

industry, among non-bisexuals it seems to appeal more to heterosexual men than to the gay-identified.

**BIBLIOGRAPHY.** *Al's Male Video Guide*, 1986, New York: Midway Publications, 1986; Varda Burstyn, ed., *Women Against Censorship*, Vancouver and Toronto: Douglas & MacIntyre, 1985; Emmanuel Cooper, *The Sexual Perspective: Homosexuality in Art in the Last 100 Years in the West*, London: Routledge & Kegan Paul, 1986; Gordon Hawkins and Franklin E. Zimring, *Pornography in a Free Society*, New York: Cambridge University Press, 1989; Walter Kendrick, *The Secret Museum: Pornography in Modern Culture*, New York: Viking, 1987; John W. Rowberry, *Gay Video: A Guide to Erotica*, San Francisco: Gay Sunshine, 1986; Betty-Carol Sellen and Patricia A. Young, *Feminists, Pornography, and the Law: An Annotated Bibliography of Conflict, 1970-1986*, Hamden, CT: Library Professional Publications, 1987; Alan Soble, *Pornography, Marxism, Feminism, and the Future of Sexuality*, New Haven: Yale University Press, 1986; Tom Waugh, "A Heritage of Pornography," *The Body Politic* (January 1983), pp. 29-33; idem, "Photography, Passion & Power," *The Body Politic* (March 1984), pp. 29-33; Jack Wrangler and Carl Johnes, *The Jack Wrangler Story*, New York: St. Martin's, 1984.

Daniel Eisenberg

## PORTER, COLE (1891-1964)

American composer and lyricist.

Porter was born to wealthy parents in Peru, Indiana; Cole was his mother's maiden name. After studying music and law at Harvard and Yale Universities, he served in the military in France in World War I. There he met Linda Lee Thomas, and they were married in December 1919. The couple spent most of the following decade conducting a lavish version of the "lost generation" lifestyle in Europe, though Porter occasionally returned to the United States for triumphal productions of his songs in Broadway musicals. On his various travels he was sometimes accom-

panied by his comrade-in-arms Monty Woolley, and the two made no secret of their attraction to handsome young men.

In 1936 Porter wrote the score for the Hollywood musical *Born to Dance*, the first of a number of such films. The following year he suffered a riding accident in which both legs were crushed; in the course of his life he required more than thirty operations to avoid amputation. For long he bore the pain stoically, but in his later years he became reclusive, his days enlivened only—so it has been claimed—by a sadomasochistic relationship with actor Jack Cassidy. In 1946 Cary Grant impersonated Porter in a slick Hollywood film, *Night and Day*, which, true to form, entirely omitted the homosexual aspects of his life.

Porter, who wrote both the lyrics and the music to his songs, chose to operate in the field of commercial music. Through his often sly wit he almost single-handedly raised the medium to an art form. Evidently he relished seeing just how far he could go in an era that exercised strict watchfulness on sexual innuendo. He was not always successful, and such songs as "Love for Sale" and "My Heart Belongs to Daddy" were long kept off the radio, while others underwent bowdlerization. In his 1929 song "I'm a Gigolo," the evidently bisexual character admits that he has "just a dash" of lavender. "But in the Morning, No" disturbed the prurient on several occasions, and alterations were made. Needless to say, these and other songs have enjoyed continuing popularity as cult favorites among homosexual audiences.

**BIBLIOGRAPHY.** Robert Kimball, ed., *The Complete Lyrics of Cole Porter*, New York: Random House, 1983; Charles Schwartz, *Cole Porter: A Biography*, New York: Da Capo, 1977.

Ward Houser

## PORTUGAL

This nation of almost ten million people in the southwestern corner of Eu-

rope has had a disproportionate effect on world history through its colonies in the New World (Brazil), and in Africa and Asia. Sexual attitudes, though related to those of Spain, are nonetheless distinct.

*Legal Sources.* The earliest information on Portuguese homosexuality stems from the legal prohibitions, which antedate the beginning of national identity in 1128. The Visigothic Code (506) of Alaric II specified the death penalty. Other punishments included public ostracism, shaving of the head, and whipping. Castration was also inflicted as a penalty.

In troubadour poetry of the thirteenth century accusations of "vice" (i.e., sodomy) were directed in poetry against men and women of the court, including troubadours themselves.

The *Leys e Posturas Antigas* of Afonso IV (1324–57) condemned homosexuality. Influenced by the strong Castilian repression in Spain, they specified that homosexuals did not have (as did other offenders) the right of refuge in a church. Two centuries later, Afonso V specified burning as the punishment, and used the hitherto-unknown terms "sodomites" for homosexuals and "sodomy" for the practice. In 1499, Manuel included punishments for women engaging in homosexual practices.

The most complete government documents are from 1571: the "ordenações Filipinas" of Felipe II of Castile (ruling also over Portugal as Felipe I). Restating the punishment of death by burning, they denied sodomites the right of burial so that their bodies would "not be remembered"; all the descendants of the victim were tainted by infamy and could not inherit. These laws employ the terms *o pecado nefando* (infamous sin), *contra natura* (against nature), and *molície* (weakness, from the Latin *mollis*). The latter term included anal and oral intercourse, solo or mutual masturbation, and frottage.

*Gay Subcultures.* However, the recent research of the Brazilian scholar Luiz Mott in the archives of the Portu-

guese Inquisition has shown that conditions in the seventeenth century were considerably more lenient than the draconian laws would suggest. In sixteenth- and especially in seventeenth-century Portugal, there grew up a rich and energetic gay subculture. There were recognized slang terms, modes of dress, and wide use of female nicknames. There were also recognized cruising areas and sympathetic private houses in Lisbon and elsewhere where homosexuals could meet and consort with each other. A transvestite dance troupe, the *Dança dos Fanchonos*, existed at the beginning of the seventeenth century. Homosexual practices within the clergy were also widespread, and some, including ones in positions of authority, defended sodomy, calling it "the most delicious sin," or not a sin at all. Several monarchs, including Pedro I and Afonso VI, had homosexual inclinations. The Inquisition tribunals were anything but vigorous in pursuing cases brought to their attention. While some victims were burned and others condemned to life imprisonment, the proportion suffering severe penalties, compared with countries such as Switzerland and the Netherlands, was not high.

*Toward the Present.* With the promulgation of the Napoleonic Code, legal prohibitions of homosexuality were removed. Homosexuality was covered only under the more general prohibitions of public scandal and mistreatment of minors. As a result, in nineteenth- and twentieth-century Portugal homosexuality has not been the subject of great legal persecution. During the dictatorship of 1933 to 1974, for example, while the police did arrest homosexuals found in public places, they were then taken to a police station, their identities recorded, and a symbolic fine assessed. There was no imprisonment and the cases were not pursued. Discreet activity was widespread.

The fall of the dictatorship and institution of a liberal regime in 1974 permitted the establishment of Portugal's first openly gay organization. Gay periodi-

cal publications began in 1977. Lisbon has a number of gay bars, discos, saunas, and hotels, and beach cruising is frequent. The monthly *Homo 2000* and the irregular *Órbita Gay Macho* permit contacts through advertisements. AIDS has not had a major impact in Portugal, and thanks to intelligent information campaigns, it is not seen as a gay disease.

*Writings.* The first novel dealing openly and tolerantly with homosexuality was *O Barão de Lavos* (1902) by Abel Botelho. A destructive poem ridiculously accusing a bishop followed. In 1918 the great Fernando Pessoa published *Antinous*, a treatment, in English, of the love of the Greek youth Antinous and the emperor Hadrian. In 1920 the lyric *Songs of António Botto* appeared. A minor controversy ensued, whose peak was the pamphlet *Sodomoma Divinisada* of Raúl Leal (1923). This exalted pederasty as "the highest form of masculinity," which "leads to a theometafysical unification of life."

In 1922 Portugal produced one of the landmark monographs on the whole history of homosexuality, Dr. Arlindo Camillo Monteiro's massive *Amor Sáfico e Sócrático*, a volume now rare. In 1926 Dr. Asdrúbal de Aguiar published another major study, *Evolução da Pederastia e do Lesbismo na Europa*, followed by his *Medicina Legal: A Homossexualidade masculina através dos tempos* (1934). It was not until 1979, however, that the concept of homosexuality as illness disappeared from Portuguese scientific writings, with the appearance of the first volume of Júlio Gomes' work.

**BIBLIOGRAPHY.** Júlio Gomes, *A Homossexualidade no Mundo*, 2 vols., Lisbon: The Author, 1979-81; R. W. Howes, "Fernando Pessoa, Poet, Publisher, and Translator," *British Library Journal*, 9 (1983), 161-70; Luiz Mott, "Pagode português: a subcultura gay em Portugal nos tempos inquisitórias," *Ciência e Cultura*, 40:2 (February 1988), 120-39; Mandy Vale, "Portugal," *Blueboy* (January-February 1979), 64-68.

Júlio Gomes

## POULENC, FRANCIS (1899-1963)

French composer. Born into a well-to-do Parisian family of pharmaceutical manufacturers, Poulenc received his musical formation from his pianist mother. Her brother, "Oncle Papoum," introduced his nephew to the racier aspects of the entertainment world of the French capital. At the age of sixteen he began taking lessons from the homosexual pianist Ricardo Vines.

After World War I Poulenc was linked to the younger innovative French composers known as Les Six, though he was not a formal member of the group. He followed their trend of reacting against romantic sentimentality and vagueness in favor of crisp frankness of statement. Following Erik Satie, the young Poulenc sometimes imitated the comic songs of the popular music hall. In 1924 the impressario Sergei Diaghilev commissioned a ballet score from him, "Les Biches" (The Does), which spread his reputation throughout Europe. The saucy impertinence of his early music masked technical deficiencies—and probably personal emotions as well. After a period of aesthetic uncertainty, he reached a new maturity in 1935, signaled by his liaison with the barytone Pierre Bernac (also born in 1899). Over the years he wrote many songs for Bernac, and the two frequently appeared together in concert—foreshadowing a similar relationship between the English composer Benjamin Britten and the tenor Peter Pears.

After World War II Poulenc emerged as a champion of the moderate avant-garde as against the iconoclastic rigorism of Olivier Messiaen and the twelve-tone composers. Assessing his own position, he said: "I know perfectly well I'm not one of those composers who have made harmonic innovations . . . , but I think that there is room for *new* music that doesn't mind using other people's chords." His first opera, *Les Mamelles de Tirésias* (1947), was set to a proto-surreal-