

being-what-they-aren't," is perhaps one of the elements that fed into camp sensibility, with its elevation of the artificial, of appearances, style, and the theatrical. A number of homosexual photographers, including Baron de Meyer (1868–1946) and Lynes, have been involved with fashion and theatre, but perhaps the "campiest" photographer was Sir Cecil Beaton (1906–1980), known for his exquisitely superficial (in the sense of being absolutely concerned with surface appearances) portraits of society and theatre figures.

Contemporary Trends. With the climate of sexual liberalization in the 1960s, gay photographers found themselves increasingly free to explore overt homoerotic themes without the excuses previously necessary, and stripped of the formulas that provided cover in the past, they also have been more able to explore their personal visions. Healthier social attitudes and more positive self-perceptions among homosexuals that followed the rise of gay liberation have also encouraged personal expression.

In the years since 1970, homoerotic photography has become both more personal and more intimate. Examples of the former are explorations of private imagery by such stylistically diverse photographers as Duane Michaels, Arthur Tress, Bernard Faucon, and David Lebe. The uncovering of personal intimacy is a common thread which connects the work of such photographers as George Dureauux, Peter Hujar, Erwin Olaf, and Hans van Manen, whose friends or acquaintances are often their subjects. In addition to exploring the erotic meanings of the male body, their nudes frequently also explore the implications of the photographer's relationship with the subject of the photograph. Robert Mapplethorpe (1947–1989), whose reexamination of the studio techniques of the 1930s and 1940s, often with homoerotic or sadomasochistic subjects, led to a rethinking of the possibilities of the studio nude and por-

trait, is the central figure in this development.

Lesbian Elements. Although there are isolated figures such as Viscountess Clementis Hawarden (1822–1865) and Alice Austen (1866–1952), owing largely to the historical underrepresentation of women in the photographic profession lesbian photography has no broad heritage. What lesbian images exist may be characterized as more concerned with affective relationships, and less concerned with erotic meanings, than their male counterparts. An important figure in this tradition is the American "JEB" (Joan E. Biren), noted for her portraits of lesbian women. The last few years have seen the emergence of photographers like Diana Blok and Marlo Broekmans (The Netherlands), whose imagery more openly explores women's eroticism.

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PINDAR (518–438 B.C.)

Ancient Greek poet of Thebes.

Pindar's works exemplify the classical Greek tradition of male devotion to the *kouros*, or beautiful young man, witnessed also in surviving statuary and vase painting, and in the poetry of Pindar's near-contemporary Theognis of Megara. Pindar's epinician odes, or songs of victory, were commissioned to celebrate the exploits of athletes at the great games, the most famed of which were the Olympian (in Elis) and the Pythian (in Delphi), held every four years; and the Nemean (in the northeast Peloponnese) and the Isthmian (on the isthmus of Corinth), held every other year.

The express purpose of these odes, classified by the festivals they celebrate, was praise both of the victor and of the noble who paid for the composition and performance of these lavish choral works.

Pindar's patrons included the wealthy families and military aristocrats throughout Greece and Sicily, notably Hieron of Syracuse and Theron of Akragas. Although the poet lived in a time of political upheaval and social democratization, particularly at Athens, following the Persian Wars, his outlook, in accordance with that of his patrons, remained conservative and unabashedly aristocratic.

The odes offer in fact a veritable paradigm of the noble Greek youth who best embodied that composite abstraction, so dear to the hearts of later Athenian eugenicists, *kalokagathia*, that is a mixture of *to kalon* (physical beauty) and *to agathon* (valor). Indeed, the first quality already implied the second. The adolescent hero possessed quasi-divine strength and manly virtue; he was an ideal man-boy, and thus could be compared to the mighty Heracles (*Nemean* 1), swift Achilles (*Isthmian* 8, *Nemean* 3), or Ganymede, the archetypal epebe (male in his late teens) snatched up to heaven by Zeus (*Olympian* 1).

Pindar normally incorporated into his epinician odes an illustrative myth meant to enhance further and to "immortalize" the athlete's victory. These myths were naturally heroic, but often (homo)erotic, since praise of a youth implied, in the Greek mind, at least a measure of love for and devotion to him. The fabled Ganymede (*Olympian* 1) provides one example; but the most provocatively homosexual use of myth occurs, again, in *Olympian* 1, which celebrated Hieron of Syracuse, winner of the horse race in 476 B.C. There Pindar introduced a new myth of Tantalus and Pelops to show how dear he (Pelops and, by extension, Hieron) was to the gods. The poet, rejecting the grisly story of Pelops' dismemberment by his father Tantalus, explained Pelops' "disap-

pearance" by his having been spirited away, like Ganymede, by the god Poseidon, who, once he saw the boy, fell in love with him. But the myths extolling youthful male beauty also had their darker side: Tantalus abused his divine privilege by stealing the gods' ambrosial food, and so suffered eternal punishment in Hades. His son Pelops, "cast out" by the immortals, had to resume his place among men, but, before his death, he gained glory for himself.

In a non-mythic context, youth could be looked on merely as an ephemeral glory, the prelude to old age and death. As Pindar succinctly moralizes in *Pythian* 8:95, "Man lives but a day." Therefore, since everyone must die, what use is it to "sit in darkness" and to "cherish an old age without a name, letting go all lovely things" (*Olympian* 1:82-84). This *carpe diem* motif which, in the context of the Pindaric ode, urged young men to win a glorious name for themselves while they still could, was a staple of both Greek and Latin pederastic poetry meant to cajole an often petulant epebe: normally a boy's best period encompassed those years immediately preceding the first growth of beard (cf. *Nemean* 5:5-6).

Pindar also composed poems in many other forms, notably *partheneia*, or maiden songs, which survive only in fragments. These *partheneia*, sung by choruses of women, praised the beauty and grace of young girls, sometimes in sexually loaded descriptions strikingly similar to the lesbian verses of Sappho. The maiden song, like the male-oriented victory ode (and, like it, composed by men), appears to have been a popular genre; a large fragment of a *partheneion* by the poet Alcman (seventh century B.C.) survives.

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PINK TRIANGLE

In the Holocaust camps effected by the German National Socialist regime (1933-45), the prisoners in the concentra-