changed his mind, he erased both remark and addendum and replaced them with the line written upside down at the top of the page "the Aged Woman is Brittani[c]a the Wife of Albion Jerusalem is their Daughter." This does not, however, alter the connection between "at their head" and "little Infants creep . . ."

We find this confirmed in the picture of "The Last Judgment" in the Rosenwald Collection (Butlin 645), where the Infants can be seen creeping out of the mould—"at their head," i.e., Albion's and Brittania's. It seems to me that the placement of these three words in the text editions of Blake's works needs to be corrected.

R E V I E W S

Morton D. Paley, *Apocalypse and Millennium in English Romantic Poetry*. Oxford: Clarendon Press, 1999. x + 323 pp. \$72.

Reviewed by CARL WOODRING

This book marks still another peak in Morton Paley's studies of Blake, Coleridge, and other English poets and painters sublime and romantic. Although Paley knows enough about the subject to produce an encyclopedia or to qualify as one of James Thurber's "get ready" men, *Apocalypse and Millennium in English Romantic Poetry* is a trim book with a compact argument. Taking apocalypse to be an uncovering of ultimate truths, with associated imagery of entrenched evil destructively removed; taking *millenarian* to refer specifically to the Second Coming of Christ; and considering the millennium as—for the Romantics—a less specifically defined final regenerate utopia of social or spiritual peace, Paley attests that the six major English Romantic poets all readily conceived works on apocalyptic revelation, but none found an unproblematic way to continue the narrative into utopian millennium.

An introduction surveys the pertinent biblical materials and such notable influences on the Romantics as *Paradise Lost* and Thomas Burnet's *Theory of the Earth*. Early pages on Blake add the Swedenborgians, the notorious Richard Brothers, the lesser known Ralph Maher, and the provocation from Burke's excoriation of Price's tribute to the "false apocalypse" in France, with the lesser provocation of Malthus's rebuttal to Godwin's belief in progress. Thereafter, the book follows the main road of significant poems by the six major poets. The method is exegesis, line by line when needed, with attention to the figurative, thematic, and recurrent, such as plague, serpent, and chains, and to allusions explainable by historical context. For each work, early reviews are cited when informative.

Blake and Coleridge occupy the first half of the study, partly because they wrestled longest and hardest with the relation of Christianity to ultimate human destiny, partly