

## ADVERTISEMENTS, PERSONAL

In the years before World War I insertions by homosexuals began to appear in the personal columns ("petites annonces") of mainstream newspapers in France and Germany. Unlike contemporary graffiti, they avoided sexual explicitness and were couched in the guise of seeking friendship. No counterpart is known in English-speaking countries of the time. In the 1920s the homophile press of Germany became even bolder, but it was soon snuffed out by the Depression and the rise of the Nazis.

In the United States in the 1960s, the underground press represented by such **Counterculture** organs as *The Berkeley Barb* and *The East Village Other* began to push farther the boundaries of accepted expression—as seen in the printing of four-letter words and graphic descriptions of sexual acts in news stories. In order to enhance revenue, these papers ran personal ads soliciting sexual partners. This custom was taken over by the gay newspapers, some of which have quite extensive listings. Although they are explicit and often raunchily detailed as to the activities desired, to save space they tend to employ a code of abbreviations recalling that used by real-estate ads. The existence of these ads has enlarged the sexual marketplace beyond the usual sphere of face-to-face meeting. These ads are generally separate from those placed by "entrepreneurs of the body," models, masseurs, and escorts; for their services payment is expected (generally at a specified rate).

Analysis of the ads reveals different styles for men and women. Women's ads are less explicit and are more likely to turn upon qualities of personality such as one might seek in a friend. Male ads tend to show remarkable narrowness in somatic tastes—height, weight, hairiness, race, etc. Age restrictions in the desired partner are common, with parameters generally going considerably below the age of the person who places the ad, but rarely much above

it. The coming of the AIDS crisis in the 1980s led to a decline in certain appeals (as for rimming), as well as more positive indications, such as the notation that the advertiser is "health conscious."

As a rule American and English mainstream newspapers do not accept personal ads for sex. In Europe, however, as a striking token of recent changes, they even appear in middle-class, "family" newspapers.

BIBLIOGRAPHY. John Preston and Frederick Brandt, *Classified Affairs: A Gay Man's Guide to the Personal Ads*, Boston: Alyson, 1984.

## AESCHINES (CA. 397–CA. 322 B.C.)

Athenian orator. His exchanges with Demosthenes in the courts in 343 and 330 reflect the relations between Athens and Macedon in the era of **Alexander the Great**. Aeschines and Demosthenes were both members of the Athenian *boule* (assembly) in the year 347/46, and their disagreements led to sixteen years of bitter enmity. Demosthenes opposed Aeschines and the efforts to reach an accord with Philip of Macedon, while Aeschines supported the negotiations and wanted to extend them into a peace that would provide for joint action against aggressors and make it possible to do without Macedonian help. In 346/45 Demosthenes began a prosecution of Aeschines for his part in the peace negotiations; Aeschines replied with a charge that Timarchus, Demosthenes' ally, had prostituted himself with other males and thereby incurred *atimia*, "civic dishonor," which disqualified him from addressing the assembly. Aeschines' stratagem was successful, and Timarchus was defeated and disenfranchised.

The oration is often discussed because of the texts of the Athenian laws that it cites, as well as such accusations that Timarchus had gone down to Piraeus, ostensibly to learn the barber's trade, but

in reality he was a hustler for the sailors landing at the port. The prosecution is one of the earliest instances of the attempt to destroy a political opponent in a democracy by attacking his sexual past. The offense of which Timarchus was guilty was that by prostituting himself he had in effect put himself in the power of another male, which was not a crime per se, but an act that disqualified a free citizen from speaking before the assembly, and had no relevance to a slave or a foreigner. Nothing in the oration suggests that a general reprobation of *paiderasteia* prevailed in Athenian society at the end of the Golden Age; Aeschines even says expressly that both he and the members of the jury have been honorable boy-lovers, but that the ignoble ("passive") and notorious conduct of which Timarchus had been guilty rendered him unfit to participate in public life. The oration contrasts Timarchus' behavior with the ideal of pederasty that the Greeks derived from the comradeship in arms depicted in the Homeric poems.

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### AESCHYLUS (525/4-456 B.C.)

First of the great Attic tragedians. Aeschylus fought against the Persians at Marathon and probably Salamis. Profoundly religious and patriotic, he produced, according to one catalogue, 72 titles, but ten others are mentioned elsewhere. He was the one who first added a second actor to speak against the chorus. Of his seven surviving tragedies, none is pederastic. His lost *Myrmidons*, however, described in lascivious terms the physical love of Achilles for Patroclus' thighs, altering the age relationship given in Homer's *Iliad*—where Patroclus is a few years the older, but as they grew up together, they were essentially agemates—to suggest that Achilles was the lover (*erastes*) of Patroclus.

Plato had Phaedrus point out the confusion, and argue that Patroclus must have been the older and therefore the lover, while the beautiful Achilles was his beloved (*Symposium*, 180a).

Among Attic tragedians Aeschylus was followed by Sophocles, Euripides, and Agathon. Sophocles (496-406 B.C.), who first bested Aeschylus in 468 and added a third actor, wrote 123 tragedies of which seven survive, all from later than 440. At least four of his tragedies were pederastic. Euripides (480-406 B.C.) wrote 75 tragedies of which nineteen survive, and the lost *Chrysippus*, and probably some others as well, were pederastic. Euripides loved the beautiful but effeminate tragedian Agathon until Agathon was forty. The latter, who won his first victory in 416, was the first to reduce the chorus to a mere interlude, but none of his works survive.

All four of the greatest tragedians wrote pederastic plays but none survive, possibly because of Christian homophobia. The tragedians seem to have shared the pederastic enthusiasm of the lyric poets and of Pindar, though many of their mythical and historical source-themes antedated the formal institutionalization of *paiderasteia* in Greece toward the beginning of the sixth century before our era.

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### AESTHETIC MOVEMENT

The origins of this trend are usually sought in the concept of "art for art's sake," a concept that arose in France in the middle years of the nineteenth century, when a tendency to deny all utilitarian functions of art gained favor. However, the full development of the aesthetic movement would not have been possible without the background in England, for it was here that the movement in the specific sense arose. In such writers as A. W. N. Pugin (1812-1852) and John Ruskin (1819-1900) disgust with the squalor and alienation brought by the coming of the industrial revolution went hand in hand