

fashionable district where George Santayana lived. Italians occupied the North End and blacks were displaced from the back of Beacon Hill to Massachusetts Avenue where they had their own speakeasies and jazz places, their numbers swollen by emigrants from the South.

World War II saw more black immigration and more sexual experimentation in the military by all classes of males and females. After the war, as the elite and upper-middle class fled the city to the automobile suburbs, the gay movement began with the formation of Boston's Daughters of Bilitis and the founding of the Mattachine Society of Boston in the late 1950s by the erratic and picturesque figure of Prescott Townsend, a scion of one of the great Brahmin families, who summered in nearby Provincetown, now a major gay resort. Gay bars in and near the "combat zone" and in Scolly Square continued the prosperity they had gained during the war.

Boston declined in the 1950s and 1960s for economic and social reasons. Later, a bitter dispute over school busing pitted Irish in South Boston and Italians in East Boston intent on protecting their ethnic neighborhoods against blacks and Hispanics, now the fastest growing element in Boston's mix. Economic recovery and urban renewal began in the late 1960s and have since accelerated. Homosexuals arrived in great numbers on elegant Beacon Hill and Back Bay and subsequently gentrified the South End and the Fenway.

After the Stonewall Rebellion in New York City in 1969 Boston's gay movement developed. The Mattachine Society had been replaced by the Homophile Union of Boston (HUB).

In 1977 the Boston Boise Committee organized to demand fair trials for a group accused of child pornography. The District Attorney was thrown out of office, and only two of the defendants were convicted. Out of the Committee grew GLAD (Gay and Lesbian Advocates) and the North American Man-Boy Love Asso-

ciation (NAMBLA), founded in 1978 and now a national group, although the Boston chapter disbanded subsequently.

Fag Rag, the second oldest gay periodical still published in North America, was founded in 1970 by an editorial group that included Charley Shively. Three years later appeared the *Gay Community News*, a lesbian/gay weekly unique in being a collective equally balanced between men and women. A successful gay book publisher, Alyson Press, was created by Sasha Alyson, who also founded a pro-religious paper *Bay Windows*.

Though deeply divided and often cantankerous, Boston's gay community ranks as one of the most important in North America. Its annual Gay Pride March has been held each year since 1971 in mid-June, before the one in New York. The Good Gay Poets was organized in 1972 and has continued to publish. If Boston has less of a Bohemia and is more discreet in its gay life than New York or San Francisco, as an educational center each year it attracts thousands of the brightest American youth. With over 200,000 students in numerous colleges and universities, large numbers of faculty, and outstanding medical and legal institutions, the city vies with Paris, London, and New York as one of the leading cultural centers of the world. Increasingly, it is also a tourist mecca that lures the gay vacationer in search of erotic pleasures.

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BOSTON MARRIAGE

The term "Boston marriage" was used in late nineteenth-century New England to describe a long-term monogamous relationship between two otherwise unmarried women. The women were

generally financially independent of men, either through inheritance or because of a career. They were usually feminists, New Women, often pioneers in a profession. They were also very involved in culture and social betterment, and these female values formed a strong basis for their life together. Their relationships were in every sense (as described by a Bostonian, Mark DeWolfe Howe, the nineteenth-century *Atlantic Monthly* editor, who had social contact with a number of these women, including Sarah Orne Jewett who had a Boston marriage with Annie Fields), "a union—there is no truer word for it." Whether these unions sometimes or often included a sexual relationship can not be known, but it is clear that these women spent their lives primarily with other women, they gave to other women the bulk of their energy and attention, and they formed powerful emotional ties with other women. If their personalities could be projected to our times, it is probable that they would see themselves as "women-identified women," i.e., what we would call lesbians, regardless of the level of their sexual interests.

Henry James intended his novel *The Bostonians* (1885), which he characterized as "a very *American* tale" (the italics are James'), to be a study of just such a relationship—"one of those friendships between women which are so common in New England," he wrote in his *Notebook*. James' sister Alice had a Boston marriage with Katharine Loring in the years before Alice's death.

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Lillian Faderman

BOTTICELLI, SANDRO
(ALESSANDRO DI
MARIANO FELIPEPI;
CA. 1444–1510)

Italian painter of the early Renaissance in Florence. Botticelli's art matured in the cultural efflorescence fostered by the Medici family—a milieu that was shattered by the turbulent events of the end of the century, including the theocratic dictatorship of Savonarola. After this break there developed the different artistic ideals that were to crystallize in the high Renaissance.

Botticelli's paintings capture perfectly the essence of a transient era. The remarkable beauty of the artist's style stems from a thoroughgoing fusion of the older linear manner known as the International Style with the new sense of formal rigor demanded by Renaissance ideals. Although most of Botticelli's surviving works were religious—responding to standard patterns of patronage—he also excelled in portraiture as well as mythological allegory of classical derivation. Paintings in the latter category, above all the celebrated *Primavera* (Spring) and the *Birth of Venus*, were created in an atmosphere of philosophical syncretism generated by the Neo-Platonic movement. The chief figure in this trend, Marsilio Ficino, advocated a concept of Socratic love, a cautious and high-minded rationalization of his own homoerotic leanings. Moreover, the influence of another closeted homophile Humanist, the poet and philologist Angelo Poliziano has been detected in Botticelli's works.

More concrete evidence of Botticelli's sexual orientation is available. On November 16, 1502, someone dropped a denunciation in the box of the sinister Ufficiali di Notte, a municipal committee concerned with morals charges. According to this anonymous informant, the artist had been engaging in sodomy with one of his young assistants. Perhaps because of the painter's venerable age and high professional standing, no further action was