

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 theomorphological 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.

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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-

ist text by Guillaume Apollinaire. The 1957 *Dialogues des Carmélites*, about a group of nuns condemned to death in the French Revolution, is one of the few operas of the second half of the twentieth century to have secured a place in the repertory. Poulenc also wrote concertos for various combinations of instruments, incidental music for plays and films, the Mass in G (1937), and the famous "Gloria" (1959).

Although the composer is said to have had some flings with Arab boys in North Africa, during the latter part of his life he lived in an essentially spousal relationship with Bernac. Apparently he had no difficulty reconciling this liaison with his return to the Catholic faith. Often marked by witty sallies, his music was highly regarded as the outstanding exemplar in his time of the distinctive French tradition of *mélodie*. Poulenc influenced composers of many nations, including the American gay composer and diarist Ned Rorem.

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Wayne R. Dynes

PREJUDICE

The term prejudice and its equivalents in many European languages refer primarily to a negative prejudgment reached before the pertinent information has been collected or examined and therefore based on insufficient or even imaginary evidence. As a rule, prejudice entails a negative attitude and an element of emotional charge; in addition there is usually, though not invariably, a readiness to express in deeds the rejection of others. The resulting actions are also described as embodying various degrees of **discrimination**. In practice the term prejudice has been applied primarily, if not exclusively, to populations distinguished by race, ethnic identity, language, or any combination of these. It denotes a negative evaluation of human groups perceived as different in

genetic origin or in significant behavioral traits from one's own.

In his classic study of the nature of prejudice, Gordon W. Allport stated that "Prejudgments become prejudices only if they are not reversible when exposed to new knowledge." This principle implies that some irrational, unconscious determinant is shaping the feelings and opinions of the subject. The hostility which prejudice (as an umbrella term for antipathies of all kinds) engendered and the discrimination to which it may inspire the dominant segment of the population have caused so much harm and suffering (the Hitler era is the supreme example) that many investigators in the social sciences have directed their energies toward understanding and controlling what they interpreted as a form of social pathology. A crucial aspect of the maintenance of prejudice is the transmission of **stereotypes** about members of the group—beliefs that may be true in regard to a small number, but are projected onto one and all. These notions may be supported by more elaborate **myths and fabrications**, such as the fable of the destruction of **Sodom** because of the sexual indulgence of its inhabitants.

Prejudice is not a monopoly of any group, as oppressed **minorities** can develop their own ethos that includes a rejection of anything associated with the race and culture of the oppressor. Yet it would be wrong to assume that prejudice is a normal and ineradicable phenomenon of social life; its absence in young children who have not undergone acculturation argues that learning rather than nature is the crucial factor in its development.

Sexual Aspects. Sexuality plays a leading role in the maintenance of prejudice. The restriction of legitimate sexual expression to indissoluble monogamous marriage had its counterpart in the fantasies of unbridled sexual aggression, of demonic instincts lurking in tabooed, outsider groups which could at the same time be sexually exploited by the domi-