

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-

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