

AN ILLUSTRATED QUARTERLY  
**BLAKE**

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

Copy N of the Songs

Marney Ward

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always accurate, for instance that inscribed "12 In the Interpreter's House," but this is another problem. The Rosenwald watercolour comes from an album formed by Mrs. Charles Aders in the 1820s and presumably became separated from the main series before they entered the Butts collection some time after Blake's death.

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Copy N of the *Songs*

According to *William Blake's Illuminated Books: A Census* by Geoffrey Keynes and Edwin Wolf 2nd (New York: Grolier Club, 1953), copy N of the *Songs of Innocence and of Experience* (in the Huntington Library) "lacks plates 28 and 34." Actually, it lacks plates 28 and 54, the frontispiece of *Experience* and "The Voice of the Ancient Bard." It does not lack plate 34, which is the first plate of "The Little Girl Lost."

JOHN ADLARD: HIGHBRIDGE, SOMERSET

Blake's Indenture and "The Little Vagabond"

I read in *Blake Records* (p. 10) the terms of the indenture that must have been signed when Blake was apprenticed--

He shall not haunt Taverns. . . .  
. . . finding unto his said Apprentice,  
Meat, Drink, Apparel. . . .

--and immediately thought of "The Little Vagabond":

Would have no more quarrel with the Devil or  
the Barrel  
But kiss him and give him both drink and apparel.

MARY ELLEN REISNER: UNIVERSITÉ LAVAL, QUÉBEC

The Locations of Copy U of *Songs of Innocence* and Copy d of *Songs of Innocence and of Experience*

Having had occasion, last summer, to write to a number of libraries on the subject of their Blake holdings, I found that two copies, *Songs of Innocence*, copy U, and *Songs of Innocence and of Experience*, posthumous copy d (as listed by Keynes and Wolf in the *Census*), far from being at Harvard and Yale respectively, seem to be no longer in the

public domain. Carolyn E. Jakeman of The Houghton Library wrote that, to the best of her knowledge, copy U is the property of Mrs. Harold White; Christina Hanson of the Beinecke Rare Book and Manuscript Library wrote that posthumous copy d was in the hands of C. A. Stonehill of New Haven in 1939 and that the purchaser's name is unknown to her. Since the new *Bibliography* by Bentley and Nurmi does not mention this, and since that work and the *Census* are the chief sources for locating the various copies of Blake's works, this small detail might be a useful timesaver for seekers of exemplars of the *Songs*.

## A CHECKLIST OF BLAKE SCHOLARSHIP OCTOBER 1970—MARCH 1972

This is our fourth checklist. It was compiled principally by Foster Foreman, Susan Grossman, and David Wyatt, all of the University of California, Berkeley and by Roberta Goetsch, of the University of New Mexico. The Japanese items were kindly contributed by Kenji Nakamura, College of Education, Tokyo University; the French items by Professor Andre Le Vot of the Sorbonne; and all the musical scores by Michael A. Keller, Music Library, State University of New York at Buffalo. Our thanks to Professor Thomas Connolly for his initiative in getting the list of musical scores compiled. To the best of our knowledge, the scores have not been listed previously in any Blake bibliography or checklist.

Again this year we have included entries for many items that are not scholarly, but that we believe our readers will be interested in knowing about, such as films, videotapes, theatrical productions, phonograph records, tapes, and musical scores. And again, especially in the non-scholarly categories but also in the scholarly ones, we have listed a number of items whose dates fall far outside our nominal 1970-71 boundaries. For the first time we have listed the contents of the *Newsletter* itself in the Checklist. The contents of the present issue are not included.

We would appreciate corrections and additions from our readers.

*The list is divided into these categories: Bibliography/Catalogues/New and Revised Books/Reprinted Books/Articles and Sections of Books/Reviews/Films and Videotapes/Tapes and Phonograph Records/Théater/Musical Scores.*