

ing of the Berlin Scientific-Humanitarian Committee—did it assume the subtitle which openly identified it as a homoerotic publication. Unlike the *Jahrbuch für sexuelle Zwischenstufen* [Yearbook for Sexual Intergrades], *Der Eigene* was devoted to literature and art, publishing short stories on homosexual themes and drawings and photographs of male subjects in a style that represented the best of the printer's art of that day. The volumes for 1903 and 1906 are magnificent productions, with illustrations in sepia and in color. In contrast with Magnus Hirschfeld and his followers, Brand gravitated more to the faction of the homosexual movement represented by Benedict Friedländer, John Henry Mackay ("Sagitta"), and Gustav Wyneken, who sought to revive the pederastic traditions of antiquity and the cult of the *eros paidagōgikos*, the handsome adolescent as protégé and love object of an older man.

To a certain extent Brand inclined politically to the right, though he qualified himself as an "anarchist and pederast"; his interests overlapped with the cult of the youthful athlete and with the Wandervogelbewegung, the German youth movement, as well as with a certain aristocratic idealization of the past and of the exclusive male bonding that had been a feature of warrior societies. For all these reasons Brand and his collaborators scorned Hirschfeld's notion of the homosexual as a "third sex" and of the male homosexual as an effeminate "intergrade." Although *Der Eigene* did not survive the early years of the great Depression, the volumes scattered in libraries and private collections are a legacy of what the early twentieth century could accomplish in explicit male homoerotic art and literature.

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BRAZIL

This vast country, with its 140 million inhabitants, is unique in Latin America in deriving its language and much of its culture from Portugal. It enjoys the enviable distinction of being known internationally as the New World country with perhaps the greatest freedom for homosexuals. Visitors concur in praising the beauty and vivacity of Brazilian gays who may be easily encountered in the streets, squares, and places of public accommodation. Historical and anthropological factors underlie this phenomenon. The vibrant multiracial character of Brazil, which blends large components of native Indians, Africans imported as slaves, and Portuguese colonists—all groups that had their own homosexual traditions—explains the strong presence of male and female homosexuals in Brazilian society.

The Colonial Era. When the Portuguese reached Brazil in 1500, they were horrified to discover so many Indians who practiced the "unspeakable sin of sodomy." In the Indian language they were called *tivira*, and André Thevet, chaplain to Catherine de Medici, described them in 1575 with the word *bardache*, perhaps the first occasion on which this term was used to describe Amerindian homosexuals. The native women also had relations with one another: according to the chroniclers they were completely "inverted" in appearance, work, and leisure, preferring to die rather than accept the name of women. Perhaps these *cacoimbeguire* contributed to the rise of the New World Amazon myth.

In their turn the blacks—more than five million were imported during almost four centuries of slavery—made a major contribution to the spread of homosexuality in the "Land of the Parrots." The first transvestite in Brazilian history was a black named Francisco, of the Mani-Congo tribe, who was denounced in 1591 by the Inquisition visitors, but refused to discard women's clothing. Francisco was a member of the brotherhood of the *quimbanba*, homosexual fetishists who were well

known and respected in the old kingdom of Congo-Angola. Less well established than among the Amerindians and Africans, the Portuguese component (despite the menace of the Tribunal of the Holy Office [1536-1621]) continued unabated during the whole history of the kingdom, involving three rulers and innumerable notables, and earning sodomy the sobriquet of the "vice of the clergy." If we compare Portugal with the other European countries of the Renaissance—not excluding England and the Netherlands—our documentation (abundant in the archives of the Inquisition) requires the conclusion that Lisbon and the principal cities of the realm, including the overseas metropolises of Bahia and Rio de Janeiro, boasted a gay subculture that was stronger, more vital, and more stratified than those of other lands, reflecting the fact that Luso-Brazilian gays were accorded more tolerance and social acceptance. Thirty sodomites were burned by the Inquisition during three centuries of repression, but none in Brazil, despite the more than 300 who were denounced for practicing the "evil sin." They were referred to as *sodomitas* and *fanchonos*.

Independence. With Brazilian independence and the promulgation of the first constitution (1823) under the influence of the Napoleonic Code, homosexual behavior ceased to be criminal, and from this date forward there has been no Brazilian law restricting homosexuality—apart from the prohibition with persons less than 18 years of age, the same as for heterosexuals. Lesbianism, outlawed by the Inquisition since 1646, had always been less visible than male homosexuality in Brazil, and there is no record of any *mulher-macho* ("male woman") burned by the Portuguese Inquisition. In the course of Brazilian history various persons of note were publicly defamed for practicing homosexuality: in the seventeenth century two Bahia governors, Diogo Botelho and Camara Coutinho, both contemporaries of the major satirical poet, Gregório de

Matos, author of the oldest known poem about a lesbian in the Americas, "Nise." He himself was brought before the Inquisition for blasphemy in saying that "Jesus Christ was a sodomite." In the nineteenth century the revolutionary leader Sabino was accused of homosexual practices. A considerable surviving correspondence between Empress Leopoldina, consort of the Brazil's first sovereign, Dom Pedro, with her English lady in waiting, Maria Graham, attests that they had both a homosexual relationship and an intense homoemotional reciprocity. Such famous poets and writers as Álvares de Azevedo (1831-1852), Olavo Bilac (1865-1918), and Mário de Andrade (1893-1945) rank among the votaries of Ganymede. The list also includes the pioneer of Brazilian aeronautics, Alberto Santos-Dumont (1873-1932), after whose airship the *pommes Santos-Dumont* were named.

At the end of the nineteenth century homosexuality appears as a literary theme. In 1890 Aluizio Azevedo included a realistic lesbian scene in *O Cortiço*, and in 1895 Adolfo Caminha devoted the entire novel *O Bom Crioulo* (which has been translated into English) to a love affair between a cabin boy and his black protector. In the faculties of medicine of Rio de Janeiro and Bahia various theses addressed the homosexual question, beginning with "O Androfilismo" of Domingos Firmínio Ribeiro (1898) and "O Homosexualismo: A Libertinagem no Rio de Janeiro" (1906) by Pires de Almeida—both strongly influenced by the European psychiatrists Moll, Krafft-Ebing, and Tardieu. From 1930 comes the first and most outspoken Brazilian novel on lesbianism, *O 3º Sexo*, by Odilon Azevedo, where lesbian workers founded an association intended to displace men from power, thus setting forth a radical feminist discourse.

The Contemporary Gay Situation. It was only at the end of the 1970s that gays were able to realize the dream of the *terceiristas* of Azevedo's novel. In 1976

appeared the main gay journal of Brazilian history, *O Lampião* ("The Lantern"), which had a great positive effect on the rise of the Brazilian homosexual movement. By 1980 twenty-two organized groups had been formed and two national congresses had been held. Such a promising start was succeeded by inevitable setbacks, caused mainly by the lack of political discipline of the gay activists who had founded the groups and the material and intellectual poverty of the participants. Four gay groups remain (Bahia, Rio de Janeiro, and two in São Paulo), all of them legally recognized. Among the main victories of the Brazilian gay movement is the freeing of homosexuals from the role of "sexual deviants and inverts" and the ratification of several resolutions on the part of scientific bodies protesting antigay discrimination and calling for financial support for research on homosexuality. One of the chief battles of gay activists is to denounce the repeated murders of homosexuals—about every ten days the newspapers report a homophobic crime.

Recently the transvestite Roberta Close appeared on the cover of the main national magazines, receiving the accolade of "the model of the beauty of the Brazilian woman." In the mid-1980s more than 400 Brazilian transvestites could be counted in the Bois de Boulogne in Paris; many also offer themselves in Rome. When they hear the statistics of the Kinsey Report, Brazilian gays smile, suggesting through experience and "participant observation" that in Brazil the proportion of predominantly homosexual men is as high as 30 percent.

Since 1983, with the death of the first Brazilian AIDS victim, the "epidemic of the century" has caused much concern in the homosexual community. Situated in the third place in the world, after the United States and France, Brazil was tardy in mounting a public information campaign aimed at the prevention of AIDS. Given the general bisexuality, the spread of the disease was particularly worrisome

among less prosperous youth, who constitute half of the population. Brazil, once the paradise of gays, has entered a difficult path.

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Luiz Mott

BRITAIN

See England.

BRITTEN, BENJAMIN (1913–1976)

English composer. His works, written in a variety of media, achieved both popular and specialist success, though with the passage of years they came to be labeled "traditionalist" by some. Britten shared much of his life with the tenor Peter Pears, who frequently interpreted his works. In the late 1930s he began several collaborations with the poet W. H. Auden, including incidental music to two plays, songs, and the operetta *Paul Bunyan* (1941). Words have always been an important stimulus for Britten: he has set to music poems by Michelangelo and Rimbaud, among others. In 1976 he was named a life peer (Baron Britten of Aldeburgh) by Queen Elizabeth.

In his dramatic compositions Britten worked with the idea of "parable" as a means of effecting changes in existing patterns of human relationships. The opera *Peter Grimes* (1945) is loosely based on a poem by George Crabbe. Grimes, a fisherman accused of involvement in the death of two apprentices, cannot face social pressure and commits suicide. In this choice of subject it has been argued that Britten was presenting, perhaps uncon-