MICHAEL CAMILLE’S QUEER MIDDLE AGES

Matthew M. Reeve

Introduction

Michael Camille (1938-2002) is the most recent iconographer covered in this volume (Plate 1). Born in Kitchener, Korkabo (England), in 1958, his undergraduate and graduate training was undertaken at the University of Cambridge, and he spent the entirety of his subsequent academic career at the University of Chicago. Considered the "father of medieval art history," his published work amounts to one of the most powerful and sustained critiques of traditional iconography published during the late twentieth century. His early work in particular, stretching between the mid-1960s through the mid-1990s, was focused to a large extent on the problematics of iconography itself. In a celebrated series of essays and monographs, Camille sought to dismantle the authority of iconography as an interpretative strategy that had dominated medieval art history since the sixteenth century. His first book, The Gothic Idol: Ideology and Image-Making in Medieval Art (1980), directly challenged and challenged Ernle Milne's classic account of French high Gothic iconography, The Gothic Image (1899); his 1992 Image on the Edge: The Margins of Medieval Art offered a social and cultural revision of the boundaries of medieval art—particularly the borders of the manuscript page and the engravings on the edges of buildings—which for Camille served as metaphors for the margins of medieval life; a range of early essays, including his "Mouths and Meanings: Toward and Anti-Iconography of Medieval Art" (1995), takes on Ernol Pujolsky's iconographical work by exposing how certain works of medieval art short-circuit iconography as a mode of reading, thereby demanding different interpretative strategies for images that cannot be readily "decoded" by a Barthesian text. Camille's later work developed many of these interpretative strategies and employed them to explore and destabilize a range of key monuments, from the English Luttrell Psalter to the French Trés Riches Heures of the Duc de Berry. Camille also published on Renaissance art, sixteenth- and twentieth-century art, and cultural theory, and appeared in the media, including on NPR's The American Life, where he, opposite Ian Glase, narrated the American medievalism of a mock dinner-tournees at Medieval Times, near Chicago.

Like most of the figures covered in this volume, Camille's work as an iconographer cannot easily be disentangled from his appraisal and promotion of the Middle Ages generally. Understood by many as an early proponent of the so-called New Art History in medieval art history, Camille substantially overturned an established vision for the Middle Ages in art history and beyond. For W. J. T. Mitchell, the Middle Ages prior to Camille's interventions seemed "hopelessly orthodox and studiously dominated by religious dogma and the archaic conventions of aristocratic romances... unhelpfully pious and obsessed with higher, more spiritual things than we modern, secular humanists could bear to contemplate." Camille's work reflected a self-conscious denial of the Platonic-scholastic vision of the Middle Ages embodied in Panofsky's Gothic Architecture and Scholasticism, of the overtly theological and liturgical image of the Gothic cathedral as a "mirror" of the medieval world advocated by Emilie Mille, and of the nationalistic and nostalgic "Morte Olde England" vision of the Middle Ages evinced in the work of his English predecessors John Harvey, Nicholas Penny, John Betjeman, and others. Camille explored what for many was a far more secular and phenomenological Middle Ages consistent with the ethical and moral sensibilities of "the literate left" in England and North America.

Every period creates the Middle Ages it needs and deserves, and Camille's Middle Ages was politically dissenting and anti-homogeneous, spiritually conflicted, physically and sexually plural, violent, and aesthetically fantastic. Grounded in post-structuralist theory and particularly Marxism and socialist critique, Camille's subject was "the marginal" during the Middle Ages in its many forms. As such, his work explored aspects of medieval art that had been largely ignored or minimized by previous interpreters and by their iconographic methods. He understood that consistently looking at the center rather than the margins signified an implicit agreement with hegemonic practices of making images in the Middle Ages and interpreting them within the terms established by religious and academic orthodoxy. His study of manuscript margins exposed iconography that denied the heterodox nature of medievalist iconography by being heavily and occasionally homonormative.
and or archetypal in nature; or he applied new theoretical models borrowed from sociolog-
y and queer theory to explore canonical works (the Très Riches Heures, Borgia Car-
table) and exposed the sexual and social structures that informed them. Camille’s work
offered a vision of the Middle Ages that was queer in its fullest theoretical sense: to paraphrase David Halperin, it was “at odds with the normal, the legitimate, the dominant,” and it functioned in Cheryl Smith’s terms as “A strategy, an attitude . . . a radical questioning of
social and cultural norms.”39

Before turning to explore Camille’s life and work in greater depth, it is worth pausing for a moment to consider his legacy. When I was an undergraduate at the University of Toronto in the 1990s and a graduate student at Cambridge (until 2002), Michael Camille dominated my
thought as a young person struggling to become a medievalist. His presence was still felt at Cam-
bidge, both in the institutional memory of the department and in the physical signs Camille left behind (i.e., the many surgical dyes in books in the university library that I glanced upon as I read the same volumes decades later). Like many of my generation, I come to consider this to be a major influence upon my work, one of my own intellectual household gods. He offered a voice from the margins capable of being understood and embraced by a range of alternate modern subjectivities at the time, whether sexual, religious, ethnic, or otherwise, that also felt disenfranchised by the social and intellectual discourses of the time. I was struck by the belief that Camille’s
writing and influence are shaping our discipline. Camille’s life and work are worthy of a more extended account than can be offered here; I can only hope that the present essay offers some direction for further research.

Origins

Michael Camille was born in West Yorkshire to working-class parents. His father was from the
Skeerholes and of mixed race and his mother was Irish. Unconventional in its very makeup, the
Camille family was radically and esoterically left-wing. Labour supporters, enthusiastic activists, and unmanarchist (Michael’s father apparently threw his shoes at the television when “the Royals” appeared). As children, Michael and his sister, Michelle, were sent living through a period in which Camille’s writings and influence are shaping our discipline. Camille’s life and work are worthy of a more

Michael Camille’s queer Middle Ages

influences on his later formation as a scholar and writer: his sexual subjectivity and his political
orientations.

As Madeline Caviness put it, Camille was always “out,” although little attention has been
ded to his sexual and social development and to the specific ways these may have oriented his
research.40 Until his death, Camille’s sexual identity was transsexual, a word he certainly neither
knew nor used in the period. One of his earliest creative enterprises with sexual images was the
result of his discovery of his father’s collection of glossy soft-core pornographic magazines
(which may well have been given to him by his father). With a racy friend with whom Camille had
a romantic friendship, he dissected and scrutinized them (two words he would often use in his
scholarship) and re-formed them into “The Nipple Emotion Joke Books” (complete with annotations), which he kept until the end of his life. While there is much that seems like silly, schoolboy foolery in this, here, utterly is an example of an approach to the hegemonic authority of the image (in this case heterosexually oriented male pornography and the encoded relationship with a seemingly dominant male gaze). The literal fragmentation of the text, of the text as power structure, and of the process of its underlying ideological conditions (and those excluded by them) suggest a nascent approach to images that would remain with Camille and would color his approach to the medieval image.

As Camille described it in 1994, his early imaginative sexuality was formed principally from the
images in the books he signed out of his local library. Each Saturday he could sign out up to
six “large glossy art books”—monographs on Michelangelo and studies of St. Sebastian—which “allowed him to escape into a private world.” The context of this quotation is undoubtedly Camille’s most confessional account of his own sexual-aesthetic position, which did not appear in his writings on medieval art, but in “The Abject Gaze and the Homosexual Body: Flandrin’s Figure d’Éboue,” published in Gay and Lesbian Studies in Art History (1994). Camille notes in particular Aby Warburg’s The Young Male Figure in Paintings, Sculptures, and Drawings from Ancient Egypt to the Present, in which he could “check out” Flandrin’s nude, among other ranked classicizing
books. Writing years later, Camille would lament,

I am struck by the irony of presenting naked bodies viewed by “art” — and by the fore-
word, in which the author states that he has excluded discussion of the church art of
the Middle Ages because then the figures were “so full draped and grotesquely figured that
they lost their aesthetic appeal.” My eventually becoming a specialist in medieval art
might well have involved an unconscious rejection of those countless longed-for but
unattainable neo-classical “art-book” bodies.41

Camille was clear that publishing this piece — far outside the bounds of medieval studies — was
deeplty meaningful to him because it signified a machination of his sexual subjectivity to his
esthetic subjectivity.42 Camille suggests that his own aesthetic orientation toward medieval art
grew out of a process of de-identification with antique-derived forms: “a process that constitutes
the subject by partly detaching her or him from normative ideals, even manifestly homogeneous
or homosexual ones and however deeply rooted in her or his own psychic topography and
trajectory.”43 Thus understood, Camille’s appeal of the Middle Ages, the shifting of his erotic
identifications from the visual cultures of the antique world to those of the Middle Ages, grew
from an increasingly ambivalent view of the identity of the nude form in the antique tradition.
For Camille, these images had become de-eroticized (intellectually; if not visually) so because,
via their many replications (enlarged by Camille in his essay), they had become little more
than a “consumer fetish,” a signifier that signified a detached and commodified queersness rather
than an actual sexual body or act.
Matthew M. Rove

But this would seem to tell only half of the story. Imo, as sexual-aesthetic self-identification is concerned, the antique tradition of bodily representation — and its Renaissance iteration that Camille would become deeply engaged with at Cambridge through the teachings of Jean Michel Moreau and Paul Guérin — was too scrumpified, too sartorially real, too canonically enmeshed in the discourses that frequently denied its erotic potential to allow him to explore the "kinky" side of human sexuality via his art historical research. 24 Particularly in the margins of medieval books and buildings, Camille looked for and found scatological elements, intergenerational sexuality, bestiality, and an approach to representation that was prefiguratively "cuntly." 24 Camille's conception of the Middle Ages as "queer" may be understood to follow a tradition of English medievalism established by homosexualically inclined writers and collectors, such as Horace Walpole (1717-97), and continued by William Beckford and others, including Thomas Wright (a fellow historian of sexuality and of the grotesque) (d. 1877). 25 Like Camille, these authors explored or projected sexual fantasy into a distant, medieval past, a displacement of the erotic imagination from a perceived conservative present to an imagined Middle Ages of erotic and libidinal possibilities. 26 An insurmountable collector of ephemera on the Middle Ages, Camille's collection of nightshirts, advertisements, and postcards indicates that he probed iconically in modernity's employment of the Middle Ages as a locus for alternative sexualities (Fig. 12.1). Camille's work may be understood as an extension of a sexual-aesthetic tradition in medieval studies in which queer scholars found their sexual, mental, and ethical subjectivity to be "normalized" within a chaotic and "queer" Middle Ages. Unsurprisingly, he was deeply interested in the medieval productions of both Horace Walpole and William Beckford, and his notes indicate that he explored genealogies of queer psychosexuality and collections of medieval art, from the...
Camille's writings

It is impossible to do justice to the breadth and extent of Camille's contributions to medieval iconography, but it is possible to give some sense of their scope and their broader social and methodological agendas. Situating Camille's work within medieval art history, or art history more broadly, has been a challenge for commentators and critics. The scholars in the 2010 seminar at the College Art Association devoted to Camille's work struggled to square his work within the contours of art historical scholarship in the last quarter of the twentieth century. All agreed that, however "theoretical" Camille's work may have been, it was essentially "without explicit theoretical warrant" for his "theoretical framework and goals." Camille worked as an intellectual magpie, selecting theories and concepts that suited particular situations, and did not consistently adhere to a coherent tradition of analysis (or, as Whitney Smith's view, "he actually wasn't a dyed-in-the-wool possemisician, narratologist or calligrammatologist."). His "distant theory" may well have its roots in his British training and in the esotericism in which theory is frequently condensed to "embroider" or "decorate" textual analysis, or it considered a foreign perspective (i.e., "imported" German philosophy or French poststructuralism). In other words, the "No theory please, we're English" approach, in which specific theoretical schemes and objectives (particularly when they become professional identities) are obliterated or directed in intellectual discourse in favor of an assimilation to accepted discursive modes in British academic life, may well have informed his writings.

Camille's approach to iconography in particular was also neither consistent nor systematic. Although iconography is a practice that was central to much of his work, it actually served as a jumping-off point, leading to new questions and approaches. Emblematic of this is his 1991 essay "Gothic Signs and the Surplus: The Kiss on the Cathedral" (which introduced the notion of "invisibility" to medieval art history), in which he openly with the image of two figures embracing and kissing (Lucast) on the west front of Amiens (Fig. 12.2). After evoking Evénille Mille, Camille seeks to relocate the image from an iconographical trajectory to a sexual trajectory: "Whom placed within the history of desire rather than the history of iconography, the Lucast image emerges as more than a literal depiction of unlawful sexual relations outside marriage. In its lack of transcendent signifiers, it is a radically new type of representation precisely because this opens it up to a plurality of indeterminate associations," a "surplus" of meanings apparently undecipherable by iconography. Here as elsewhere, Camille wrote as a wordsmith and his own rhetorical structures are worthy of consideration as they inform his overall approach. Aspects of his generation, Camille wrote broadly and often playfully, and not all of his work was intended to be read as empirical academic prose. Employing what has been called his "strategy of inversion," Camille set up a series of imagined contrasts in his writings between apparently polarized camps and positions in medieval art history and/or in medieval culture the "Old" and "New" Art History (a concept which seems to hold less water in our more historiographically aware present); medieval and modern - two polarities he would aim to dissolve, especially in his later writings; iconography and anti- iconography; center and margin; image and anti-image, and so on. Based not in the language of medievalist art history per se but rather in current poststructuralist criticism, these strategies were brilliantly successful in his writings, serving to expose material and methodological blind spots between two carefully articulated extremes.

Camille's first major study of medieval iconography was his 1989 study The Gothic Idol: Religion and Image-Making in Medieval Art (Cambridge University Press). Taking as its subject the theme of idol worship in later medieval art, he showed that images of idolatry represented "the other" to the dominant Christian hegemony of medieval Europe: pagans, Muslims, Jews, heretics, and homosexuals. Within Camille's argument about later medieval idolatry was a paradox...
Codic (unlike the attached Gothic niche statue), Camille's David is a Christian nude, albeit one that does not "stand innocent" of pagan implications. David's power as a work of art—as an idol—lies in its complex positioning between artistic, categories: sacred, statue or idol, heroic Christian nude (typologically understood as David as Rex Christus) or youthful fetishist in high boots with a feather tickling his inner thigh. The end point of The Gothic Idol, David had the "power to embody ideas in the body that bad, for more than a millennium, been transmitted to the energies of discourse." As Camille noted in his unpublished introduction to the French edition of the text (coproduced in the late 1990s, The Gothic Idol appeared contemporaneously with major texts that likewise considered medieval "images" rather than medieval "art," including David Freedberg's The Power of Images (1989), Jean-Wiener L'Image médiévale: Naissance de la photographie, and a year later, Hans Belting's Bild und Kunde: Eine Geschichte des Bildes von den Zeiten der Kaiser (1990). Unlike these texts, Camille insisted on the status of medieval images as "social tools" to "define us" against "them," stemming from the Christian definition of proper images against the idols of a defunct paganism. As noted, Camille sets up Émile Mâle's classic study The Gothic Image as his own intellectual and methodological other, a kind of subjective positioning against prior authorities. At the center of Mâle's work was an aesthetically beautiful analogy: the Gothic cathedral of the thirteenth century, with its stained-glass programs and sculpted loculas, was a view of medieval scholastic thought as represented in Vincent of Beauvais's Speculum Maius. Mâle posited a literal and indissoluble correspondence of text and image in which the art of the cathedral was (invariably) a plastic manifestation of its textual sources. Ordered and guided by a rule authorizing the art of the cathedral wall "find its place and the harmony of the whole will appear." Taking Mâle literally almost a century after his text was written (a convenient sleight of hand), Camille thought he "treated the cathedral as a coherent aura, in store, as it were, a form of writing." [6] Developing from his early writings on the text-image relationships in medieval and Renaissance art (informed by the teachings of Norman Bryson), Camille sought to expose "the neatly organized foundations of Mâle's cathedral [which] will reveal ambiguous gaps, inconsistencies, and contradictory cracks in what he saw as a supremely codified whole." For Camille and others of his generation who were exploring relationships between text (interdisciplinarity) and the "transcendence" of images (images as text), Mâle represented a rush that was deeply wrong about medievalist art history, and his attempt to dismantle Mâle has as much to do with the demonstrable logical flaws in his promotion of a mimetic relationship of text to image as it does with Camille's own conception of Mâle's pious exegesis and the paternalism that informed it, carrying with it "the wrong staff of muse and platonicism." As more than one reviewer noted of the book, Camille uses Mâle as a straw man, a convenient foil to his own very different enterprise. Neither a revision of Mâle's text exactly nor a comprehensive theory of the medieval image, The Gothic Idol was difficult for reviewers to characterize; although Paul Binski's review in the Burlington Magazine captures much of the book's spirit: "It is a polemic both for a more theoretical approach to medieval art, less obviously, for an essentially secularized vision of it." Arguably, Camille's most coherent statement of iconographic method was delivered in his 1990 essay "Mimesis and Meaning: Towards an Anti-Ikonography of Medieval Art," published in Princeton's Iconography of the Cathedrals volume. Recounting "art history's obsession with written language" and its origins in philology, Camille here seeks to expose "the syntax of the philological method" in medievalist art history by questioning how meaning in images could be discerned independently of a specific textual referent: Medieval images, whether in books or on walls, were, like medieval texts, dynamically delivered and performed almost rather than absorbed in static isolation. The difficulty

Michael Camille's Queer Middle Ages for the art historian becomes one of double translation — to explore in writing, ideas that might have originated through writing like Holy Writ, but which were then medi-ated outside or in it, in rituals, prayers, sermons, but most importantly of all in images." Camille's subject here is a work of art that would appear to resolvely avoid association with a specific textual source: the Romanesque ex-voto image at Souillac (Fig. 12.3). A rigidly ordered composition of grappling, twisting, and writhing bodies of birds, beasts, and men in combat,
challenged the traditional view of the truncheon, as it seems to contain only one image readily "decoded" by a textual source. Abraham's sacrifice of Isaac (Genesis 22). Camille proposes a reading that is based on sources "sacred rather than seismic" from within the iconographic tradition of twentieth-century Saccom. Attempting to understand the possible meanings of the battling figures within the context of "the spiritual life of the theologically trained monk," Camille argues that in its "dissident" or "theological" meaning was an expression of a range of ideas, pertaining to spiritual struggle of good over evil—the allegory of the inner state of the monk—reflected most obviously in the Psalms. Beyond the dominant meaning, the truncheon's animal imagery articulates wider cultural metaphors of animality linked to human appetite and embodiment beyond their purely theological sources. Camille's "anti-iconography" allows for the possibility of projecting new and different words onto images toward "the unraveling of a work against its official ideological purpose which has to occur if works of art have any history at all." Although providing a rich account of possible textual sources for interpreting a viewer's understanding of the truncheon and the potential indeterminacy of its meaning, Camille comes closest to articulating the nonneed for superstructural reading of the truncheon in his closing sentence: "the Souillic relief is more like a scenario from a human body than words written outside it, words that have made us 'naive' deaf, even when the stones themselves 'cry out.'" Here as elsewhere in his work, Camille provides a caricature of iconography, and in this case, the iconographic methods of Erwin Panofsky. Camille's "anti-iconography" is a brilliant intervention, although one that is not anti-iconographical in the strictest sense but rather "supericonographical," as Jérôme Bauchet has suggested. Although he does not make reference to it, Camille's description of the Souillac truncheon as a work of art that, intentionally perhaps, short-circuits iconography (or textual analogies of any sort) as a guide to reading images, is grounded in earlier scholarship outside of medieval art. Most influentially, perhaps, T. J. Clark's celebrated account of Meno's Olympia (surely known but not cited by Camille), a work that, as Clark shows, resisted interpretation because it could not be readily grounded and rationalized within available textual discourses. In this sense, the Souillac truncheon and Meno's Olympia can deservedly be understood as "a work of half-digested significations." As Camille's most controvertial book was his 1992 study Image on the Edge: The Margin of Medieval Art, published in Reaktion's Essays in Art and Culture series. In this study he returned to territory most fully mapped by Lillian Randall in 1968. Focusing on a broad range of "marginalia"—not only in the borders of the illuminated page, as Randall had done, but also on superscriptions, ivory mirror cases, and the carrels and corners of medieval buildings. Camille employed "the edge" to explore linocut in medieval culture, as many others did in the early 1990s. Positioning the edge opposite the center allowed Camille to chart a strategy in Romanesque and Gothic art in which the centre of a work, whether an illuminated page or the sanctuary of a great church, represents the domino view of the legenda, while the margins represent things or being excluded or eradicated from official discourse. The book opens with a theoretical chapter outlining the "edges" of medieval art and culture and then offers four short chapters (monastery, cathedral, court, city), each focused upon an individual case study. The margins offered territory to explore and articulate Camille's own vision of the Middle Ages, and Reaktion's essay format allowed it to be largely unrehearsed to the scholarly apparatus of notion and citation. Emphasizing his own hybridity, he describes his approach thus: "my heterogeneous combinations of anthropologies, aping those of literary criticism, psychoanalysis, semiotics, and anthropology, as well as those of art history, is an attempt to make my method as monstrous (which means deviating from the natural order) as its subject." Camille's subjects are chosen less as representatives of the ethical and aesthetic "edges" of medieval culture but rather of modernity: animals and animality, nudity and sexuality, scatology, and so forth. Camille's subchapter "Courty Cray," for example, discourses the scatological borders of a book of hours in Trinity College, Cambridge (MS B 11.22, f. 73b) (Fig. 12.4) and in the Romance of Alexander manuscript in Oxford, Bodleian (MS Bodl. 264, f. 56b), which potentially recount a "sinner's filthy gift," or a bequest of feces from a man to a woman. Camille was surely correct in suggesting that the sources for such imagery were not singularly ecclesiastical (notably in medieval, a well-known source for marginalia), but were found in a range of other "nonofficial" sources, including fabliaux. Citing the overtly scatological...
c. 1200 fabliau Au diger, which, typical of its genre, inverted conventions from Romance literature, Camille glossed this imagery with reference to the fabliau’s tale of one-upmanship in which Au diger “takes on as his opponent an incompetent old innkeeper, who forces him to eat three-and-a-half of her cakes for breakfast, telling him ‘and then you will kiss my cunt and the crick of my ass.’” Then turning to context that would fit equally within a commentary on Piet Paolo Paolo’s Salos, or the 120 Days of Sodom (1757), Camille glosses the notion of fece as a gift in the sex.” As Au diger, the hero’s mother, Rainberger, brings Count Turgisio ‘a first full of shit, then takes some of her piss and showers him with it;’ while the couple’s dovery consists of “quinze essous de chair” (“fifteen pieces of dog shit”).

Image on the Edge was a polarizing book in the 1990s. It deliberately avoided or subverted the conventions of medievalist art history through its “contrarian stance” toward, or “ritual of dissent” from, the language, philological, and bibliographical structure of the discipline. Its 201 footnotes are ordered sequentially without concern for the division of chapters. Closer to the French root (a text, trail, or attempt) it was neither densely researched nor crisply written, as more than one reviewer noted. The book was vigorously criticized in a well-known review in The Art Bulletin by Jeffrey Hamburger, which reflected a clash of methodologies and subjectivities legislated at the time as “The Scent of Nottingham taking on the Robin Hood of medievalist art history.” Yet, to critique this study as an academic monograph—which in many respects it was never designed to be—gives the book more and lesser attention than it deserves. In retrospect, Image was experimental not for its development of iconographical methods or for the introduction of new imagery or data, but as an experiment in subjectivity in medievalist art history writing. Arguably, the book sees Camille as his most personal and most cosmic and least connected to the conventions of his discipline. It was an attempt to reinstate an authorial subjectivity and (temporarily) overthrow the tradition of disinterested speculation—still a requisite philosophical stance in medievalist art writing. Camille’s Celtic Heli might be cited to give some sense of the direction of Image on the Edge: “Where everything is coded and strictly demarcated, the possibilities of play and subversion are much greater. The same is true for the visual arts, where precisely because of the tyranny of traditional conventions, ludic overthrow is possible.”

Camille’s later work saw him focus on three particular areas of attention: the construction of the Middle Ages as an idea or anti-ideal of modernity (the subject of his last book The Gargoyles of Notre Dome, published posthumously in 2009), a project on secular urban imagery of the latter Middle Ages entitled Signs and Studio Life in Medieval France (for which he was awarded a Guggenheim Fellowship in 2000), and images of homosexuality in medieval art provisionally called The Signs of Sodom. In closing I shall focus on this final path of his research, and particularly on one of Camille’s most recent analyses of medieval images his 2001 essay “For Our Devotion and Pleasure: The Sexual Objects of Jean, Duc de Berry,” published in Art History:

Taking account of perhaps the first great art collector in the European tradition, Camille sought to explore the medieval accusations of sodomy leveled against the duke in light of his collecting practices. In his supple and nuanced account, Camille focused in particular on the duke’s manuscripts, notably the calendar pages of The Très Riches Heures. Turning to the innumerable January page featuring the duke in the traditional labor of feasting (Fig. 12.5), Camille argues that these images cannot be understood as a reflection of historical “reality” (as he developed elsewhere) but rather, citing Laplanche and Pontalis’s famous paper “Fantasy and the Object of Fantasy” as “a component of the duke’s fantasy,” Camille rereds what has been understood as a conventional “January page” with the labor of feasting and gift giving (albeit one up to date with fifteenth-century conventions of veristliudic and “portraiture”) as a fictive performance (or “phantasmatic projection”) of the duke’s erotic fantasy.

I still recall sitting in the History of Art library at Scone Terrace in Cambridge and reading Camille’s comment that “there is perhaps no fifteenth century manuscript image as phallic in its imagery” and that it comprises “a totally homosocial space,” which provided a shock of recognition that is still with me. Exploring this canonical image, Camille draws attention not only to the relatively obvious phallic puns—with the objects worn at the waist of the fashionable youths who attend the duke—but also to the rather more complex and隐约 sinister aspects of the image. Taking the place conventionally reserved for women in front of the fire screen (and particularly of the Madonna in Northern painting), the duke sits in profile surrounded by carefully articulated men and by carefully articulated objects, all seemingly commodious parts of the duke’s broader psychology of collection and control. Drawing from
Michael Camille's Queroy Middle Ages

The Camille would comment on this in his later words: "Bathning the Canon. Prophet, Gnostic, and Promoting Monstros, Art, 78 (1992), 108-121, as "those aspects of art history that I had despised—tranquillist current, a purist stylistic taxonomy of objects, and a rigidly chronological system of "other classifications." On merism in rockok滚 are historiography see J. Alexander, "Medi-


8. The Michael Camille Papers are now held at the Regenstein Library, University of Chicago. At the present moment, the papers have not been fully processed, so the best is to visit newer papers in the near future.


11. Thanks to Stuart McGrath for discussing this with me.

12. I quote here from W. Deitz's unpublished essay, "Leaving My Religious Michael Camille and Medi-
uro.Medieval Art," from the "Discipline on the Edge" sessions. (See note 7.)

13. Thanks to Stuart McGrath for discussing this with me.


15. Thomas Wright's The Worship of the Gentilina People during the Middle Ages of Eastern Europe (London, 1866) explored a range of sexual imagery and was published alongside Richard Payne Knight's 1785 Discourse on the Worship of Priests, upon which it was based. Wright also composed a significant early account of mercenary, A History of Carvings and Caricatures in Literature and Art (London, 1875).

16. Little attention has been paid to sexual identity in the formation of medieval art history, although considerable attention has been paid to the role of questions in the rise of medieval art. For example, G. Haggart, Queen Grills (Chicago, 2006); E. Kahn, "Romantic Greco: The Pre-History of a Homosexual Boy" (New York, 1995); I have touched upon these issues elsewhere in a discussion of eighteenth-century masonicism. M.A. Roe, "Gotic Architecture, Sexuality and Liiams at Horace Walpole's Strawberry Hill," Art Bulletin XXXV (2013), 411-39.

17. University of Chicago Regenstein Library, Michael Camille Papers, Box 27, "Gay Collecting" (box 3 also includes flats on the collections of Honore Walpole and William Beckford.

18. Camwell, "Of Camille, Chancelleau, and Camelot." (See note 7.)


22. Camwell, "Of Camille, Chancelleau, and Camelot." (See note 7.)

23. "Love, Loving My Religion." (See note 7.)

24. On these issues, I am indebted to M.A. Chestin, Art, Native, and Conquest in Britain: The 'Explicatory' of English Art in the Seventeeth Century (Patan, 2012)

perpetuates on the medieval page of doctrine, occult "reality" – but rather "imaginary constructions and idealizations" (p. 82), and that "One of the problems of seeing images as mirrors of history is that history does not stand still long enough to get in portrait painted" (p. 67).

34. M. Camille, "Devotion and Pleasure" (as in note 14), 174, 180.

35. M. Camille, "Devotion and Pleasure" (as in note 14), 188.


38. Camille, image (as in note 44), 77. See also Camille, "How New York Sank" (as in note 40), 65-75.