

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.

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### 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 reunite 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-

tionally active, and Tsvetaeva had many plans of her own. Even though she had left the Soviet Union, the frontier was not yet closed, and her most famous collection, *Mileposts I*, was published there in 1922. For three years the couple resided happily in Prague, then in 1925 she moved to Paris—another émigré center—and lived there for fourteen years, taking an active and welcome part in the cultural life of the Russian community. However, unknown to her, her husband had been converted to communism and was working for the Soviet secret police. Now rejected and ostracized by the other émigrés, Tsvetaeva resolved to return to the Soviet Union in the wake of her husband, but when she arrived there in June 1939, she was even more hopelessly out of place. To boot, her husband was arrested and shot as an enemy of the people—because he knew too much. Evacuated to Elabuga in the Tatar Autonomous Republic, she committed suicide by hanging herself on August 31, 1941.

It was in Paris at the end of the twenties that Tsvetaeva was introduced to Natalie Clifford Barney and invited to Barney's celebrated literary salon at 20, rue Jacob. A model for lesbian characters in almost every novel of the first three decades of the century, Barney (1876–1972) kept one of the most elegant salons in Paris, where the Russian poetess, impoverished, shabbily dressed, and unknown to English and French readers, must have cut a strange figure. The nickname Amazon had been given to Barney by her male admirer, Remy de Gourmont, and she appropriated it for the title of her book *Pensées d'une Amazone* (1920), to which Tsvetaeva replied in turn in her essay "Letter to an Amazon," written in November and December of 1932 and revised at the end of 1934. Part essay and part narrative, it sets forth Tsvetaeva's thoughts on lesbian love based on her personal experiences at various moments in her life.

Love between two women is beautiful and rewarding; God is not opposed to it, but Nature rejects it in the interest of perpetuating the species. A typical lesbian affair—between an experienced older woman and a younger partner whom she seduces and initiates—runs onto the rocks when the younger woman feels the maternal instinct and abandons the older one to pursue her biological destiny in the embrace of a man who can give her children. The two part company, and the older partner searches vainly for someone to replace her lost love, but the younger one has become indifferent and is unmoved by the news, years later, of her death. This scenario parallels Tsvetaeva's own liaison with Sofia Parnok. The piece is a poetic and often moving prose rhapsody about a dimension of sexual experience which the poetess could not reconcile with the rest of her erotic personality.

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## TURING, ALAN (1912–1954)

British scientist. Alan Turing was born into a social rank just between the British commercial classes and the landed gentry; his father served in the Indian Civil Service and Alan spent much of his childhood separated from his parents. He showed an early talent for science, and maintained this interest through his career in the British public school system, where science was simply referred to as "Stinks."

He seems to have been a brilliant, awkward boy whose latent genius went unnoticed by all his teachers; he also had no friends until his very last years at Sherborne. Then he fell in love with a fellow science enthusiast, Christopher Morcom: the Platonic friendship was re-