

(probably from Wood's *Plays of William Shakspeare*, vol. 6); "The Victim" (no imprint), vol. 8 (from [William Giles], *The Victim, in Five Letters to Adolphus* [London: Button & Son, 1819] [or an earlier edition—the plate imprint is dated 1800]); "The Worthy," p. 146 (Longman, 1 June 1801), vol. 8 (perhaps from Hector Macneill, *Poetical Works*, 2 vols. [London: Longman, Rees, et al., 1801] [a print in this volume by Parker after Stothard is entitled "The Wee Thing" above the design—not in Bentley]); "Page 149," David playing, with a quotation about Saul, vol. 10 (perhaps from an edition of *The Book of Common Prayer*).

A proof before all letters of Blake's plate for *The Poetical Works of Geoff. Chaucer*, vol. 13 in Bell's edition of the Poets of Great Britain in 109 vols., is in Bray vol. 10.

WAINEWRIGHT, Thomas Griffiths (1794–1847)

Motion, Andrew. *Wainewright the Poisoner*. (2000) <Blake (2001)>

Review

§Richard Bernstein, "Getting Away with Murder (Probably)," *New York Times* 16 Aug. 2000: E7 ("a scrupulously factual fiction").

WOLLSTONECRAFT, Mary (1759–97)

Crafton, Lisa Plummer. "Insidious decency': Modesty and Female Sexuality in Wollstonecraft." *European Romantic Review* 11.3 (2000): 277-99.

**Appendix: Blake Records, 2nd ed. (2004)
Addenda and Corrigenda**

P. 108

To John Marsh's account for 26 June 1801 of drinking tea with Hayley, Blake, and "young M^r. Chetwynd," add: "Young M^r. Chetwynd" is John Chetwynd, age no more than 15. He had come to Felpham with his mother and siblings so that his mother could enjoy therapeutic sea bathing for her nerves. Penelope Carleton Chetwynd (born c. 1762 in Cork) was the widow of Captain William Chetwynd, who was killed in 1798 heroically fighting the Irish rebels. She must have been important both to Hayley, who wanted to marry her, and to Blake, for while he was still in Felpham she bought two sets of his *Designs to a Series of Ballads* by Hayley (Blake's letter of 30 Jan. 1803), and the Blakes in London had "a call from M^{rs} Chetwynd & her Brother. a Giant in body mild & polite in Soul" (Blake's letter of 28 Sept. 1804). Her brother Webber or Weber Carleton (born c. 1777) became a prominent amateur painter in Cork.¹ Blake apparently taught John Chetwynd painting (see 9 Sept. 1801).

1. All these details of the Chetwynds derive from Angus Whitehead, "M^{rs} Chetwynd & her Brother' and 'M^r. Chetwynd,'" *Blake* 42.2 (fall 2008): 75-78.

P. 109

Delete "whom Blake later (28 September 1804) described as 'a Giant in body mild & polite in Soul as I have in general found great bodies to be.'"

P. 234

Add under April 1807:

Blake's letter to the *Monthly Magazine* of 1 July 1806 defending Fuseli's painting of Count Ugolino from an anonymous attack in *Bell's Weekly Messenger* had a surprising sequel. The young antiquary John Britton (1771-1857) wrote a jocular book, *The Pleasures of Human Life* (1807), in response to James Beresford's *The Miseries of Human Life* (1806). Britton's book is embellished with five prints after Thomas Rowlandson, and in the preface Britton defends embellishments which dutifully illustrate the book. However,

there are many *designing* men, unfortunately calling *themselves* artists, who, like some methodist preachers, pay little regard to their text, though they religiously adhere to that part of the Mosaic law, which says, or implies, "thou shall not imitate any thing in the heavens above," (this, however, we will defy even Mr. Fuseli, or his successful pupil and advocate, Mr. Blake,² to do) "on the earth beneath, or in the waters under the earth."—Thus prohibited from copying *created* nature, some of these, *print designers* have a fair plea for substituting their *own creations* of fancy: and as these have no natural prototype, they baffle all criticism. Hence, *some designs* are called historical, and according to the boastful remarks of the drawer, are *inimitable illustrations* of the subject Indeed, gentlemen, *Designers*, Engravers and Publishers, these things "cry aloud" for reformation!! (x-xii; indexed under "Fuseli; and his flatterer")

Britton may be one of those Blake accused of being "so foolish [as] to think that they can wound M^r Fuseli over my Shoulder" ("Public Address," *Notebook* p. 53). Britton may have learned of Blake from his friend Thomas Phillips, who painted Blake's portrait in April 1807 and whom Britton described as his "valued friend."³

2. "The former sublime artist exhibited a very *extraordinary* picture last year [of Count Ugolino] The immortal and justly esteemed Sir Joshua, having painted a very interesting, and apposite picture of this subject, some diurnal critic, thought proper to compare the two performances, and was rather hard upon the late professor [i.e., Fuseli]. Thus circumstanced, Mr. Blake couched his lance, and in the true quixotic style, attacked his and Mr. F's anonymous [*sic*] adversary. An account of this recontre may be seen in the *Monthly Magazine*; where the said Mr. B. endeavours to prove that the picture by Mr. F. is not only superior to that of Sir Joshua, but is, indeed, *superlatively excellent!!!*" (Britton's note).

3. The Blake reference was first pointed out by Wayne C. Ripley, "An Unrecorded Attack on Blake," *Notes and Queries* 253 (ns 55):4 (Dec. 2008): 418-20.

P. 234

The engraver John Pye (1782-1874) about 1863

showed me [T. H. Cromek] a fine proof of Blake's portrait [from Blair's *Grave*], and an unfinished one, both on India paper. Blake, he said, was a vulgar looking man; the expression in the eyes, in the print, was an invention. My father had given him a set of proofs of "The Grave" "but," said he, "I gave them all away, except the portraits, for I must tell you, I never admired them. It is a great mistake to attempt to represent a soul, which one never saw: it may do in poetry—very well."⁴

P. 287

R. H. Cromek wrote from London on 20 December 1809 to Thomas Bewick, saying that as a consequence of having paid 300 guineas to Schiavonetti as part payment for his engraving of Stothard's *Canterbury Pilgrims* he was in a state of penury, and asking if Bewick had "a few guineas [from the *Grave* subscribers] scattered about your town?"⁵

P. 306

On 24 December 1810 Cromek wrote to Thomas Bewick, saying that if he had a leftover copy of Blair's *Grave*, would he present it to Bewick's son with Cromek's compliments?⁶

P. 312

Footnote to Wordsworth's thought that Blake had "the elements of poetry—a thousand times more than ... Byron ..."⁷

P. 439

After "the lodger on the floor above," add:
The lodger on the floor above was John George Lohr, whose carving and gilding shop was above the Blakes' flat.⁸

P. 495

Footnote to "When the patron wrote to Catherine ..."⁹

4. Quoted from the sale catalogue (2008) of the Cromek archive (vol. 6); the archive is now in Princeton University Library.

5. Vol. 4 of the Cromek archive, quoted in the 2008 catalogue [29] (see "William Blake and His Circle," *Blake* 43.1 [summer 2009]: 24-25).

6. Vol. 4 of the Cromek archive, quoted in the 2008 catalogue [29] (see "William Blake and His Circle," *Blake* 43.1 [summer 2009]: 24-25).

7. According to Sidney Colvin, *Memories and Notes of Persons and Places 1852-1912* (New York: Charles Scribner's Sons, 1922) 250-51, "Trelawny declared his great admiration for William Blake ..." (for full quotation, see Colvin in Part VI of "William Blake and His Circle," *Blake* 43.1 [summer 2009]: 32).

8. For more information about Lohr, see Angus Whitehead, "'this extraordinary performance': William Blake's Use of Gold and Silver in the Creation of His Paintings and Illuminated Books," *Blake* 42.3 (winter 2008-09): 84-108 (esp. 93-95).

9. The patron, unnamed in *BR*(2), is plausibly identified in the 2008 catalogue of the Cromek archive [45] (see "William Blake and His Circle," *Blake* 43.1 [summer 2009]: 24-25), as John Pye.

P. 750

In place of "It is tempting to speculate whether Martin retired to France because his wife was French, and, if she was, whether Blake was referring to her when he said of his fresco of 'The Last Judgment': 'I spoiled that—made it darker; it was much finer, but a Frenchwoman here (a fellow lodger) didn't like it,'" read:

The wife of Blake's landlord Mark Martin was Eleanor (née Larché),¹⁰ and she knew Blake well enough to offer advice about his fresco of "The Last Judgment." Blake said of it, "I spoiled that—made it darker; it was much finer, but a Frenchwoman here (a fellow lodger) didn't like it."

P. 839

Engraver (1748–c. 1817)

W. S. Blake signed two engravings (c. 1800-10) of letter-heads or stock certificates for the Albion Insurance Company (Corbould–W. S. Blake) (in the Essick collection).

P. 841

Of Portland Place (c. 1774–1852)

"William Blake, Esq., F.R.S. &c., of Portland Place" made four "original Sketches" which were engraved on wood by H. White representing Izaak Walton's "Fishing-House" and the "Pike-Pool, Staffordshire," for Walton and Charles Cotton, *The Complete Angler Extensively Embellished with Engravings on Wood and Copper by First-Rate Artists* (London: John Major, 1824), according to the book's "Descriptive List of the Embellishments" (xliv-xlv).

10. See Whitehead, "'this extraordinary performance.'"