

AN ILLUSTRATED QUARTERLY  
**BLAKE**

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

James Vine

Janet Warner

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it!) without producing a scrap of evidence in substantiation; and so far as *Blake's Visionary Universe* is concerned he has accused me of being "shoddy" and "unsound" in my scholarship and lacking in "rectitude" in my arguments--all on the basis of what turns out, on examination, to be a single error. In doing so, moreover, he has not always shown himself to be exactly impressive either for the accuracy of his own scholarship or for his methods of argument. In all fairness, however, I should add that I found many of the detailed points in the remainder of his articles interesting and persuasive, and I look forward to reading his forthcoming interpretation. I hope that those who are interested in the Arlington Court picture will read both that and others (including my own, in its full context) and work towards an interpretation which squares with their own sense of the way in which Blake works as an artist.

## MINUTE PARTICULARS

JANET WARNER: GLENDON COLLEGE, YORK UNIVERSITY, TORONTO

James Vine

James Vine, according to rumor, was supposed to have been one of Blake's principal patrons, and the man who commissioned *Milton*. He is mentioned in the Keynes-Wolf *Census* (p. 102), and in Bentley's *Blake Records* he turns up lunching with Blake and Linnell (p. 275), and purchasing *Job*, but there is little evidence to date that he was a principal patron, or is there even much certainty about his identity. However, I was able to discover a few more details about him, while coincidentally spending last summer on the Isle of Wight.

The *Census* calls him James Vine, a merchant of Puckster, Isle of Wight. For this information it refers to Bohns catalogue of 1843, which seems to be non-existent, according to *Blake Records*. In any case, the proper address on the Isle of Wight is Puckster Cove. Vine was buried in the churchyard of St. John the Baptist Church in Niton, Isle of Wight, on 16 July 1837 at the age of 63. In this same church, a brass plaque has been erected to the memory of his daughter, Augusta, by her son, Arthur.

Augusta was born in Puckster in 1821, implying that the Vines were living in the house called Puckster Close at the time. This was presumably their country house, Blake and Linnell having lunched in London. According to the church records, Augusta married Alexander Mitchell-Innes, but their son later took the name of Arthur Vine Innes-Vine and lived on at Puckster Close. He is still remembered by the church sexton at Niton. Arthur is said to have turned Roman Catholic and sold the house before he died, having been well known as the local squire and benefactor. If James Vine did indeed purchase much of Blake's work, it would be interesting to find out if an Innes-Vine descendant has a book or painting hidden away.

G. E. Bentley, Jr. wrote me from England that he has recently found a few more



incidental references to meetings between Mr. Vine and Linnell; perhaps the future will turn up something more concrete about the actual purchases of this rather elusive patron.

G. E. BENTLEY, JR.: UNIVERSITY OF TORONTO

An Apocryphal Blake Engraving: *THE MINOR'S POCKET BOOK* (1814)

In 1859 the British Museum Print Room acquired an engraving which it catalogued as by William Blake, "The World before the Flood . . . The Minors Pocket Book 1814." Subsequently the engraving was mislaid; at any rate, it is not now with the Blake Collection in the Print Room.

Since no such print by Blake is known to Blake scholars, my article describing the above evidence ("A Fugitive or Apocryphal Blake Engraving") was printed in the *Blake Newsletter*, 2 (April 1969), 74, expressing not only doubt as to the authenticity of the attribution to Blake but uncertainty about the subject and the work in which it appeared. The point of the present note is to identify *The Minor's Pocket Book* and the subject of the engraving and to lay the ghostly attribution to Blake.

*The World Before the Flood* is a poem by James Montgomery (1813) which enjoyed some popularity (there was a third edition by 1814 and a seventh by 1826). *The Minor's Pocket Book* is a quite uncommon annual for children published by permutations of the firm of Darton & Harvey (Harvey & Darton; W. & T. Darton; W. Darton; W. Darton, Junr; Darton, Harvey, & Darton). I know of no comprehensive runs of the journal, but isolated issues may be found as follows:

1797	Osborne Collection, Toronto Public Library
1804	Columbia University Library; Turnbull Library, Wellington, New Zealand
1805	Columbia
1807	Columbia; Turnbull
1808	Columbia
1810	Columbia
1811	Columbia
1812	Columbia
1813	Columbia
1814	Mrs. Linda Hannas
1829	Turnbull

*The Minor's Pocket Book* is a small volume, ordinarily bound in full red morocco with clasps to close it like a kind of envelope. It consists of a few sections of miscellaneous interest, such as New & Full Moons, Holidays, "Memorandum," as well as pages with the date, for a journal. The copies in the Turnbull Library, for example, were used as a journal by Ann Taylor (later Gilbert), who contributed to early issues of the work. (Under 19 March 1807 is:

1 11 6	Rec <sup>d</sup> of Darton for Minors PBk
3 8 3	for City Scenes
2 2	for Juvenile Anecdotes[.]

In some years there was a frontispiece, such as the one in 1829 designed by Stothard;