

periods at least, have felt a special calling as tastemakers. Participation in a different (but justifiable) mode of sexuality may sensitize one to different (also justifiable) artistic modes. Then the well known affinity of homosexuals for travel, and for partners of other races, allows them to immerse themselves in the aesthetic theory and practice of "exotic" peoples, and then to return with these discoveries to their own lands. Finally, the stereotypical ascription of aesthetic sensitivity to male homosexuals may operate—as stereotypes generally do—to lure some members of the affected group into the general field. From the host society they have absorbed the idea that they must be "sensitive," and some are impelled to achieve this quality.

Wayne R. Dynes

TCHAIKOVSKY, PETER IL'YICH (1840–1893)

The greatest Russian composer of the nineteenth century. Imbued with Western techniques and attitudes at the conservatory, his artistic personality remained profoundly Russian both in his use of folksong and in his absorption in Russian ways of life and thought. His genius for what he called "the lyrical idea," the beautiful, self-contained melody, gives his music permanent appeal; a hard-won but secure and professional technique and his ability to use it for emotional expression enabled him to realize his potential more fully than did any of his Russian contemporaries.

The son of a mining engineer, he began taking piano lessons at the age of five and quickly evinced a striking talent. In 1840 he was enrolled at the School of Jurisprudence in St. Petersburg, where the homosexual practices common in the institution may have served to bring out or to confirm his own tendencies. After several years as a clerk in the Ministry of Justice, he resigned in 1863 to become a full-time student at the Conservatory and thereafter devoted himself to a musical

career. He had a brief attachment to a woman named Desirée Artot, but their wish to marry was opposed by family and friends, and Tchaikovsky had no further direct emotional involvement with any woman until, in 1877, he received a written declaration of love from Antonina Miliukova, whom he married on July 18. Inspired by self-loathing and a desperate effort to escape from his homosexuality, the marriage was—in the euphemistic language of the Victorian era—a complete failure. The composer fled his bride and even attempted suicide, after which he suffered a complete nervous collapse. A medical specialist advised him never to see his wife again. On the other hand, he maintained a correspondence over some 14 years with the wealthy widow Nadezhda von Meck, never meeting her in person so that each for the other could remain a figure of fantasy.

His work has no specifically homosexual themes; the love affairs in his compositions are all heterosexual, as befitted works intended for performance in the Russia of the nineteenth century, especially the repressive regime of Alexander III under which the last years of his life were played out. His Sixth Symphony, the *Symphonie Pathétique*, written in 1893, was dedicated to Bob Davydov, and was the expression of his love, the fullest outpouring of the emotions he had felt during a lifetime. In the Soviet Union, where the composer's musical achievement is deeply revered as a national heritage, a complete veil has been drawn across his homosexuality in historical, critical, and cinematic accounts. In the West, however, his orientation is generally acknowledged. Thus the German homosexual writer Klaus Mann devoted to Tchaikovsky a novel that treats the erotic side of his character, *Symphonie Pathétique* (1935).

The circumstances of his death have been disputed. In 1978 a Soviet scholar, Aleksandra Orlova, revealed a narrative dictated to her in 1966 by the

aged Aleksandr Voitov of the Russian Museum in Leningrad. According to this source, a member of the Russian aristocracy had written a letter accusing Tchaikovsky of a homosexual liaison with his nephew, entrusting it to Nikolai Jakobi, a high-ranking civil servant, for transmission to the Tsar. Jakobi, also a former pupil of the School of Jurisprudence, feared the disgrace which the scandal would bring on the institution and hastily summoned a court of honor that included six of Tchaikovsky's contemporaries from the school. On October 31, 1893, after more than five hours of deliberation, the court supposedly resolved that the composer should kill himself. The arguments against this story are considerable. Homosexuality was too extensively tolerated among the upper classes in Russia at that period for the matter to have had such serious import. Moreover, the intervals of freedom from censorship that followed the Revolutions of 1905 and 1917 gave sufficient opportunity for the publication of the facts, had the tale been true. It is more likely that Tchaikovsky died of cholera after accidentally drinking a glass of contaminated water.

BIBLIOGRAPHY. Nina Berberova, *Tchaïkovski: biographie*, Paris: Editions Actes Sud, 1987.

Warren Johansson

TEAROOMS

See Toilets.

TELEOLOGY

Teleology (from Greek, *telos* "end") is the character attributed to nature or natural processes of being directed toward an end or shaped by a purpose. As such, the concept has been deployed as a criterion of the morality of sexual acts.

Classical Thought. Teleology was a favorite concern of the Greeks. The pivotal discussion is Aristotle's treatment of final cause, "that for the sake of which a thing exists" (*De generatione animalium*). According to those belonging to the

school of Aristotle (the Lyceum) or philosophical sects based on his teaching, each object had an end or purpose at which naturally it should aim. Nature designed the sexual organs, they maintained, for procreation upon which the future of the race depended. To direct the penis to other orifices than the human vagina, its predestined container, was to act against nature.

Another strand derives from Plato. Although Aristotle recognized that some individuals were homosexual "by nature," that is congenitally, while others acquired that sexual orientation through experience and practice, on the whole his numerous and often contradictory writings argued that homosexuality was something to be explained, and therefore not clearly a part of the given, of the world of nature in the ordinary sense. In the work of Plato, however, the concept of nature was more clearly evaluative. In the *Laws*, his last dialogue, the old Plato—whose earlier dialogues had praised pederasty as inciting love of truth and beauty—condemned homosexual acts as against nature.

While a minority of Greeks observed homosexual behavior among animals, those who denied it there argued that its absence was proof that such conduct was at best artificial, rather than natural. Although some argued that what made man superior to animals was exactly his improvement over nature, the majority of later Greek thinkers felt that it was best to act in accord with nature. This doctrine typified the Stoics, who dominated ancient philosophy during the late Republic and the first two centuries of the Roman Empire. Most but not all teachers of the "Second Stoa," centered in Rome and catering to old Roman disapproval of pederasty as a Greek import, decried homosexuality as against nature: Seneca, Musonius Rufus, and Epictetus.

Judeo-Christian Attitudes. Philo Judaeus of Alexandria combined the Greek doctrine that homosexuality was unnatural with the peremptory injunction pre-