

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

taken. In view of the fact that Botticelli never married, and that such liaisons with pupils (*garzoni*) were common, as shown by similar accusations lodged, among others, against Donatello and Leonardo, it seems unwise to dismiss the incident, as some modern scholars, in their zeal to preserve Botticelli's "purity," have done.

In the last decade of his life Botticelli had the misfortune of seeing his art come to be regarded as old fashioned, and he painted little. On his death his artistic reputation fell into a decline that lasted some 250 years. The triumphant revival of Botticelli, which was made possible in the light of more inclusive nineteenth-century taste, owes much to two homophile writers: the aesthete Walter Pater, who included an essay on the painter in his immensely popular *The Renaissance* (1868), and the scholar Herbert Horne, who published his great monograph on Botticelli in 1908.

Wayne R. Dynes

**BOTTO, ANTONIO**  
See Pessoa, Fernando.

**BOWLES, JANE**  
(1917–1973)

American writer. Born Jane Auer to a middle-class Jewish family of New York City, she early had a sense of a powerful imagination together with a awareness of standing apart from others. A childhood brush with tuberculosis resulted in an operation that made her lame, increasing her alienation. In 1937, at a party in Harlem, she met the bisexual American writer and composer Paul Bowles. They soon traveled to Mexico together, and in the following year were married. Jane began work on her novel *Two Serious Ladies*, which was published by Knopf in 1943. In 1947 Paul left for Morocco, where Jane joined him the following year. Tangiers was to be her home for the rest of her life.

Jane had had lesbian relationships before her marriage and was to have a number afterwards, often with Europeans

visiting Morocco. In 1948 Paul introduced her to an illiterate, but charismatic young woman of Fez, Cherifa, with whom Jane was to have a stormy relationship over the years. She suffered intermittently from a writing block, complicated by troubles with drinking. During their stay in Morocco Jane and Paul Bowles became acquainted with many visiting gay literary figures, including William Burroughs, Truman Capote, Allen Ginsberg, and Tennessee Williams.

Jane Bowles' last years were difficult, and she converted to Catholicism. She was hospitalized on several occasions in a clinic at Málaga, where she died on May 4, 1973. Her husband Paul continued to live and work in Morocco, devoting himself to translating the work of local writers.

In the view of the poet John Ashbery, Jane Bowles was "one of the finest modern writers of fiction, in any language." Her work stands outside the mainstream of American fiction, and some have likened it to the Jewish mystical tradition of the Kabbala. She had a powerful sense of women's independence from men, which she strove to incarnate in the force and quality of her writing.

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Evelyn Gettone

**BRAND, ADOLF**  
(1874–1945)

German book dealer, publisher, and writer. Brand is chiefly remembered for editing *Der Eigene: Ein Blatt für männliche Kultur* [The Exceptional: A Magazine for Male Culture] between 1896 and 1931—a publication that has been claimed as the world's first homosexual periodical. It began to appear in April 1896 with the subtitle *Monatsschrift für Kunst und Leben* [Monthly for Art and Life], and only in July 1899—that is to say, after the found-