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D I S C U S S I O N

Songs of Innocence Copy U

Mary Ellen Reisner

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hand, presumably at The Trianon Press, to emphasize Blake's part in the work. These words *do* appear in manuscript on the Gray *titlepage* (not on Blake's design), but they appear in markedly different forms in the two color reproductions of it in the Blake Trust catalogue; in particular, the "W", "ll", and "B" are formed quite differently in the two color reproductions of the Gray title page. Such tampering with the reproductions is likely to reduce considerably our implicit faith in the reliability of these plates. A hasty survey has not, however, revealed any further such alterations.

These are, it is true, minor details. They

do, however, bring into question the reliability of the Blake Trust reproductions. Peculiarities such as these should make us cautious in trusting the minute fidelity of Blake Trust (i.e., Trianon Press) reproductions--or, indeed, of any others. Such reproductions can be useful guides to remind us more or less faithfully of the originals, but they must never be trusted in place of the originals for the minute details upon which the most responsible scholarship depends. Blake students have ample cause to be deeply grateful to The Blake Trust and to The Trianon Press, for excellent substitutes for the originals--for facsimiles which are available and beautiful, but not perfect.

SONGS OF INNOCENCE COPY U Mary Ellen Reisner

In *Blake Newsletter* 21 (Summer 1972), p. 22, John E. Grant comments on my note (*Blake Newsletter* 19 [Winter 1971-72], p. 214) concerning the location of two copies of the *Songs*. Unfortunately, his strictures are misdirected. It is well known that Copy U of *Songs of Innocence and of Experience*, which once belonged to the White family, is now at Princeton, but this fact has no bearing on the whereabouts of Copy U of *Songs of Innocence*, the subject of my note. Since Keynes and Wolf list the location of the latter exemplar as Harvard, it is hardly "odd," in Grant's phrase, that I should have sought it there.

My original note does, however, need correction. In a recent letter from Thomas E. Connolly to Morton D. Paley, a copy of which was forwarded

to me, I learned that Connolly, after being told initially (as I was) that Copy U of *Innocence* was not at Harvard, later discovered that it was there after all but had not been catalogued.

Whatever pertinence Grant's reflections may have on the use made of Blake originals, by critics or by graduate students, no serious scholar would willingly forgo the study of originals in favor of reproductions, or consider any of the former expendable.

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SONGS OF INNOCENCE COPY U Thomas E. Connolly

On p. 214 of *Blake Newsletter* 19, Mary Ellen Reisner states that Keynes-Wolf copy U of *Songs of Innocence* is not at the Houghton Library of Harvard University but is owned by Mrs. Harold White. Unfortunately, Mrs. Reisner was given the same misinformation that I was recently given when I wrote to the Houghton Library to purchase a set of 2" x 2" Kodachrome slides of this copy.

Let me try to unscramble this bit of confusion. When Mrs. Reisner and I wrote to Harvard, an unfortunate mixup occurred between K-W copy U of *Songs of Innocence* (described on p. 18 of *Census*) and K-W copy U of *Songs of Innocence and of Experience* (described on p. 63 of the *Census*). Copy U of *Songs of Innocence* is actually at Harvard in the Houghton Library. I quote from a letter dated 27 November 1972, from Miss Eleanor M. Garvey of the Houghton Library: "We do have the Keynes-Wolf copy U, not fully catalogued but finally located."

Keynes-Wolf copy U of *Songs of Innocence and of Experience* did once belong to the White family. It was recently donated by Miss Caroline Newton, of Berwyn, Pennsylvania, to Princeton University where it now rests. For an account of this gift see Charles Ryskamp, "Library Notes: *Songs of Innocence and of Experience* and Miss Caroline Newton's Blake Collection," *The Princeton University Library Chronicle*, 29 (Winter 1968).

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