

**"WITH BRAINS, SIR"; OUR DOGS;  
THE ENTERKIN (ODES AND ENDS,  
NO. 4); RAB AND HIS FRIENDS;  
MARJORIE FLEMING, A SKETCH**

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Marjorie Fleming, a Sketch by John Brown

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**JOHN BROWN**

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By JOHN BROWN, M.D.

AUTHOR OF “EAB AND HIS FRIENDS.”

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*"Multi multa sciunt, pauci multum."*

"It is one thing to wish to have truth on our side, and another thing to wish to be on the side of truth."—WHATELY.

"I would forge as well as furnish the mind."—MONTAIGNE.

"It is by your own eyes, and your own ears, and your own minds, and (I may add) by your own hearts, that you must observe, and learn, and profit. I can only point to the objects, and say little else than 'See here, and see there.'"—DR. LATHAM.

"It is a wise and benevolent, though by no means an obvious arrangement of a creative Providence, that a certain degree of oblivion becomes a most useful instrument in the advancement of human knowledge."—DR. THOMAS YOUNG.

To JAMES SYME, Esq.,  
Professor of Clinical Surgery in the University of Edinburgh,  
My old Master and constant Friend,  
And a signal exemplar of the power of "Brains,"  
These pages are gratefully Inscribed.





“ *With BRAINS, Sir.*”

PRAY, Mr. Opie, may I ask what you mix your colours with?” said a brisk dilettante student to the great painter. “ *With Brains, Sir,*” was the gruff reply—and the right one. It did not give much of what we call information; it did not expound the principles and rules of the art; but, if the inquirer had the commodity referred to, it would awaken him; it would set him a going, a-thinking, and a-painting to good purpose. If he had not the wherewithal, as was likely enough, the less he had to do with colours and their mixture the better. Many other artists, when asked such a question, would have either set about detailing the mechanical composition of such and such colours, in such and such proportions, rubbed up so and so; or perhaps they would (and so much the better, but not the best) have shown him how they laid them on; but even this would leave

him at the critical point. Opie preferred going to the quick and the heart of the matter: "With *Brains, Sir.*"

Sir Joshua Reynolds was taken by a friend to see a picture. He was anxious to admire it, and he looked it over with a keen and careful but favourable eye. "Capital composition; correct drawing; the colour, tone, chiaroscuro excellent; but—but—it wants, hang it, it wants—*That!*" snapping his fingers; and, wanting "that," though it had everything else, it was worth nothing.

Again, Etty was appointed teacher of the students of the Royal Academy, having been preceded by a clever, talkative, scientific expounder of æsthetics, who delighted to tell the young men *how* everything was done, how to copy this, and how to express that. A student came up to the new master, "How should I do this, Sir?" "Suppose you try." Another, "What does this mean, Mr. Etty?" "Suppose you look." "But I have looked." "Suppose you look again." And they did try, and they did look, and looked again; and they saw and achieved what they never could have done, had the how or the what (supposing this possible, which it is not in its full and highest meaning) been told them, or done for them; in the one