

heightening of the norm of feeling; in the case of comedy, it is by underreacting and misreacting according to the norms of feeling.

Surrealism is perhaps the farthest extension of the idea of comedy, running the full range from wit to terror. It is "comic" rather than "tragic" because Surrealism (in all its examples, which include Happenings) stresses the extremes of disrelation—which is preeminently the subject of comedy, as "relatedness" is the subject and source of tragedy. I, and other people in the audience, often laugh during Happenings. I don't think this is simply because we are embarrassed or made nervous by violent and absurd actions. I think we laugh because what goes on in the Happenings is, in the deepest sense, funny. This does not make it any less terrifying. There is something that moves one to laughter, if only our social pieties and highly conventional sense of the serious would allow it, in the most terrible of modern catastrophes and atrocities. There is something comic in modern experience as such, a demonic, not a divine comedy, precisely to the extent that modern experience is characterized by meaningless mechanized situations of disrelation.

Comedy is not any less comic because it is punitive. As in tragedy, every comedy needs a scapegoat, someone who will be punished and expelled from the social order represented mimetically in the spectacle. What goes on in the Happenings merely follows Artaud's prescription for a spectacle which will eliminate the stage, that is, the distance between spectators and performers, and "will physically envelop the spectator." In the Happening this scapegoat is the audience.

[1962]

Notes on "Camp"

MANY things in the world have not been named; and many things, even if they have been named, have never been described. One of these is the sensibility—unmistakably modern, a variant of sophistication but hardly identical with it—that goes by the cult name of "Camp."

A sensibility (as distinct from an idea) is one of the hardest things to talk about; but there are special reasons why Camp, in particular, has never been discussed. It is not a natural mode of sensibility, if there be any such. Indeed the essence of Camp is its love of the unnatural: of artifice and exaggeration. And Camp is esoteric—something of a private code, a badge of identity even, among small urban cliques. Apart from a lazy two-page sketch in Christopher Isherwood's novel *The World in the Evening* (1954), it has hardly broken into print. To talk about Camp is therefore to betray it. If the betrayal can be defended, it will be for the edifica-

tion it provides, or the dignity of the conflict it resolves. For myself, I plead the goal of self-edification, and the goad of a sharp conflict in my own sensibility. I am strongly drawn to Camp, and almost as strongly offended by it. That is why I want to talk about it, and why I can. For no one who wholeheartedly shares in a given sensibility can analyze it; he can only, whatever his intention, exhibit it. To name a sensibility, to draw its contours and to recount its history, requires a deep sympathy modified by revulsion.

Though I am speaking about sensibility only—and about a sensibility that, among other things, converts the serious into the frivolous—these are grave matters. Most people think of sensibility or taste as the realm of purely subjective preferences, those mysterious attractions, mainly sensual, that have not been brought under the sovereignty of reason. They allow that considerations of taste play a part in their reactions to people and to works of art. But this attitude is naïve. And even worse. To patronize the faculty of taste is to patronize oneself. For taste governs every free—as opposed to rote—human response. Nothing is more decisive. There is taste in people, visual taste, taste in emotion—and there is taste in acts, taste in morality. Intelligence, as well, is really a kind of taste: taste in ideas. (One of the facts to be reckoned with is that taste tends to develop very unevenly. It's rare that the same person has good visual taste and good taste in people and taste in ideas.)

Taste has no system and no proofs. But there is something like a logic of taste: the consistent sensibility which underlies and gives rise to a certain taste. A sensibility is almost, but not quite, ineffable. Any sensibility which can be crammed into the mold of a system, or handled with the rough tools of proof, is no longer a sensibility at all. It has hardened into an idea. . . .

To snare a sensibility in words, especially one that is alive and powerful,* one must be tentative and nimble. The form of jottings, rather than an essay (with its claim to a linear, consecutive argument), seemed more appropriate for getting down something

* The sensibility of an era is not only its most decisive, but also its most perishable, aspect. One may capture the ideas (intellectual history) and the behavior (social history) of an epoch without ever touching upon the sensibility or taste which informed those ideas, that behavior. Rare are those historical studies—like Huizinga on the late Middle Ages, Febvre on 16th century France—which do tell us something about the sensibility of the period.

of this particular fugitive sensibility. It's embarrassing to be solemn and treatise-like about Camp. One runs the risk of having, oneself, produced a very inferior piece of Camp.

These notes are for Oscar Wilde.

"One should either be a work of art, or wear a work of art."
—Phrases & Philosophies for the Use of the Young

1. To start very generally: Camp is a certain mode of aestheticism. It is one way of seeing the world as an aesthetic phenomenon. That way, the way of Camp, is not in terms of beauty, but in terms of the degree of artifice, of stylization.

2. To emphasize style is to slight content, or to introduce an attitude which is neutral with respect to content. It goes without saying that the Camp sensibility is disengaged, depoliticized—or at least apolitical.

3. Not only is there a Camp vision, a Camp way of looking at things. Camp is as well a quality discoverable in objects and the behavior of persons. There are "campy" movies, clothes, furniture, popular songs, novels, people, buildings. . . . This distinction is important. True, the Camp eye has the power to transform experience. But not everything can be seen as Camp. It's not all in the eye of the beholder.

4. Random examples of items which are part of the canon of Camp:

Zuleika Dobson

Tiffany lamps

Scopitone films

The Brown Derby restaurant on Sunset Boulevard in LA

The Enquirer, headlines and stories

Aubrey Beardsley drawings

Swan Lake

Bellini's operas

Visconti's direction of *Salome* and *'Tis Pity She's a*

Whore

certain turn-of-the-century picture postcards

Schoedsack's *King Kong*

the Cuban pop singer La Lupe
 Lynn Ward's novel in woodcuts, *God's Man*
 the old Flash Gordon comics
 women's clothes of the twenties (feather boas, fringed
 and beaded dresses, etc.)
 the novels of Ronald Firbank and Ivy Compton-Bur-
 nett
 stag movies seen without lust

5. Camp taste has an affinity for certain arts rather than others. Clothes, furniture, all the elements of visual décor, for instance, make up a large part of Camp. For Camp art is often decorative art, emphasizing texture, sensuous surface, and style at the expense of content. Concert music, though, because it is contentless, is rarely Camp. It offers no opportunity, say, for a contrast between silly or extravagant content and rich form. . . . Sometimes whole art forms become saturated with Camp. Classical ballet, opera, movies have seemed so for a long time. In the last two years, popular music (post rock-'n'-roll, what the French call *yé yé*) has been annexed. And movie criticism (like lists of "The 10 Best Bad Movies I Have Seen") is probably the greatest popularizer of Camp taste today, because most people still go to the movies in a high-spirited and unpretentious way.

6. There is a sense in which it is correct to say: "It's too good to be Camp." Or "too important," not marginal enough. (More on this later.) Thus, the personality and many of the works of Jean Cocteau are Camp, but not those of André Gide; the operas of Richard Strauss, but not those of Wagner; concoctions of Tin Pan Alley and Liverpool, but not jazz. Many examples of Camp are things which, from a "serious" point of view, are either bad art or kitsch. Not all, though. Not only is Camp not necessarily bad art, but some art which can be approached as Camp (example: the major films of Louis Feuillade) merits the most serious admiration and study.

"The more we study Art, the less we care for Nature."
 —The Decay of Lying

7. All Camp objects, and persons, contain a large element of artifice. Nothing in nature can be campy. . . . Rural Camp is still man-made, and most campy objects are urban. (Yet, they often have a serenity—or a naïveté—which is the equivalent of pastoral. A great deal of Camp suggests Empson's phrase, "urban pastoral.")

8. Camp is a vision of the world in terms of style—but a particular kind of style. It is the love of the exaggerated, the "off," of things-being-what-they-are-not. The best example is in Art Nouveau, the most typical and fully developed Camp style. Art Nouveau objects, typically, convert one thing into something else: the lighting fixtures in the form of flowering plants, the living room which is really a grotto. A remarkable example: the Paris Métro entrances designed by Hector Guimard in the late 1890s in the shape of cast-iron orchid stalks.

9. As a taste in persons, Camp responds particularly to the markedly attenuated and to the strongly exaggerated. The androgyne is certainly one of the great images of Camp sensibility. Examples: the swooning, slim, sinuous figures of pre-Raphaelite painting and poetry; the thin, flowing, sexless bodies in Art Nouveau prints and posters, presented in relief on lamps and ashtrays; the haunting androgynous vacancy behind the perfect beauty of Greta Garbo. Here, Camp taste draws on a mostly unacknowledged truth of taste: the most refined form of sexual attractiveness (as well as the most refined form of sexual pleasure) consists in going against the grain of one's sex. What is most beautiful in virile men is something feminine; what is most beautiful in feminine women is something masculine. . . . Allied to the Camp taste for the androgynous is something that seems quite different but isn't: a relish for the exaggeration of sexual characteristics and personality mannerisms. For obvious reasons, the best examples that can be cited are movie stars. The corny flamboyant femaleness of Jayne Mansfield, Gina Lollobrigida, Jane Russell, Virginia Mayo; the exaggerated he-man-ness of Steve Reeves, Victor Mature. The great stylists of temperament and mannerism, like Bette

Davis, Barbara Stanwyck, Tallulah Bankhead, Edwige Feuillère.

10. Camp sees everything in quotation marks. It's not a lamp, but a "lamp"; not a woman, but a "woman." To perceive Camp in objects and persons is to understand Being-as-Playing-a-Role. It is the farthest extension, in sensibility, of the metaphor of life as theater.

11. Camp is the triumph of the epicene style. (The convertibility of "man" and "woman," "person" and "thing.") But all style, that is, artifice, is, ultimately, epicene. Life is not stylish. Neither is nature.

12. The question isn't, "Why travesty, impersonation, theatricality?" The question is, rather, "When does travesty, impersonation, theatricality acquire the special flavor of Camp?" Why is the atmosphere of Shakespeare's comedies (*As You Like It*, etc.) not epicene, while that of *Der Rosenkavalier* is?

13. The dividing line seems to fall in the 18th century; there the origins of Camp taste are to be found (Gothic novels, Chinoiserie, caricature, artificial ruins, and so forth.) But the relation to nature was quite different then. In the 18th century, people of taste either patronized nature (Strawberry Hill) or attempted to remake it into something artificial (Versailles). They also indefatigably patronized the past. Today's Camp taste effaces nature, or else contradicts it outright. And the relation of Camp taste to the past is extremely sentimental.

14. A pocket history of Camp might, of course, begin farther back—with the mannerist artists like Pontormo, Rosso, and Caravaggio, or the extraordinarily theatrical painting of Georges de La Tour, or Euphuism (Lyly, etc.) in literature. Still, the soundest starting point seems to be the late 17th and early 18th century, because of that period's extraordinary feeling for artifice, for surface, for symmetry; its taste for the picturesque and the thrilling, its elegant conventions for representing instant feeling and the total presence of character—the epigram and the rhymed couplet (in words), the flourish (in gesture and in music). The late 17th and early 18th century is the great period of Camp: Pope, Congreve, Walpole, etc., but not Swift; *les précieux* in France; the rococo churches of Munich; Pergolesi. Somewhat later: much of Mozart. But in the 19th cen-

tury, what had been distributed throughout all of high culture now becomes a special taste; it takes on overtones of the acute, the esoteric, the perverse. Confining the story to England alone, we see Camp continuing wanly through 19th century aestheticism (Burne-Jones, Pater, Ruskin, Tennyson), emerging full-blown with the Art Nouveau movement in the visual and decorative arts, and finding its conscious ideologists in such "wits" as Wilde and Firkbank.

15. Of course, to say all these things are Camp is not to argue they are simply that. A full analysis of Art Nouveau, for instance, would scarcely equate it with Camp. But such an analysis cannot ignore what in Art Nouveau allows it to be experienced as Camp. Art Nouveau is full of "content," even of a political-moral sort; it was a revolutionary movement in the arts, spurred on by a utopian vision (somewhere between William Morris and the Bauhaus group) of an organic politics and taste. Yet there is also a feature of the Art Nouveau objects which suggests a disengaged, unserious, "aesthete's" vision. This tells us something important about Art Nouveau—and about what the lens of Camp, which blocks out content, is.

16. Thus, the Camp sensibility is one that is alive to a double sense in which some things can be taken. But this is not the familiar split-level construction of a literal meaning, on the one hand, and a symbolic meaning, on the other. It is the difference, rather, between the thing as meaning something, anything, and the thing as pure artifice.

17. This comes out clearly in the vulgar use of the word Camp as a verb, "to camp," something that people do. To camp is a mode of seduction—one which employs flamboyant mannerisms susceptible of a double interpretation; gestures full of duplicity, with a witty meaning for cognoscenti and another, more impersonal, for outsiders. Equally and by extension, when the word becomes a noun, when a person or a thing is "a camp," a duplicity is involved. Behind the "straight" public sense in which something can be taken, one has found a private zany experience of the thing.