

Erostratus.

They do not fall in some silly corner of duty, but in the sillier open spaces of vanity. They have no status above the dandy and the swaggerer except the bad taste of the daring and the ~~independence of the height of the swagger~~ height of the swagger ^{/(vanity)\} ~~/(impudence)\~~. They lose their lives not like heroes but like animals; ~~the blunder into danger~~ as these blunder into danger, those blunder into chance. Cowardice only seems a virtue when courage is *hidden under these*. ^{/(thus defiled)\}

Except the Germans and the Russians, no one has as yet been able to put anything like art into the cinema. The circle cannot be squared there.

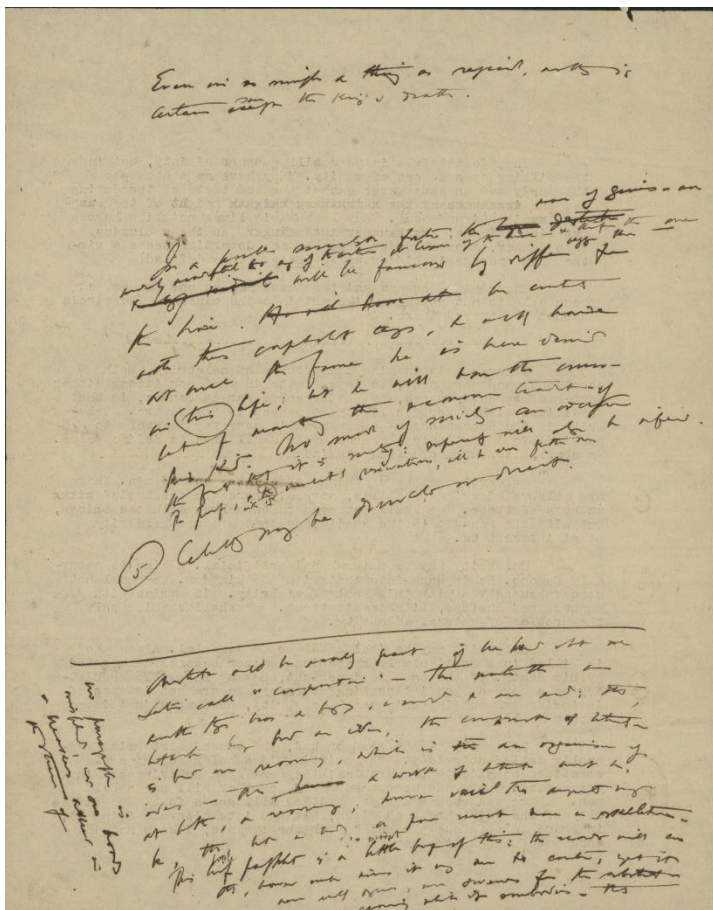
I purpose to examine the problem of celebrity, both occasional and permanent, to investigate in what conditions either sort has happened to men, and to foresee, as far as can be, in what conditions either sort is likely to happen in the future. Celebrity is the acceptance of any man or of any group of men as in some way valuable to mankind. To investigate the problem we shall have to define value ^{/celebrity\}. We shall also have to define mankind.

(1) Celebrity may be of things ~~or events, and of~~ or of men. There are celebrated crimes, battles, novels, empires; there are celebrated ~~with~~ authors of these. We shall not concern ourselves with the things, but with the men. It is the conditions that produce celebrity that interest us.

(2) Celebrity may be incidental or fundamental. A man who is killed in a particularly mysterious manner becomes celebrated by his death. If the case is important, he may live ^{/be immortal\} as a corpse ^{/(an interesting corpse)\}. We are not interested in incidental but in fundamental celebrity, however unjust it may happen to be.

(3) Celebrity may be artificial and natural. A king is naturally famous. He is born into that with the kingdom. We shall not concern ourselves with this sort of celebrity. It varies with manners and customs, with institutions. We shall examine only the problem of natural celebrity.

(4) Celebrity may be good or bad, the second sort being generally called notoriety. The shifting ideas of good and evil sometimes complicate the problem; they are even superimposed in some cases. Where one sees a murderer, another will see a bold man. Where one sees a martyr, another will see a fool. The difficulty of the point has been given, with no intention of giving it, in Proudhon's famous phrase: "After the tyrants, I know nothing more hateful than the martyrs".



Even in so simple a thing as regicide, nothing is certain except /save\ the king's death.

In a possible socialistic future, the ~~beggar destruction~~ and lazy individual man of genius - an individual inadapted to any of the action or leisure of the hive, and therefore the one beggar there - will be famous by difference from the hive. ~~He will have at~~ In contrast with this capitalist age, he will have at once the fame he is here denied in [his] life; but he will have the consolation of maintaining the economic tradition of his kind. No mode of society can adorn the fact that it is society: superiority will always be inferior. The proof, and the /with its\ incidental reservations, will be seen further on.

(5) Celebrity may be derivate or direct.

Chesterton would be really great if he had what we Latins call "composition" - the notion that a written thing has a beginning, a middle and an end: that, literature being fed on ideas, the composition of literature is fed on reasoning, which is ~~the~~ an organism of ideas - that, ~~however~~ a work of literature must be, at birth, a reasoning, however void the argument may be, that has a body, a poem must have a skeleton. This brief /little\ pamphlet is a little /modest\ proof of this: the reader will see that, however much wordiness it may seem to contain, yet it never really digresses, nor swerves from the abstract reasoning which it embodies - that no paragraph is misplaced, nor are brooding or weakness allowed in the stream of {...}

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