And poverty creates the desperate amorality that breeds prostitution of all kinds. These are not the best bases for a sexual paradise, even if sexual freedom is more widespread under such conditions. But a lot of men don’t care. Hence the sexual “Meccas”—how totally unlike the purity of Mecca!—of the East.

In a sense, the sexual bazaars of the East are an artificially created response to the “east of Suez” image that many Westerners are looking for, and the supply is created to meet the demand. Thus, the image creates its own realization. The modern situation is totally unlike the earlier one because the invention of jet airplanes increased the number of tourists to Asia. In the 1930s, a slow boat to Shanghai to taste the vices of the mysterious Orient was no easy matter, but now one can fly to Asia in one day. The availability of sex and the liberalism of sexual attitudes can often be seen in amusing and ironic comparisons made by people who think that “here” it is hard but “there” it is easy. Some Americans think that Rio de Janeiro is a sexual paradise compared to the United States—the sex more available and the attitudes more liberal—while the Brazilians are thinking that their own country is puritanical and that America is the sexual paradise! But the myth keeps provoking people to travel to other countries in search of better sexual hunting grounds. (This myth also applies to the American image of Scandinavia.) Not long ago, East Baltimore was the Pagsanjan of America, but people continue to think in terms of paradises being far away.

Perhaps in the future, when wealthy Asians are common and the AIDS crisis will have been solved, one can expect the United States to be visited by homosexual tourists from Japan in search of the large and virile Western male of the cowboy and detective films they see at home.

See also Resorts, Gay.

Stephen Wayne Foster

**TRIBADE**

The Greek term for lesbian, *tribas*—from the verb *tribein*, “to rub”—implies that the women so designated derived their sexual pleasure from friction against one another’s bodies. Male imagination supplied further embellishments. Friedrich Karl Forberg, in his commentary on classical sexual mores entitled *De figuris Veneris* (1824), asserted that “the tribades ... are women in whom that part of the genital apparatus which is called the clitoris attains such dimensions that they can use it as a penis, either for fornication or for pedication. ... In tribades, either by a freak of nature or in consequence of frequent use, it attains immoderate dimensions. The tribade can get it into erection, enter a vulva or anus, enjoy a delicious voluptuousness, and procure if not a complete realization of cohabitation, at least something very close to it, to the woman who takes the passive role.” He adds that the term was “also applied to women who in default of a real penis make use of their finger or of a leather contrivance [dildo] which they insert into their vulva and so attain a fictitious titilation.” According to some ancient sources, a pet garden snake could also double for the virile member.

The word *tribas* appears comparatively late in Greek, in astrological authors and satirists of the second century of our era, yet its occurrence in the work of the Roman poet Martial at the end of the first century shows that it must have existed in vulgar speech, if not in literature, well before that time. Phaedrus (IV, 14) even equates *tribades* with *molles mares* [effeminate males = homosexuals] as individuals exhibiting disharmony between their genitalia and the direction of their sexual desires. The Latin language formed its own word *frictrix* or *fricatrix* from *fricare* “to rub” on the model of the Greek expression. Preserved by the texts of classical authors whose manuscripts survived into the Renaissance, the word *tribade* found its way into the modern languages,
for example in Henri Estienne’s *Apologie pour Hérodot* (1566), where it remained the usual term for lesbian well into the nineteenth century. The author of the satiric poem entitled *The Toast*, in Latin and in English, described it as giving an account of “the progress of tribadism in England,” and Forberg mentions colleges of tribades called “Alexandrian colleges” in late eighteenth-century London.

Beginning in French in the mid-nineteenth century, the term *lesbian* gradually supplanted *tribade* (and *sapphist*) in learned and popular usage, so that today the word occurs but rarely as a deliberate archaism or classical allusion.


*Warren Johansson*

**TRICK**

This slang term for a casual sex partner stems from the expression “turn a trick.” The use of the word in cardplaying, where a succession of tricks determines one’s final score, has been a continuing influence on the sexual usage, for cards involve cognate elements of competition and winning and losing. The word’s popularity reflects the high visibility of the “promiscuous” lifestyle, or sexual pluralism, among male homosexuals. The verb “to trick” is often used for “to have sexual intercourse with” or “to make” in the sense of attaining a sexual conquest.

A trick is often called a “number,” expressing the concept that each individual partner is just one in a long series stretching back to the first, and to be prolonged indefinitely into the future. A single sexual encounter, unlikely to be repeated, is termed a “one-night stand.” In fact, during the pre-AIDS era a substantial number of gay men reported a history of multiple partnering involving thousands of men. This prodigious activity has no counterpart among women (except perhaps for prostitutes, which is another matter), nor among heterosexual men, for Don Juan types rarely, if ever, attain such records.

**TSVETAEVA, MARINA** (1892–1941)

Russian poet. The daughter of a professor of art history at the University of Moscow and founder of the first museum of the fine arts in Russia, Marina Tsvetaeva was educated both at home and then in boarding schools in Switzerland and Germany. Her poetic talent was instinctive and precocious; she began to write at the age of six, and the first book of her collected juvenilia, *Evening Album* (1910), earned the notice of some of the most important Russian poets of the day, one of whom, Max Voloshin, introduced her to literary circles. In the spring of 1911, at Voloshin’s celebrated home in Koktebel on the Crimean coast, she met her future husband, Sergei Efron, whom she saw as a high-minded and noble man of action. Among her constant heroes were strong and virile characters, men and women with romantic ideals and the will to act on them—Napoleon, Goethe, Rostand, Sarah Bernhardt, Maria Bashkirtseva.

In 1916 the poet Osip Mandelstam fell in love with her and followed her across Russia in an unsuccessful campaign to win her—an event both celebrated in their poetry. In Moscow in 1917, she witnessed the Bolshevik seizure of power. Her husband joined the White army as an officer, while she was stranded in the capital and did not see him for five years. Her sympathies were on “the other side,” and she composed at this time a cycle of poems entitled *The Demesne of the Swans*, glorifying the Tsar and the white forces.

With the war at an end, Tsvetaeva decided to emigrate in order to rejoin her husband, and headed for Prague (a Russian émigré center in the interwar years) by way of Berlin. The literary life of the first emigration, as it is now called, was excep-