

sciously, a parable of his own homosexuality. The libretto of *The Turn of the Screw* (1954) derives from a famous story by Henry James, which it follows closely. Two orphaned children are placed in the care of a new governess, who must struggle for control of the boy Miles with the ghost of Quint, a former valet. Although she persuades Miles to repudiate Quint, the effort is too much and he falls lifeless beside her. In the story one could assume that the ghost is a figment of the characters' imagination—a collective delusion—but in the opera he must appear in the flesh. Hence the relationship takes on a more clearly pederastic character than it otherwise would have done.

The Turn of the Screw remains shrouded in a certain amount of ambiguity, which disappears in the case of *Death in Venice* (1976). Thomas Mann's novella, which the opera faithfully follows, concerns a Central European bourgeois, the image of respectability, who falls precipitously in love with a teenage boy. The Britten setting, which has been successfully staged in a number of major opera houses, offers an adroit, sometimes moving version of a subject that at first sight would seem difficult for audiences to accept. *Death in Venice* is not only a fitting climax to a brilliant career, but an example of the work of a homosexual artist who made creative use of the opportunities that a changing social climate provided.

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BROOKS, ROMAINE GODDARD (1874–1970)

American artist. Born in Rome to a wealthy American family, Romaine had

a childhood marred by her mother's preferring her sickly brother to her. At the age of seventeen she was sent to a girls' finishing school in Geneva, where she had crushes on several other students. She showed a talent for both art and music, and was able to transfer to Paris. She was briefly married to the homosexual pianist John Ellingham Brooks, and had a stormy relationship with the predatory Italian writer Gabriele d'Annunzio. In 1905, after study in Italy, Romaine Brooks began a serious career as an artist in Paris, capped by her successful show in 1910. Her specialty was portraiture, where she showed the influence of James McNeil Whistler, though she never studied with him. Her finest single work is probably her self-portrait, which captures a magnificent brooding figure set against a ruined landscape (Washington, DC, National Collection of Fine Arts). Many of her female portraits, including one of Una Lady Troubridge, the companion of Radclyffe Hall, have an androgynous quality.

On the eve of World War I Brooks met Natalie Barney, a wealthy lesbian expatriate. Their relationship was to last for fifty years. The two women collaborated on Barney's book *One Who Is Legion*, for which Brooks produced a series of quirky drawings of impossibly thin figures. Some have detected a humorous side in this aspect of her work, complementing the high seriousness of her portraiture.

The last thirty years of Brooks' long life were passed in obscurity, and she did not live to see the revival of interest in women artists that emerged in the 1970s (including a posthumous retrospective of her work in 1971). Brooks stood apart from modernism and abstraction, pursuing a humanistic art that gradually opened a gulf with the avant-garde. Her importance is secured, however, by her place in the constellation of creative expatriate lesbians in Paris in the first half of the twentieth century, which included not only Natalie Barney, but Djuna Barnes, Gertrude Stein, and Alice B. Toklas.

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BROTHELS

Because of the clandestinity in which they have been shrouded, it is difficult to essay a history and typology of houses of male prostitution. Where demand was present, however, generally means would be found to satisfy it. Often male prostitutes would be included—as they are today in Mexico—as a sideline of the female brothel, men being the clients of both. Secular houses of prostitution must be distinguished from locales where sacred prostitutes were available.

Historical Perspectives. In fourth-century Athens houses existed in which attractive boys were readily available. There seems to have been no need for concealment, as their owners paid a special tax. Attractive slaves were freely traded for use in such establishments. Athenian law strictly insisted that only slaves or metics (foreigners resident in the city), not free-born citizens, could be inmates. Occasionally, as in the case of the handsome Phaedrus, a well-born war captive who became a member of Socrates' circle, a boy would catch the fancy of a client who would buy and free him.

While male prostitutes existed in medieval Europe, their situations are hard to assess, in part because the category of house of prostitution merged, as it had often done in the Roman Empire and still does in many countries, with that of the bathhouse (the "stews" or "bagnio"). The institution flourished in medieval and later Islam, though what connections it had with Europe is uncertain. In China boy brothels were known to exist in profusion from Sung (960–1279) times. In the late nineteenth century, European travelers report visiting a then-characteristic type of brothel situated on a junk.

Nineteenth-Century Paris. From early nineteenth-century Paris we have an exceptionally detailed report of a male brothel in the Rue du Doyenne, which even had its own resident physicians. This establishment was closed by the police in 1826. François-Eugène Vidocq, in his *Voileurs* (1837), mentions an establishment run by a certain Cottin for the benefit of pederasts in the Paris of the July Monarchy. The ex-police chief Louis Canler reported in his *Mémoires* that an individual nicknamed *la mère des tantes*, "the mother of the queans," kept a house of male prostitution that attracted a varied clientele. Under the Second Empire Paris had a world-renowned male brothel kept by an elderly proprietor who had been a hustler in his youth but was left destitute by the Revolution of 1848. Toward 1860 he organized his establishment in such a manner that clients of every social and economic class could frequent its premises. The room corresponded in price to the degree of luxury that it afforded, and could be rented by the hour or by the day, as well as reserved by correspondence in advance. Likewise a customer with a particular sexual preference could arrange to have his desires satisfied by an appropriate partner, and if he was not pressed for time, even without advance notice he could have a prompt search made for the hustler of his choice. The proprietor energetically managed the affairs of the brothel, aided by the pan-European notoriety which it enjoyed among both potential clients and aspiring employees. Thus modern capitalist methods of business administration filtered down to the market for illicit sexual pleasures in the prosperous France of Napoleon III.

The Cleveland Street Affair. Victorian London was to be scandalized by the discovery on July 4, 1889 of a male brothel at 19 Cleveland Street in the West End. This aspect of the sexual underworld of London had been familiar to Henry Spencer Ashbee, who had written that if discretion did not forbid it, "it would be easy to name