

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-

tion camps were obliged to wear markings that indicated the category into which they fell. The triangle was a piece of colored fabric, about 5 centimeters across, sewn on their clothing. The color scheme was: yellow for Jews, red for political offenders (Communists), green for professional criminals, black for asocial individuals (criminal psychopaths), violet for Jehovah's Witnesses, blue for illegal émigrés, brown for Gypsies, and pink (in German *rosa*) for male homosexuals. This scheme was not applied uniformly, and other symbols could perform the same function: a yellow band on the upper arm with the letter A for "Arschficker" [Arse-fucker], or a large numeral 175 (the number of the paragraph of the Reich Penal Code which the wearer had violated). However, the pink triangle was the most frequent badge imposed on prisoners who had been convicted of homosexual offenses.

The colored triangles could also be used to isolate prisoners and prevent them from playing a role as organizers of resistance within the camps, for example as when a Communist was labeled with the black triangle and relegated to the company of asocials in whose midst he could accomplish no political task. Also, many of those convicted under Paragraph 175 were not homosexual: some were opponents of the regime such as Catholic priests or leaders of youth groups who were prosecuted on the basis of perjured testimony, while others were street hustlers from Berlin or Hamburg who had been caught up in a police dragnet. The yellow star of David with the word "Jude" (or its equivalent in the language of the occupied country) was inspired by the medieval Jew badge that had been imposed on Jewish communities in Christian Europe by the Fourth Lateran Council (1215). Under the Nazis it had to be worn by Jews in civil life and exposed them to all the discriminatory statutes and regulations, while the triangles were strictly confined to the concentration camps.

In the early 1970s the pink triangle was discovered by gay activists in the United States and adopted as a symbol of resistance and solidarity. Since then it has become, together with the Greek letter lambda, one of the worldwide emblems of the gay liberation movement, as well as a reminder of the homosexuals who perished in the Nazi extermination camps during the Second World War.

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PIRATES

Because pirates or buccaneers belonged to all-male organizations which tended to be isolated from women for long periods of time, situational homosexuality (as in prisons) has probably flourished in their midst over the centuries. For various reasons, however, there is little documentation, let alone detailed accounts, of this conduct. It is known that homosexuality was widespread among the Barbary corsairs of the North African coast, but this may be better categorized as Mediterranean or Islamic homosexuality than as pirate homosexuality.

The Buccaneers of the West Indies. Professor B. R. Burg has attempted to deal with homosexuality among the pirates of the Caribbean during the seventeenth century. He was handicapped by the lack of documents, and sought to reason backwards in many cases from what is known today about the sexual behavior of men in all-male groups to the patterns of sexuality among the pirates.

In his research, Burg discovered only one book, of dubious authenticity, offering material on pirate homosexuality. This was the autobiography of a French