

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