

particular concentration in the bohemian quarters. While attracting a more varied and upscale clientele, these mob-protected bars created a new interface between bohemia and crime. Then, when Prohibition was repealed in 1933 much of the acquired aura of clandestinity—and the need for payoffs—lingered in gay bars in the bohemian quarters, where the effects of sleazy, specious glamor and the aura of the forbidden were not to disappear until the 1960s.

The **beatniks and hippies** of this period sanctioned sexual experimentation along with the use of consciousness-expanding drugs and similar avenues of secession from the constraints of American middle-class life. To a considerable extent, the post-1969 phase of the gay movement was launched from the social base of an "alternative" culture in the metropolitan bohemias whose residents were not threatened by the ostracism and economic boycott that would have befallen known activists in Middle America.

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### **BOISROBERT, FRANÇOIS LE METEL DE (1592-1662)**

Courtier of Cardinal Richelieu and founder of the French Academy. Born in Caen, he practiced law briefly in Rouen, but after some legal troubles in that city he left for Paris with letters of recommendation to highly placed personalities. In the French capital he soon gave proof of his lifelong talent for insinuating himself in to circles of pretty and educated women whom he flattered and entertained. In time a sexual interest in the handsome pages who adorned the court of Louis XIII awakened in him, and he exhibited a feminine delight in appearing publicly in elegant

and luxurious clothing. But at the same time he evinced a wit and humor, a gift for storytelling, that made him a favorite of Cardinal Richelieu. He knew how to wound and stigmatize some, to flatter and cajole others. Though not high-born or brilliant, he gained access to the highest circles thanks to the Cardinal's protection, and in spite of his undisguised sexual proclivities. "He could have given the Greeks lessons in how to make love," said a contemporary, and he even earned the sobriquet of "the mayor of Sodom." His position at court he also used to intercede on behalf of less talented and needy men of letters. As a token of his favor Richelieu conferred the title of canon at Rouen on Boisrobert, but this in no way changed his lifestyle.

At this time a group of writers assembled weekly in a remote corner of Paris to discuss matters of language and literature, and out of this Boisrobert created an association with formal membership and statutes—the French Academy, admission to which became a coveted symbol of recognition as a *littérateur* of the first rank; and at the outset it was Boisrobert's personal recommendation that mattered, and he presided over the Academy with elegance and refinement. An incident at the theatre cost him the favor of the monarch, and he was exiled to Rouen, but returned as Cardinal Richelieu was dying (1642). In favor again, he encountered hostility from the grammarian and lexicographer Gilles Ménage, who railed at him as "Cet admirable Pathelin/Aimant le genre masculin" [That admirable pathetic/Loving the masculine gender]. After a further mishap that led to a second exile in Rouen, the courtier returned to bask in the favor of the ladies of the court, with whom he had a feminine identification that made them overlook or forgive his own erotic proclivity for pages and manservants. With a physique reminiscent of a fragile statuette he combined a charm that enabled him to empathize with the female sex and to play the role of courtier with skill and

audacity. The French Academy with its forty immortals remains a monument to his incarnation of the homosexual affinity for literature and art.

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### BONDAGE

See **Sadomasochism**.

### BONDING

See **Friendship; Homosociality**.

## BONHEUR, ROSA (1822-1899)

French painter. Born into a family of artists, Bonheur was encouraged early on by her father, who sent her to the Louvre to copy old-master canvases and urged her to visit farms and stables to sketch. She was only nineteen when she entered her work for the first time in the official Salon. In her twenties she frequented the slaughterhouses and horse fairs for material. For these visits she obtained a permit to wear male costume. At the age of twenty-six she won her first Gold Medal, awarded by a jury that included Corot, Delacroix, and Ingres. Five years later, her reputation reached its height in France with the display of *The Horse Fair*, an imposing tour de force which today adorns The Metropolitan Museum of Art in New York.

Prosperity enabled her to acquire a chateau near Fontainebleau, where she kept a menagerie of exotic animals. She traveled frequently and hobnobbed with royalty. Claiming that the duties of her craft required her full attention, Bonheur never married.

At the age of fourteen Rosa Bonheur began a friendship with Nathalie Micas, a sickly child whom she protected. In their blossoming relationship (which Bonheur described as "sisterly"), Nathalie looked after the clothes and the studio, freeing Bonheur for her work. Although it was never openly acknowledged as a love affair, this intimate connection lasted until Nathalie's death in 1889.

Her last years were illuminated by a passionate friendship with a young American artist, Anna Elizabeth Klumpke, whose mother had brought her daughters from San Francisco to Paris so that they might take advantage of European culture. Although they had met in 1889, the very year of Micas' death, it was not until 1898, in an imperious letter to Mrs. Klumpke, that Bonheur announced that she and Anna had decided to share their lives. Klumpke's writings leave little doubt of the nature of her relationship with Bonheur. In a few letters to intimate friends the aged painter referred to her companion as "my wife." Despite family opposition, Bonheur made Klumpke her sole heir.

Although there had been notable women painters in earlier centuries, Bonheur's career flourished in an era of increasing assertion of women's rights and creativity, as seen in the careers of such writers as Flora Tristan and George Sand. Bonheur also took advantage of the interest in androgyny then current to paint "men's" subjects, while adopting, however guardedly, a male role in her personal relations as well. After her death Bonheur's reputation declined, but it revived again with the late-twentieth century resurgence of interest in academic painting.

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