

THE HASTY PAPERS

1966

A ONE-SHOT REVIEW

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SANCTITY AS A SOCIAL FACT

To Succeed in Being All See To Being Nothing in Nothing

From "SAINT GENET, COMÉDIEN ET MARTYR"
by Jean-Paul Sartre

The phenomenon of sanctity appears especially in societies of consumption. It is not part of my subject to describe these societies in full; I will mention only certain of their traits. For instance, the economic and practical purpose of manufactured objects are confused; the work is not a creation, it is worth nothing by itself, the manufacturer cannot choose the means of turning its capacity to action; a value hierarchy of things puts the accent on the finished aspect of the product; the truth of its being appears as soon as it is presented for sale or use, polished, varnished and sparkling; thus it reveals itself at the same time as a thing in the world and as an exigency; it demands by its existence to be consumed. The work is nothing but a preparation, servants deriving the belief; the consumption is a rapid means; a final destruction of the "goods" — instantaneous in the case of food products, slow and progressive in that of clothes and tools — it incorporates the created object, reunites it with its essence and changes it into itself at the same time it incorporates its owner with a species of quality. You will see right away that this creative and established destruction furnishes a pattern of models which we are about to imagine; the consumption of being, in the case of food, springs up at the moment when it reaches its mouth and fulfills its desire; moment of life and death, paradox of the instant; still objects — the taste is at the same time subjectivity. So with the criminal who is about to be hanged, and is made to experience different tides in front of everybody; and with the saint who is made to reach toward God as if he were a piece of broken sugar and has himself melting delicately in an infinite mouth. The consumer fulfills his need; ritual destructions are accomplished by an other class. The function of this class has been well defined by an American economist, who calls it *conspicuous consumption*. The aristocratic consumer, for the whole society. The crowd is admitted to watch the king eat; the little people cry out their gratitude through the grille, it is like a mass. To be admitted to the office of consumer, two tales are necessary. First of all, you must be born. Then comes — among other things — that your family's slow and regular adaptation to the best products or sophisticated your taste that, in your mouth, the thing develops its full flavor, becomes itself more fully than in any other mouth. Next, you must be a soldier; you have the right to eat what you require or what you guard with your life. In a word, destruction gives the right to destroy; the hero, exemplary figure in societies of consumption, chooses to do his consuming on the spot. For the ceremony, he is given the best products to speed. The destruction of the destroyer hushes the battle; his spotted coat, impregnated with wine and loaded with heavy flowers, will make a treat for the great Taster.

These strange communities seek their own annihilations: the Aztecs and Toltecs fed vast rows of people to their death in horrible blood baths; and we know that the spot of gold was one of the major causes of the fall of the Roman Empire. Thus their principal crime is the generosity of consumption which supplies to destroy, and their great anthropological merit is universal conflictuality, the "war" of the saints. The members of the elite class push this generosity to the limit; each of them wishes, like Nero burning Rome, to realize his own life's passion, "consumption." "Our character," writes Max Black, "has saved us the moment of the various competition of spoils whose setting had been a great 'contest' held one day in Livorno. Our people had pieces of silver scattered over previously plowed ground; another, for his cuisine, burned candles; a third, 'no

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Three Great Painters

CHURCHILL, HITLER & EISENHOWER

What great men are rich more is disclosed of their private life than when they are healthy. When President Eisenhower had been ill a year ago and was recovering the headlines said he was so much better that he could paint and look at TV. When Churchill is ill they say that now he can't paint for a while. Both Churchill and Eisenhower seem to spend part of their time painting. Also Adolf Hitler painted a lot. He was even a professional artist at the time when he called himself *Schickschreiber*. According to Spanish art museum people also Franco is a painter. Now he does not show his work so we cannot speak about him. But photographs of Eisenhower's paintings are given by American embassies all over the world to anyone who asks for them.

Churchill is the greatest of the three. Eisenhower is by far the most successful. Churchill and Hitler both painted landscapes, but Eisenhower paints portraits as well. Churchill's work have involved the widest international interest. He himself has chosen 25 pictures which have been circulating on exhibits in Canada, Australia and New Zealand. They have also been exposed at the Royal Academy in London; one of the paintings belongs to the Tate Gallery. Churchill paints in a picture great and manner. His most pretty views: southern ports, palaces, and churches, photographs old men and women. It is easy to see that Churchill admires Goya. I doubt that Goya would have admired Churchill.

Churchill's manner is more elegant and striking than Hitler's is. Hitler is thoroughly German in his brushwork. Almost all reproductions of Hitler's watercolors show ruins, maybe not only because they were made in the trenches of the first World War. Hitler sent drawings to the Academy of Arts in Vienna in 1905 applying for admission. Would the world have been different if he had been accepted? During the Nazi years Hitler tried to copy Hitler's watercolors which probably were not very difficult to copy. But Gorbachev says so the reverse. "It is said that there are certain clever imitations whose ability in forging and imitating these small masterpieces is unappreciated; but the real masterpieces can't be copied. An original painting by the Führer can be distinguished from an imitation in one glance, because there is a part of the Führer in all his paintings, and you can see even if it is only the very beginning, a variation of all the artists have which are shown with such monumental greatness in his historical construction of the Reich. The Führer is the word enemy of dilution." The Berlin scholars cited "Dilution" in all London overlight. Gorbachev stresses the resemblance between Hitler's paintings and his political work.

Hitler is the only one of the three, who has taken part in public art criticism. With the permission of *Führer* Ernst he finished modern art for twenty years in Germany. German museums showed paintings by Picasso,

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Albert A Gayle



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