

Each boy *eromenos* had as a distinguished private tutor his *erastes* or lover.

Sparta was to the Greeks themselves and remains the eternal model of an aristocratic warrior society whose unwritten law combined male bonding with an especially virile, austere form of homosexuality. Neglecting the cultural endeavor that was the particular glory of Athens, Sparta nonetheless made its own contribution to the Greek miracle. Inspired by man-boy love, the heroism of Spartan warriors shielded nascent Hellenic civilization from the menace of Persian despotism.

See also Greece, Ancient.

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William A. Percy

SPICER, JACK (JOHN LESTER; 1925-1965)

American poet. Stemming from a Minnesota family, Spicer spent most of his life in California. As a freshman at the University of Redlands (1944) Spicer became interested in Calvinism; later he took a Ph.D. in linguistics. Glimpses of his personal life are found in his letters, whose whimsical style attests his keen sense of language, and in recollections of friends.

The earliest published verses date from 1946, when poems appeared in *Occident*, the Berkeley student magazine. In later years Spicer repudiated his early verses, calling them "beautiful but dumb." They are tender and lyrical, qualities attributable to Spicer's study of Yeats.

For the poet Robin Blaser, his close friend and literary executor, Spicer's poetic career actually begins in 1957 with the appearance of *After Lorca*. This is the first of the books written after he changed

his approach to creativity and accepted the notion of "divine poetic infusion," a method he traced to the Greek writer Longinus. Blaser writes, "It is indicative of a new consciousness of the power and violence of language, and in Jack's work, it becomes an insistent argument for the performance of the real by way of poetry." With the publication of *After Lorca* in 1957, Spicer began a steady production of verse in his new style. During this creative phase Spicer exercised a charismatic sway over his San Francisco circle. Among the poets he influenced are Robin Blaser, Harold Dull, Robert Duncan, and Richard Tagett.

The dozen volumes he wrote are gathered in the posthumous *Collected Books* (Los Angeles: Black Sparrow, 1975). Uncollected items appear in *One Night Stand and Other Poems* (San Francisco: Grey Fox, 1980). His 1965 Vancouver lectures remain unpublished.

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George Klawitter

SPORTS

See Athletics.

STEIN, GERTRUDE (1874-1946)

American writer. Born in Allegheny, Pennsylvania, Stein spent much of her youth in Oakland, California, where her father had business interests. As an undergraduate at Harvard's Radcliffe College she was influenced by the psychology classes of William James. She then pursued medical studies in Baltimore, where she had an affair with a woman named May Bookstaver. This experience provided the basis for the novel *Q.E.D.*, the only work in which Stein wrote explicitly of a lesbian relationship; she did not allow the book to be published during her lifetime.

In 1903 Gertrude Stein left for Europe, in due course settling into a Paris apartment with her brother Leo. The two

had a keen interest in avant-garde art, and began a pioneering collection of contemporary paintings. Gertrude became friends with Henri Matisse and Pablo Picasso—then regarded as an enfant terrible, but about whom she wrote with insight. In 1905 her Baltimore friend Etta Cone came to Paris for some months; she and Gertrude had an affair, while Cone typed the manuscript for Stein's book *Three Lives*. Etta soon came to share the Steins' passion for contemporary art, and after her return to America she and her sister Claribel built up a collection of modern masterpieces, which later entered the Baltimore Museum of Art. Etta continued to rely implicitly on the aesthetic advice and judgment of Gertrude Stein, and in this way the bonding of the two women was to play a role in the introduction of modern art to the United States.

At the end of 1907 Alice B. Toklas arrived in Paris. Toklas, who came from a similar upper-middle-class Jewish family of the Bay Area of California, had an almost immediate rapport with Stein. They were to be together for 38 years. Their relationship was a version of the **butch-fem** dyad: Alice did the cooking and kept house, while Gertrude concentrated on her writing. When heterosexual couples would visit, Gertrude would talk to the men, while Alice made the women feel at home. In her forties Stein wrote love poetry reflecting her relationship with Toklas; although sexual particulars are noted in a private code, this can be deciphered without too much difficulty. Like *Q.E.D.*, these poems were not published in her lifetime.

After World War I, Stein's Rue de Fleurus apartment—in competition with the nearby establishment of Natalie Clifford Barney—became a favorite gathering place of the American and English writers of the so-called "Lost Generation," including Robert McAlmon, F. Scott Fitzgerald, and Ernest Hemingway. Although Hemingway acquired some of his own style through studying Stein's more experimental work, he was later to write

harshly about her—as she seemed to have struck a tender nerve in his own sexual self-concept. For a fellow Harvard graduate, the homosexual composer Virgil Thomson, Stein wrote an opera libretto, *Four Saints in Three Acts* in 1927; it was successfully produced in Hartford in 1934 with sets by Florine Stettheimer.

In 1933 Stein published *The Autobiography of Alice B. Toklas*, deliberately composed in an accessible style. The next year she followed this book with a triumphant tour of America—her only trip home. While her literary eminence was assured, her artistic judgment in this period seemed less certain; she became very interested in a minor English gay painter Francis Rose, and acquired a number of his undistinguished works.

During the Occupation years of World War II, Stein and Toklas lived undisturbed at their country home in the south of France. After the liberation Gertrude Stein was able to return to her Paris apartment, where she delighted in receiving the visits of American soldiers. She died of cancer in 1946, leaving her manuscripts to Yale University, where they have been gradually brought to publication.

Continuing to live in the Paris apartment surrounded by the paintings, Alice B. Toklas became renowned for her cookbook. After converting to Roman Catholicism, perhaps in the hope that somehow it would assist her in being reunited with Gertrude, Toklas died in 1967.

Stein's writings have acquired a reputation for being difficult and opaque. She sought to develop a literary parallel to her cherished Cubist paintings, with their fragmented presentation of reality. An early interest in automatic writing, which grew out of her classes with William James, fused with the stream-of-consciousness techniques that she shared with James Joyce, Dorothy Richardson, and Virginia Woolf to produce work of striking modernity. Apart from these innovative concerns, the obscurity of much of her writing

is probably also linked with her desire to advert to aspects of her lesbianism, but without openly avowing it. While Gertrude Stein will probably never become a popular writer, she was a pivotal figure in the development of literary **modernism**, and as such has exercised considerable indirect influence. Her first-hand responses to the work of modern artists, and the little museum of major works that so many saw in her Paris apartment, earned her a secondary role as a tastemaker in the field of modern painting.

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STEREOTYPE

The term stereotype had its origin in the printing trade, where it meant a solid metal plate, a printing surface that could be used for thousands of identical impressions without need of replacement. The American journalist Walter Lippmann introduced the concept to the social sciences in his book *Public Opinion* (1922), in which he argued that in a modern democracy political leaders and ordinary voters are required to make decisions about a variety of complex matters which they do not understand, but judge on the basis of stereotypes acquired from some source other than direct experience. The inflow of new empirical data fails to correct the situation because the individual who has embraced a stereotype sees mainly what he expects to see rather than what is really present.

The esteem in which Lippmann was held by Americans in public life furthered the adoption of the term essentially in the meaning he gave it. When a concept is designated a stereotype, it is implied that (1) it is simple rather than nuanced or differentiated, (2) it is erroneous rather

than accurate, (3) it has been acquired through secondhand rather than direct experience, and (4) it resists modification by later experience. Very little systematic investigation of the dimensions of stereotyping has been done, apart from the dimension of resistance to change. In empirical research the term has usually been restricted to a pejorative designation for commonly held beliefs about ethnic groups. This "group concept" usage was established in a classic study by Katz and Braly of 1933. The questionnaire asked the subject to select from a list of 84 traits the ones he considered characteristic of each of ten ethnic groups, then to choose the five "most typical" traits for each group. This procedure has been repeated many times, for many ethnic groups, and in many different countries. While most of the studies have dealt with beliefs about ethnic groups, a considerable number have probed attitudes toward occupational groups, social classes, the differences between the sexes, and like topics.

One conclusion that may be drawn from this research is that most individuals are willing to make at least a guess about the traits of almost any defined social group on the basis of information that a social scientist would consider inadequate. Opinions are derived first of all from the mass media, which today by electronic means reach even the uneducated and barely literate masses in backward countries, as well as educated publics in advanced ones. Other individuals and fortuitous personal contact supply further bases for opinion-forming. The circumstances under which stereotypes are likely to be accurate or inaccurate are the object of many hypotheses. A widely held belief which Lippmann himself propagated is that the stereotypes of the educated are in general more accurate than those of the uneducated, and that concepts formed by social scientists are the most accurate of all. This view, however plausible, has never been demonstrated. A secondary problem is a group's self-image,