

Nov 19 1910 Present Brooke
Skinner
Taylor
Greenwood

Read Feb 5 1905 Present sheep
Norton
J.B. Stanley
Brooke

UA 12911

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of a Milles Virgin miraculously convincing ; but on noticing the title in my catalogue, he ~~quietly~~^{quietly, that} ~~went~~ away in the direction of a portrait of the younger Pitt. I hate talking to deaf people in picture galleries, but the grim was far from deaf, quite the opposite indeed, so that I had no desire to break off the conversation and was becoming much more interested in the object of his visit to London than in the pictures I was looking at.

'You are looking round for an appearance, then,' I continued, 'surely it cannot be difficult to choose one when you have those of all persons dead or living to select from.' 'One would have thought not,' he agreed, 'but somehow the whole question takes on a different complexion when one is not simply admiring appearances in their shop windows but is actually purchasing one for one's own use. This morning, for instance, in those tubes I was full of admiration ^{for} ~~of~~ the appearance which my fellow passengers were wearing ; this afternoon in this gallery I am in love with half the figures who hang on the walls, with their beauty, their character or their clothes. When I look on a some Frenchman's picture of a lady of the ballet, or what I am told the spectator now calls 'a refined and charming boy', or ~~some~~ ~~any~~ ~~admirable~~ the Duke of Wellington or Cleopatra, I am charmed or overwhelmed. But when I consider whether I, a grim of Arabia, older than King Solomon, with ~~wives in chests~~ ~~advertisements~~ with ~~wives soon to be treated by my hand~~ chests and cellars full of wives - too many, alas, adulterous with negroes & world choose to look like these, well then I pause and a feeling of dissatisfaction - which I can hardly explain - with every one of the appearance comes over me.'

He came to a stop and I saw a wave of satisfaction fit across him as his eye fell on Rubens's Silenus; but it soon gave way to one of disappointment. 'No', he broke out, 'it's no good; none of them will quite do. This Silenus here is admirable; yet he has not got the look I saw in the eye of a great stone David which I noticed on my journey from Arabia and which I felt to be essential ~~towards~~ to any really satisfactory appearance.' 'I sympathise with your difficulties,' I said, '~~with~~ ~~and~~ ~~other~~ ~~options~~ some of the appearances do not fit at all as drawing but they fit so badly that it would be too great a discomfort to wear them permanently; and others could do well enough at times and yet seem inadequate when one ^{can} ~~want~~ have one suit only and must wear that at all seasons. ~~Then~~ The beauty there is too weak; but the statesman next him is too ugly; and the calm and noble figure beyond is really absurdly pertinaciated. I quite agree with you that the search for a ready-made appearance is almost hopeless. There is nobody whom one would choose to look like. But you are a powerful grim and you come from Arabia, why should you not be ~~an~~ eclectic? why not pick up a complexion here, a dimple there, a beetling brow from him, an aquiline from the other and the bright eye and smile of that one? why not be beautiful and charming, full of command and dignity, with intelligence and genius, and appear robed in the spoils of the whole earth, a grim amongst grims! 'Ah', he replied with a chuckle, 'I well remember a grim in the time of King Solomon who tried that method; there was hardly a brothel, a university or council chamber

in all the inhabited world he had not surpassed. I never laughed so much. As King Solomon pointed out at once, appearances are not made that way? 'How then are appearances made?' I broke in. 'Are they not built up of thighs, lips and eyebrows?' ~~King Solomon~~ 'According to King Solomon', the grim continued, 'appearances are always woven in one piece, and not only so but they are woven of no material whatever; the thighs, the lips and the eyebrows which you spoke of are the framework upon which the appearance has been woven; without them it cannot be seen, but they do not for that reason constitute it. That is why I am always searching in tubes and picture galleries for the perfect appearance which is woven in one piece of no material whatever.' He sighed. 'I do not believe one word of what you are saying,' I answered, 'but it is already late and I must soon return to my office. Come with me to Simpson's and we will discuss the matter further while I lunch!' 'What is Simpson's?', he asked, 'Shall I see fresh faces there? for the thought of those negroes comes upon ~~me~~ ^{me} heavily and I must lose no time!' 'Yes,' I said, 'many faces and some that may please you, sicken faces, fat stock jobbing faces, greasy faces, as greasy as those of the negroes whom your wives love.' We were soon there. ~~Many portraits and illustrations~~ ^{Illustrations and portraits} the auctioneer started round a side table. ~~He is stronger than was expected.~~ 'Yes,' I continued, 'I can well believe that your remarks date from the time of King Solomon. Were you not saying that it is the character which makes the appearance and that that is everything? I, on the other hand maintain, that the appearance profoundly modifies the

character; but that even allowing for this modification, those two things, the character and the appearance, have very little connection with one another. Has it not often happened to you to match away ~~virgins~~ on her bridal night with looks as gentle and modest as they are beautiful, and after an absence to have found her in the embraces of a large and greasy negro?' 'To that question, the grim reaper' the question of character and appearance 'When King Solomon was asked whether he knew the answer to that question, the grim reaper' stated, 'the question of character and appearance, he replied that he knew the answer well and that there was no answer. I clearly remember the stiff logical discussion ~~between them~~ as to whether he could know ~~the~~ answers which ~~do~~ not exist; ~~for~~ he agreed that as he knew all answers he ~~knew~~ those which do not exist as well as those which do; ~~and~~ the grim held that as all ~~the~~ answers to questions to which there is no answer must be false answers, he could know false answers only and that one cannot know the answer to a question who knows only false answers to it. But the argument is long and not yet finished and does not belong to the matter in hand. For this, to which you refer, was not what King Solomon had in mind when he spoke of the appearance woven in one piece of no material whatever. He meant that whatever the appearance is, whether the character or not the character (and to that there is no answer), it is not the thighs or the lips or the eyebrows or one of ~~them~~ the parts of the body or all of them, but that it is different from these and is woven in one piece of no material whatever; and it would be hard to

deny, he added, that the one woven piece is and is identical with the actually existent person? 'Did he add that?' I put in quickly, 'then before the piece is woven there can be no person!' 'Alas! alas!' he cried, 'that must be so; then I who have no appearance can be no person. You may be miserable and ^{vainly and absurdly} ~~wish~~ to be yourself with the appearance of another, or even, though that is perhaps impossible, you may wish to be another; but in the meantime you are yourself and with your own appearance. But I, ~~too~~ ^{seeing} ~~there is no appearance to me~~ I am vainly and absurdly for the perfect appearance; for there is no I to wear it, were it found; alas! alas! I have no appearance, I am smoke, I am nothing!' 'Yes' I agreed, really sorry to lose him and ^{endless} ~~sorrows~~ ^{would have} ~~solomon~~ ^{if the Queen had} replied ~~he~~ ^{him} ~~she~~ ^{she} was asked whether it is possible to know someone who does not exist so long as you do not know he does not exist, 'Yes, I suppose if you have no appearance, you can have no existence either.'