

1472-1487

30

29 1/2

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DIALOGUES ON MUSIC AND PAINTING

1802

For ~~The Dialogues on Music and Painting we would seem to owe in-~~  
~~debtedness to Dunlap, for they~~ do not appear in Allen's one volume  
 biography and <sup>it is possible</sup> ~~so far as we know~~ he had not planned to give them.

Dunlap's reprint is another instance of ~~his~~ wasting time and space,  
 unnecessarily, for <sup>the three instalments</sup> ~~not only does all that~~ he gave appear in the readily  
 accessible Portfolio <sup>and two</sup> ~~but more than half as much more than~~ <sup>not</sup> he did give.

2. <sup>1</sup> ~~There are~~ five instalments <sup>are</sup> ~~of these dialogues~~ in the numbers 37  
 and 39 to 42 for 18 September; 2, 9, 16, and 23 October 1802 of which  
 practically the first two have heretofore been unnoticed as Brown's.  
 Three of the five are devoted primarily to music and two to painting.

Certain references in them, such as ~~that to~~ Mrs. Bennet the English  
 novelist and Eckstein the painter seem to indicate ~~that~~ they were  
 probably written about the same time as Alcuin, and that they are  
 related to Alcuin is <sup>sufficiently</sup> ~~some what~~ clear from <sup>its</sup> ~~that work's~~ suggestions  
 of music and painting as spheres of activity for women, partly because  
 they have a setting similar ~~in circumstances~~, and partly because they  
 are dialogues <sup>of</sup> ~~exhibiting~~ the same style ~~or character of language~~ and  
 the same <sup>kind</sup> ~~sort~~ of argument.

1 Portfolio, Vol. II, pp. 291-2, 307-8, 315-6, 321-2, 331-2. The last three  
 appear in Dunlap, Vol. II, pp. 122-7, 128-39.

Their composition cannot ~~possibly~~ be dated later than 1802 because of their appearance in the Portfolio but ~~inasmuch~~ as there is no actual proof, the best that can be done is to <sup>conclude from their characteristics</sup> ~~surmise~~ they were written before ~~the time of~~ Brown's greatest activity in prose fiction, say about July 1797. It is possible they <sup>were</sup> ~~had been~~ sent to the Farmer's Museum five years ago when Smith for Brown was endeavoring to open the doors of Dennie's sanctum at Walpole and if they were, they must have been lying all these years among Dennie's papers, ~~rather than among Brown's unpublished manuscript.~~

As given ~~to us~~ by Dunlap they are two distinct dialogues formally separated and separately titled; for which he has the formal heading of the fourth instalment, ~~which reads~~ "Dialogue II", ~~perhaps~~ to warrant his so giving them. ~~At the same time,~~ If he had conformed to their

appearance in the Portfolio he <sup>sh</sup> would ~~probably~~ have mentioned ~~the~~ <sup>fact</sup> that what he gives had been published as three <sup>full</sup> instalments <sup>and</sup> ~~added~~ <sup>part of a fourth.</sup> <sup>Added</sup> to the variation in the heading this <sup>remarkable peculiarity</sup> ~~omission~~ leads us to believe

~~that~~ Dunlap did not see or know of the Portfolio publication and therefore took his text from a <sup>fragmentary</sup> manuscript copy among Brown's papers. That such a copy was well written and not the one used by the Portfolio

\* Half of the last paragraph,

printer seems apparent from the errors and alterations.

As a part of the formality Dunlap gives an introductory note<sup>1</sup> ~~which~~  
~~reads:~~

"(Two Dialogues, the first on Music, the second on Painting, as a female accomplishment, or mode of gaining subsistence and fortune. The first of these Dialogues is a fragment: both are unfinished; but they are too characteristic of the Author, and too rich in thought, to be lost. The Dialogue on Painting is of very great worth, and will amply repay readers of every description for their attention.)"

The periodical publication gave them headings. On Music as a female accomplishment. | A Dialogue. | For the Portfolio. | appeared over three instalments. The fourth and fifth carried the banner: Dialogue II. | On Painting as a female accomplishment. | For the Portfolio. In no case did Brown suggest the ~~additional~~ ideas of subsistence and fortune as given by Dunlap. At the end of the fifth instalment there is the usual "to be continued"<sup>2</sup> but there was no continuation. That detail is ~~the most~~ ~~important~~ testimony ~~as to~~<sup>of</sup> the fragmentary nature of the work though there is a possibility ~~that~~ the "to be continued" was an error of "make up". The end is complete, so far as any such loosely logical discussion could be completed, at least it is formally ended <sup>as</sup> ~~and~~ the reader cannot ~~reasonably~~ expect any additional instalment on the same subject. ~~At~~

1 In the London 1822 edition of the Dunlap book the second sentence was thrown into a foot-note and the last one was omitted. In both appearances the heading was printed in italics.

2 The end of the third instalment reads "Dialogues to be continued" to indicate the musical discussion was exhausted but other material was to follow

No 9

~~the same time~~ There is a possible opening for a continuation in L's  
~~expressed~~ determination to tell how she spent her time. In the dial-  
 ogue on music, given by Dunlap as one instalment, the gap at the opening  
 was apparent, but it is in a way completed by the Portfolio supplying  
 which preceded.  
 the two extra instalments. If we consider the ~~whole~~ three instalments  
 it is not  
 of the musical dialogue ~~there is no proof of it being~~ fragmentary as  
 possibly found it in the copy he used and as he  
 Dunlap said it ~~is~~ <sup>was</sup>. The opening may but does not necessarily imply  
 previous matter.

Regardless of the headings and the ~~fact that they appeared in~~ five  
 instalments ~~it is clear that~~ the two dialogues are artificial divisions  
 and merely parts of the same dialogue, as in Alcuin, and therefore they  
 comprise one work. ~~At best~~ They may be considered as two scenes of a  
 one-act comedy and the only link necessary to perfect their connection  
 is the stage direction of "they proceed to an upper room and take their  
 position at the window through which the sunset may be seen." If one  
 wishes to avoid <sup>any</sup> ~~such a~~ dramatic suggestion the work might very <sup>well</sup> ~~properly~~  
 be called A Dialogue on Music and Painting.

When <sup>then</sup> accepted as one dialogue <sup>a two</sup> the cast of characters ~~is found to con-~~  
 sist<sup>s</sup> of two persons ~~the same~~ for both scenes. L. is undoubtedly some such

young lady as the Mrs. Carter

of Alcuin; R. appears to be some such young man<sup>1</sup> as Alcuin or

1 The hint for the sex is taken from R's speech page 316 paragraph 3  
Portfolio.

Edwin. As a rule the lady, L, expresses the opinions of our author, though <sup>it</sup> ~~of course the rule~~ has its exceptions. The only other persons are those referred to in the conversation, such as L's father, friend, friend's husband, and Aunt Hollis, Mr. and Mrs. Eckstein, and R's friend in Hampshire; none of whom appear. The scenes are ~~probably~~ a drawing room and another room on an upper story of the same house. The place is some suburb <sup>1</sup> of New York.

The point of L. expressing Brown's views is important ~~to be~~ ~~shown here~~ because of the autobiographic interest <sup>of</sup> ~~which~~ the work, ~~has for us~~. The instances of this are surprisingly numerous in the Dialogue on Painting and some are to be found in the first on music.

~~In~~ <sup>has</sup> The first Portfolio instalment ~~we find~~ a probable autobiographic touch in ~~the picture of~~ the religious ideas of the lady's father, thus:

"I left my country when very young, and went to reside among a people who were of a religious profession different from mine. My father was not an irreligious man, but he was religious by habit, and merely in form. Piety consisted with him in going to church, paying his tythe, and dressing himself sprucely on Sundays. There being no congregation established, nor rector supported near him, he thought himself acquitted of the duty of church going, and imagined there was guilt in frequenting himself, or allowing me, his daughter, to frequent the Presbyterian place of worship."

1 The fourth instalment, p. 321, makes it clear ~~that~~ it is not in the city. There is no reason why it should not have been Perth Amboy.

Later she goes on

"When all circumstances favor, I go, but I readily permit bad weather or bad health to prevent me from going. Besides, I am no admirer of the preachers whom I hear."

And again

"My father had no pleasure in music, and even condemned it as a waster of time."

1

A later autobiographic touch reads

"I believe, nature designed me, if any design she had, to be a painter. Of all my senses, I exercised none with so much delight and perseverance as my sight. Impressions, made through this medium, were stronger, more distinct, more durable, than any other tribe of impressions. I found it easier to retain in my fancy, and to describe in words, the features of a face or landscape, once carefully examined, than any person whose powers, in that respect, I have had opportunity of knowing."

This is followed by an account of the part the father took in obstructing the artist's wishes; her indolence; a reference to a summer house recalling the one in Wieland; and her consideration of the choice of a profession.

2

Another reference to the development of her fancy and leading up to the conclusion to write novels and her practise of journalizing is as follows:



"I had an active fancy. I had ever been a close observer of faces and manners. I was never satisfied with viewing things exactly as they rose before me. I was apt to imagine, in their order, some change, and to ask, what consequences would ensue if things were so and so, instead of being as they were. I found little, in my real situation, to gratify or exercise my feelings. My ordinary companions were trite and vulgar characters, with whom I was incapable of sympathy: yet these I loved, if I may so say, to *explore*: to examine their modes of thinking and acting, and to conjecture in what different shapes they would have appeared, had they been placed in different circumstances.

I had also, at an early age, begun to write my thoughts in words, in describing characters and incidents and objects, than few of my age possessed. I knew that the world is pleased with tales of fiction; that this manufacture was considerably popular; that a price was set upon it, proportioned not merely to quantity and number, but to the genius and dexterity displayed by the artist. Why, thought I, may I not pursue the footsteps of so many of my sex, from Madm'le Scudery down to Mrs. Bennet, and endeavour to live upon the profits of my story-telling pen? The tools of this art are cheap. The time employed in finishing a piece of work, and the perfection of the workmanship, will much depend upon myself. I am fond of quiet and seclusion. I wish not to be molested by the selfishness, the superintendence, the tyranny of masters and employers. I wish to blend profit and pleasure, health and purity of conscience. I wish to benefit others by the means of profiting myself. I wish for intellectual and moral occupation. Can any calling be more favourable to all these ends than the writing of Romances?

I had always used myself, from a very early age, in setting down my thoughts and adventures, daily, upon paper. This was a kind of religious duty, the omission of which was as inexcusable as that of my nightly hymn. To preserve some record of the past, to state my employments during the day, to mark my progress in useful knowledge, in however few words conceived to be my duty, and this, unless in extraordinary circumstances, I have never omitted.

To this practice I ascribe my facility in writing, in painting emotions of the heart, and recounting dialogues, and this, I came at length to regard as a kind of education or apprenticeship to the trade which now appeared most deserving to be followed.

Full of this new scheme, I began to tutor my invention to settle plans and discipline my taste. I looked about for a model, whose style and manner I might assiduously copy, and began sketches of different works.

The story of the Ecksteins, the painters, does not follow the usual accounts. So far as we have been able to learn Eckstein was not usually known to be a "portrait miniature-painter," though he

was so presented in Ormond.<sup>1</sup> Probably Brown refers to Johannes—not John--Eckstein who died in London 1798.<sup>2</sup> ~~On the other~~ <sup>wise</sup> ~~hand~~ Brown may have invented the account, finding his inspiration in ~~his new acquaintance~~ Dunlap, who surely was a painter of the special type mentioned. This ~~leads to the suggestion that it may be~~ <sup>may have</sup> Brown <sup>thought</sup> of becoming a painter, <sup>in</sup> (about 1793, when he visited New York/ while in an undecided and unhappy state of mind, possibly <sup>under</sup> studying with Dunlap). This ~~however~~ is ~~merely a conjecture based on the Dialogue on Painting~~.

The next ~~of the~~ autobiographical detail<sup>3</sup> is a reference to her never having been compelled to earn her sustenance. A later paragraph states ~~at greater length~~ the idea of being able to live in an imaginary world the same as ~~found~~ in Alcuin and in Brown's letters. When the lady ~~comes to~~ enumerates the

1 Chapter XXV. He painted Constantia's miniature portrait of Miss Ridgeley.

2 Mantle Fielding: Dictionary, etc., Philadelphia (1926) p.107 calls attention to the distinction between the American and English painters.

3 Dunlap, Vol. II, p.133.

professions she ~~was~~ could not enter, the first clause is "I could not make myself lawyer."

In one of the directories ~~we found~~ Brown <sup>was listed</sup> ~~put down~~ as the head master of a Friends' school, in Alcuin the principal character was

a school teacher and here we have <sup>1</sup> the dark <sup>another and</sup> side, of ~~the~~ teaching

~~in that~~  
~~of an art~~

"To teach an art to others, is, without doubt, unspeakably worse than to practice it: more toilsome, more degrading, less favourable to cultivation of the understanding and the temper, and to liberty, and less gainful."

Soon after ~~this~~ we come to the ~~real~~ substance of the whole <sup>dialogue</sup> talk, the attitude of the writer toward the <sup>career</sup> ~~art~~ of the author, <sup>an</sup> and in <sup>which</sup> ~~it we can truthfully say~~ Brown is defending his chosen

<sup>2</sup> art against that of the painter. It opens with

"I am not unaware of the manifold advantages which a moral fiction has over a portrait. I regret, now, that I look back upon the past, that so many hours were not given to books and the pen. My portraits have benefitted and delighted me, but when I think upon the progress which a different devotion of my time would have enabled me to make, in useful and delightful knowledge, I have no terms to convey the sense, not merely of my folly, but my guilt. How many volumes might I not have read, might I not have written; how might my knowledge of man and nature, of poetry and science have been enlarged, if all those days, and all that zeal, which, during five years, were absorbed by painting, had been dedicated to the poets, historians and philosophers! But, thanks to my wiser years, the infatuation is now at an end, and the pencil is laid aside forever."

1 Dunlap, Vol. II, p. 135.  
2 Ibid., p. 136.

~~This is followed by the usual regret that the world of books had not been found earlier, two years having been wasted in following the will o' the wisp of the painter.~~

L's reading of William Robertson's History of Scotland may be autobiographical. If Brown read the ~~same~~ text <sup>as</sup> the Oxford 1825 edition beginning at Book II he must have allowed his feverish interest in the powerful narrative to warp his estimate of time. No one can read what L. says she read in three hours; ~~in fact~~ <sup>it</sup> it is doubtful if ~~any one~~ <sup>it</sup> could <sup>be</sup> do ~~it~~ <sup>he</sup> in three times three.

Near the end we have this ~~repetition~~ <sup>repetition</sup> of Brown's practise in his correspondence and the logical development of it.

"I have no intervals to spare. I find no satiety, nor decay of curiosity or languor of spirits, except from the intermission of my favourite employments. I do not spend my whole time in writing or reading, or in lonely musing. I have personal and household occupations to attend to. I have visits to pay and to receive; conversations to sustain and rambles to take. My present and absent friends lay claim to some of my time, and I practise, I assure you, not a slight degree of self denial, in withholding myself from the pen and the book as much as I do."

L's division of her pictures into classes may be one of the reminiscences of Dunlap, ~~by Brown.~~

The account of her reading Dryden's translation of the fourth book of Virgil's Aeneid may be a recollection of <sup>the</sup> ~~Brown's~~ 1795 visit to Richard Alsop in Middletown. <sup>Alsop</sup> ~~His host~~ was a great lover of the classics and <sup>his home was the</sup> ~~if there were any~~ place where Brown would have ~~been lead to~~ read a classic translation three times at one sitting, <sup>there</sup> ~~it was at Alsop's~~. The story of the love of Dido and Aeneas was ~~particularly~~ of appeal to Brown because of the couplet pentameter, the god's device of driving the two lovers to seek refuge from the storm in a cave, line eighteen<sup>1</sup>

<sup>1</sup> Evidently original with Dryden for the Latin does not contain or imply it.

which has the idea of physiognomy ~~which~~ Brown had introduced in one of the earlier dialogues, Eliza wandering in her sleep, the marble temple in the grove, Dido's suicide such as Constantia in Ormond contemplated and the fact that Dido was a widow of Sichaeus even as Achsa Fielding was in Arthur Mervyn.

We know Brown's interest in music was not a common one. In his early days he was fascinated by the gathering at his friend's piano. It is undoubted that he had something of a musical temperament; he probably knew good music, <sup>and preferred</sup> ~~when he heard it and he probably preferred~~ <sup>A</sup> ~~it~~. That ~~at this time~~ he knew something of the technical side of the art is probable; his use of technical terms and his opinions are not mere cultured small talk. We know he ~~had~~ used Dr. Burney's Musical Travels, probably he dipped into <sup>the</sup> ~~his~~ History of Music. The method of teaching here outlined is not the ~~scientific and academic~~ one taught to-day; it may be <sup>a</sup> ~~called the method of the~~ natural untrained virtuoso but ~~it~~ is not by any means to be thought inadequate to ~~accomplish~~ the end, ~~sought~~. It makes no pretense to teach the mastery of the pianoforte.

What Brown knew of painting we do not know but it is not ~~too~~ improbable ~~to believe~~ he ~~may have~~ learned to appreciate Salvator Rosa from

reading Reynolds' Discourses. Perhaps he ~~may have~~<sup>4</sup> had some practical instruction under Dunlap who could have informed him of the methods of Benjamin West if of no other. We know he was skillful with his pen in penmanship and architectural design but up to the present no one has ever heard of any artistic sketches or paintings by him. Dunlap's high praise should at least elicit a hearing for Brown's second dialogue.

The dialogues have the faultiest of ~~the~~ Quaker arguments against the arts as if Brown's father were the male character of them. If there be any work of Brown's aimed ~~if indirectly, if you will~~<sup>ff</sup> at the Quakers this is the one. It successfully argues for music and painting as accomplishments for women and by innuendo for men. Brown's father--if he were not thick, which we have no cause to believe he was--should have read these dialogues with no little surprise if not with utter amazement at the ~~kind of a son he had, begetten and nourished~~. The ideas of needle work as a means of subsistence are far from those well developed and maturely presented in Ormond. The error of speaking of her having spent five, instead of three, years at painting is not only one of Brown's usual slips but is important to show he was connecting closely

this so-called second dialogue with the first, where the same character did spend five years in musical study. One of the most conspicuous faults is that the whole matter of music and painting was planned to be, and is, viewed only from the woman's point of view. ~~((~~Even the male character sees the other side so feebly we sometimes think perhaps his sex is mistaken by us.

The first dialogue is not confined to a disquisition on music.



It has no more than taken on its form of a musical dialogue when it is transformed into an exchange of ~~the young~~ ideas of a young couple who appear to be enjoying the give-and-take and pleasantries of ~~a pair of~~<sup>1</sup> lovers. At least there are many instances where the expressions ~~used~~ are otherwise difficult of explanation, and our youth must be ~~for~~ a matter of the irrecoverable past if we are unable to recognise ~~lover's~~<sup>the</sup> wiles and coquettish arts when only concealed in such turns of language, ~~as we have here.~~

Whether Brown was acquainted with Diderot's series of dialogues which he made out of Bemetzrieder's German book on the clavecin and harmony we know not. Diderot's work was one

"in which teacher and pupil and a philosopher deal in all kinds of elaborate amenities, and pay one another many compliments."<sup>2</sup>

Besides this his Rameau's Nephew and other dialogues which had made ~~Diderot~~<sup>him</sup> famous may have been ~~Brown's~~<sup>the</sup> incentives to throw his essay into this type of literary composition. Franklin's dialogue on Virtue and Pleasure and Berkeley's Minute Philosopher, both ~~belonging to~~<sup>of</sup> the same type may also have been Brown's models.

<sup>2</sup> Morley: Diderot, II, p. 100.

<sup>1</sup> The point should not be too strongly supported for whether R. be man or woman really makes the slightest difference though it adds interest to the setting.

With the possible exception of L's idea of divine duty and the relation to it of music--both of which are general--Brown's dialogue shows no influence of the high plane of Plutarch's essay Concerning Music found in the Morals<sup>1</sup>. It seems if he had actually read Plutarch he would have responded to the Grecian's recommendation of music as a valuable detail of general education.

Possibly the Botanic Garden of Erasmus Darwin may have had some influence on these dialogues. The third interlude of Part II is a dialogue between a bookseller and a poet on the relation of poetry to music and painting; but none of the ideas as presented by Brown are echoes of it and if any influence was exerted it must have been only in a general way.

Whether these dialogues owe anything to any other of Brown's works is not so clear as we would wish. However this side of them is not entirely barren. In the education of a woman in music and painting we have an echo of that of Helena Cleves in Ormond. In the use of Constantia's lute, her powers of observation, her Lavater-like physiognomical knowledge, her accuracy and vividness of pictures of people

we may have the origin of some of L's arguments. In the summer house  
 1 Essays and Miscellanies Boston 1906, Vol. I, pp. 102-135. In Dr. Burney's History of Music Vol. I, p. 286 it is spoken of as a dialogue, when in reality it is an essay made up of speeches by three individuals who speak in turn.

so common in Brown's prose fiction we also may have the summer house of L. The use of the technical terms piano and forte we have already <sup>used</sup> seen in the Weekly Magazine and in Ormond.

As ~~a dialogue or dialogues~~<sup>1</sup> there is little technique displayed in the work and it is conducted on such simple and natural lines of question and answer as to suggest Brown did not have a proper appreciation of the type. They lack <sup>any complete</sup> the excellent pictures of scenery and circumstance <sup>though they have enough of them to</sup> ~~which make Plato's dialogues so great, though they obviously belong to~~<sup>2</sup> that class, as distinguished from Cicero's wherein the author himself appears and Lucian's wherein <sup>this</sup> ~~this~~ type of literature is used for satirical purposes. They have ~~all~~ the defects of the <sup>apprentice</sup> poorest workman in that they <sup>insufficiently</sup> have no differentiation of the characters and are the same as <sup>would use in</sup> ~~if the author had adopted~~ the form of the

1 To the excellent comments in Blair's Rhetoric and Belles Lettres <sup>gives</sup> we are principally indebted for the literary differentiation. The study of the dialogue as a type of literature has been almost neglected, the best work on it being Rudolf Hirzel's Der Dialog ein Literarhistorischer Versuch, 2 vols., Leipzig, 1895. Elizabeth Merrill's Dialogue in English Literature (Yale Studies in English, N.Y., 1911) is in comparison a slight effort. It differentiates according to the intent and not according to the literary structure, ~~precisely because they deal with thoughts not actions~~. The few who have treated the subject do not appear to know of the existence of these dialogues of Brown's.

2 Franklin's and Berkeley's works already cited were platonic in character. Cf. Riley: American Philosophy, N.Y., 1907, p. 250 ff.

argumentative essay ~~se as~~ to speak uninterruptedly. In the admiration of the sunset Brown was using one of the most hackneyed <sup>details</sup> ~~methods~~. However, his male character is not the man of straw usually introduced to serve as a target for all the <sup>piercing</sup> ~~brilliant~~ shafts of ~~the mouthpiece~~ <sup>an</sup> of the author.

~~An important detail is the fact that Dunlap's copy does not literally begin with the third instalment but with more than half of the last paragraph of the end of the second.~~

~~Of the last three instalments~~ There are many <sup>important</sup> differences in the text as given by Dunlap and the <sup>version</sup> ~~Portfolio~~ but those which relate to punctuation, ~~beginning of~~ new sentences, ~~and~~ new paragraphs and similar details ~~we shall~~ <sup>need</sup> ~~not~~ <sup>be</sup> noticed.

~~Important changes noted are as follows:~~

Dunlap, II, p. 123, 1.9, in=on in the Portfolio.

1.11, adds have after feelings.

124, 1.34, If we cannot=If a man cannot, followed by he for we in the next clause.

125, 1.14, all circumstances weighed together is in brackets.

126, 1.28, after truth add I am the less inclined to be important, because....

128, 1.18, claim not claims.

131, 1.8, Mademoiselle is spelled out and Scuderie (sic) becomes Geudire, ~~undoubtedly an error, for there is no French author of such a name.~~

1.15, supply and after pleasure.

1.29, imitations not emotions.

137, 1.27, an not a.

138, 1.34, Northern not Mother queen.

The London 1822 edition of Dunlap's Brown made two unpardonable omissions; ~~that of the sentence of~~ Dunlap's introductory note which comprised ~~all of~~ his estimate of the dialogues and the last speech by each of the principal characters. The liberty it took of improving the grammar and some typographical peculiarities was excusable; otherwise the reprint is all ~~that it~~ <sup>it</sup> could be ~~expected to be~~.

The whole work has never appeared elsewhere than in the Portfolio, <sup>#</sup> a fate which parts hardly deserve, but which is true of many other deserving works in that neglected repository.

As related to Brown's life these dialogues are of ~~much~~ interest and ~~of~~ considerable importance; being preserved and noticed because of the autobiographical material they contain and as contributions to <sup>#</sup> Dennie's Portfolio <sup>^</sup> is only a small part of the whole. As literary efforts they are of worth, they are astonishing in character; in thought, (handling and logic they show an ~~great~~ advance over previous work such as Alcuin to which they may be compared <sup>for</sup> ~~because of~~ some unimportant resemblances; but they must be classed among the mass of Brown's minor work, perhaps ~~being~~ <sup>likely</sup> practise pieces, more ~~probably being~~ resultants, of Alcuin.