

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.

William A. Percy

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

with a demand for thoroughgoing reform of society, religion, and art. This agitation called forth such diverse results as Christian socialism; the Oxford movement and Anglo-Catholicism; the Gothic revival in architecture; Pre-Raphaelitism in painting and poetry; and the arts and crafts movement. As this catalogue suggests, these trends melded a nostalgic yearning for a supposed organic society of bygone days with utopian hopes for a new social and aesthetic order. The arts and crafts movement in particular sought to transform the domestic environment. The homosexual contribution to the rise of this trend has not been adequately documented, but clearly it foreshadowed the enthusiasm of so many cultivated gay people today for furniture and antiques.

By common consent, the high priest of the aesthetic movement in the literary sphere was a homoerotic Oxford don, Walter Pater. His *Studies in the History of the Renaissance* (1873) was the bible of the arty young man of late Victorian times, and his novel *Marius the Epicurean* (1885) offered further detail, in a nostalgic Roman setting. By 1881 the type had become familiar enough to be satirized by W. S. Gilbert in his musical comedy *Patience*. The trend attained triumph and tragedy in the meteoric career of Oscar Wilde, whose trials and conviction for gross indecency tarnished the whole tendency. Many aesthetes, to be sure, were not homosexual, yet like Algernon Swinburne and Aubrey Beardsley they could be accused of cognate sexual sins. In the public perception, there was also an interface between the homosexual aesthetes and those who were merely sissified or wimpish. The overelegant, foppish type has a history stretching back to the dandy of the early nineteenth century and forward to the sissy of Hollywood films.

Another manifestation lay in the sphere of religion. Many British homosexuals were attracted to the "aesthetic" emphasis of high Anglicanism with its elaborate ritual and lavish vestments.

Others were attracted to esoteric novelities, such as spiritualism and theosophy. These two trends, historic ritualism and the occult, were combined in the eccentric figure of Charles Webster Leadbeater.

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Wayne R. Dynes

AFGHANISTAN

A mountainous Islamic nation in central Asia, Afghanistan is inhabited by warlike tribes and their descendents. Various empires rose and fell before the nation of Afghanistan emerged from the ruins of Nadir Shah's empire in 1747. The royal dynasty of the Durranis ruled until 1973, when a republic was declared. A war between the Soviet Union and Afghan guerrillas began in 1978 and extended over the next ten years, devastating the country. Previous invasions by the British from India took place in 1839, 1879, and 1919.

Three quotations may serve to introduce a survey of homosexuality in Afghanistan. The first is from C. A. Tripp: "almost 100 percent homosexuality in Afghanistan" (*Gay News*, London, issue 118). The second is from a British soldier who fought there in 1841: "I have seen things in a man's mouth which were never intended by nature to occupy such a position." The third is an opening stanza from the Afghan love song, "Wounded Heart" ("*Zekhmi Dil*"): "There's a boy across the river with a rectum like a peach, but alas, I cannot swim."

Although there is as yet no evidence of lesbianism in Afghanistan, it is safe to assume that, as in many Islamic lands, the harems were rife with it.

A number of Afghan poets wrote about beautiful boys, including Sana'i Ghaznavi, Husain Baiqara of Herat, Badru'd-din Hilali, and Abu Shu'ayb of Herat—