

nority at last demanding its place in the sun and the freedoms which Americans had been taught since childhood were the right and heritage of everyone. The gay subculture that outlasted this radical episode in American politics—a radicalism which quickly faded once the Vietnam War ended, at least provisorily, in 1973—has been the archetype of a wave of political and cultural innovation throughout the world, so that the modern phase of the gay movement can truly be said to have begun on those June nights in Greenwich Village outside the Stonewall Inn.

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STRACHEY, (GILES) LYTTON (1880–1932)

English biographer and critic. The son of a general in the Indian Army, Strachey attended Abbotshulme School, Leamington College, Liverpool University College, and Trinity College, Cambridge. As a boy at Leamington he experienced homosexual crushes, which left him with an abiding vision of his need for ideal male companionship. At Cambridge Strachey, whose gawky and unattractive figure was no bar to recognition of his brilliance, was elected a member of the exclusive Apostles group, together with John Maynard Keynes and Leonard Woolf. He embarked on his first grand passion, with the painter Duncan Grant, whom he was shortly to lose to Keynes.

After taking his degree at Cambridge, Strachey settled in London, where he was almost immediately integrated into the Bloomsbury group. The first years of his literary career were difficult and, apart from reviews, produced only a textbook, *Landmarks in French Literature* (1912). In 1917 he settled into a country house with the painter Dora Carrington, who had fallen in love with him. After

the war, they were joined by an ex-officer Ralph Partridge in a ménage à trois. This arrangement gave Strachey the serenity and support he required to complete his biographical works, *Eminent Victorians* (1918), *Queen Victoria* (1921), and *Elizabeth and Essex* (1928). Written with great panache, these books effected a revolution in biography through their ironic, often mocking distance from their subjects. Strachey's last years were enlivened by several successful affairs with young men, notably Roger Senhouse. After his death from cancer, his companion Carrington committed suicide.

As a result of the reaction against aestheticism occasioned by the Depression and World War II, Strachey's work went out of fashion, along with Bloomsbury itself. In the freer climate of the 1960s, however, this attitude changed, and Strachey's sexual unorthodoxy, which had been largely hidden, became an asset. The major factor in the restoration of his reputation came in the 1,200-page life story by Michael Holroyd, the homage of one major biographer to another.

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STUDENTS, GAY

Until the end of the 1960s the plight of the gay college student on an American college campus was a difficult, sometimes even a tragic, one. Confronted with the growing consciousness of his own sexual orientation, he found himself in a society where negative attitudes toward homosexuality were reinforced by peer pressure, where the obligations and opportunities of undergraduate life were all cast in a heterosexual mold, and where confidences made to a psychologist or psychiatrist could be betrayed to the college authorities. Such betrayal would entail disastrous consequences: further disclosure to his parents and family, forced psychiat-