

for example in Henri Estienne's *Apologie pour Hérodote* (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.

BIBLIOGRAPHY. Friedrich Karl Forberg, *Manual of Classical Erotology (De figuris Veneris)*, New York: Grove Press, 1966.

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 per-

haps 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-