The "parts" of this chapter are editorial and quasi-logical, and I have included Robert Owen for want of a better place. These are the persons whose society Dyce most coveted, or whose names he most wished to be somehow linked with. His gossip is characteristic; he stretches his recollection to include Jamesian encounters of little moment, and he does not hesitate to draw upon the memory of others. But such gems as Coleridge on the history of Brazil atone for any reaching.

His taste is most often typical, as for instance in his regret over Coleridge's metaphysics. Nor does he substantially revise our understanding of Lewis's *Monk*, criticism of which was fathered by the same STC ("We stare and tremble"). But we see traces of independence on such occasions as his defense of Southey and his offering of samples from the forgotten work of lady poets.

Some of the gossip has been published from other sources, as my notes are meant to suggest. Dyce himself was fairly scrupulous in indicating what he knew was not original. Indeed, it seems at times that he was obsessed with the idea of correcting all past errors in regard to his subjects. Where subsequent publication has duplicated his material, he is nearly always shown to be fair and accurate.
It is unfortunate that he held so strictly to his practice of not giving
detailed notice to persons yet living (ca. 1867–69). Thus we miss
Dickens, Forster, John Payne Collier, Tennyson, Harness, and many
others of his acquaintance. But his diary may yet be found.

Only one of the articles needs attention here, that on Mary Russell
Mitford, who is now remembered for *Our Village* and for letters like
those to Harness herein. They have escaped Caroline M. Duncan-
Jones’s *Miss Mitford and Mr. Harness: Records of a Friendship*
(London, 1955), a book that does nothing to explain “that foolish
letter” alluded to in the first missive, presumably written in May 1828.
The letters selected by Dyce have mostly to do with *Rienzi* and its at-
tendant woes. But her career as a playwright began some years before.
Talfourd had introduced her to Macready, who acted in *Julian* (1823);
and Charles Kemble played the leading role in *Foscari* (1826). *Inez de
Castro*, the cause of so much trouble, was never finally staged, by Kem-
ble or anyone else. *Rienzi*, her greatest success, was presented on 9
October 1828, starring Charles M. Young. The very long delay after
its composition was owed, it would seem, to Macready’s fussiness and
procrastination. The reference to Dyce in the last letter concerns one
of his methods of ingratiation: he had presented her with a copy of his
dition of Peele.