

**BANQUETS**

*See Symposia.*

**BARNES, DJUNA  
(1892–1981)**

American novelist, playwright, and journalist. She was born in Cornwall-on-Hudson, NY, the daughter of a cultivated Englishwoman and an unsuccessful artist. In her twenties she worked in New York City as a journalist and illustrator. With her tall, dashing figure, she was able to obtain colorful interviews that sold to major papers, her earnings contributing to the support of her impecunious family. The bohemian life of Greenwich Village was then at its height, and Barnes had entree into the salon of Mabel Dodge, the "den mother" of the avant-garde. She also became friends with the homosexual artist Marsden Hartley; throughout her life, Barnes was to have important gay-male friends.

In New York's milieu of feminist assertion her literary horizons widened, and at the end of World War I she went to Paris, where she became friends with James Joyce. Supporting herself with her journalism, she blended with the lesbian and homosexual life of what later came to be called the "Lost Generation" in the French capital. With Thelma Wood, a sculptress from Missouri, Barnes began a stormy affair that lasted until 1931. She also published her first serious work, a collection of poems, stories, plays, and drawings, entitled simply *A Book*, in 1923. Five years later her *Ryder*, a bawdy retelling of the history of the Barnes family, appeared briefly on the bestseller lists, the only approach to popularity she was to enjoy in her lifetime. Published anonymously, her lesbian *Ladies Almanack* (1928) was hawked on the streets of Paris by Barnes and others.

By the early thirties her drinking and nervous breakdowns had become serious, and she sought refuge first in Tangiers and then at the home of Peggy Guggenheim in England. The security that she

finally found under Guggenheim's protection enabled Barnes to complete her masterpiece, *Nightwood*, which was published with an introduction by T.S. Eliot in London in 1936. This novel, which focuses around the bizarre figure of the homosexual Dr. O'Connor, stands in a class of its own: an incomparable evocation of one writer's view of Paris and Berlin during the interwar years.

Barely escaping from Paris at the start of World War II, Barnes returned to New York, where she found a tiny apartment in Patchin Place in Greenwich Village. Here she was to live in increasing seclusion for forty years, supported mainly by a tiny allowance from Guggenheim. Although she wrote less and less, Barnes did manage to publish a second major work, the bitter play *Antiphon*, in 1958. In her last years a few determined lesbian activists and scholars managed to penetrate her isolation, while the sale of her papers to the University of Maryland gave her a financial security that had long eluded her.

A link between the avant-garde of Paris and New York, as well as the worlds of male and female homosexuality, Barnes had a literary voice all her own that will guarantee her a place in the annals of twentieth-century sensibility.

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*Evelyn Gettone*

**BARNEY, NATALIE  
CLIFFORD (1876–1972)**

American writer and patron of the arts. Born into a wealthy family of Dayton, Ohio, Barney had been to Europe several times, before she settled in Paris in 1902 at the height of the belle époque. Living a public life, she made her home in the Rue Jacob a prominent literary salon for over a half a century. While this salon attracted many famous men of letters, it was also outstanding as a focus for the

international lesbian colony in Paris. With her affluence, self-assurance, and accomplishments as a writer, Barney provided a role model for many women, then and now. Always candid about her lesbianism, she nonetheless elicited the devotion of such figures as Remy de Gourmont, Gabriele D'Annunzio, Bernard Berenson, and Ezra Pound.

Her first book, *Quelques portraits-sonnets de femmes*, was published in Paris in 1900. Like most of her works it was written in classic French. Influenced by Greek literature, Barney was not stylistically an experimental writer. After her affair with the celebrated courtesan Liane de Pougy, Barney established a literary liaison with the doomed Anglo-French writer of decadent themes, Renée Vivien (Pauline Tarn), who died in 1909, despite Barney's ministrations. Her most long-lasting relationship, amounting to a marriage, was with the American painter, Romaine Brooks.

Influenced by her friend Pound, Barney's political opinions became more conservative in the 1930s. Although she was partly of Jewish descent, she chose to spend World War II in Italy, where she expressed her admiration for Mussolini. Her outspoken memoir of this period has not been published. Her luck held up, however, and she was able to resettle in her home in Paris without incident.

**BIBLIOGRAPHY.** Karla Jay, *The Amazon and the Page: Natalie Clifford Barney and Renée Vivien*, Bloomington: Indiana University Press, 1988; George Wickes, *The Amazon of Letters; The Life and Loves of Natalie Barney*, London: Allen, 1977.

### BARNFIELD, RICHARD (1574-1627)

English poet. Born in Norbury, England, Barnfield graduated from Oxford in 1592. Among his friends were the Elizabethan poets Thomas Watson, Michael Drayton, Francis Meres, and possibly

Shakespeare. He published his first volume of poetry in 1594, *The Affectionate Shepherd*, a sonnet sequence based on Virgil's second eclogue and using as main characters an older man in love with a younger. The volume was dedicated to Penelope Rich who was Sir Philip Sidney's "Stella" and eventually the mistress of Charles Blount, a minor court figure. Hudson reads the Ganymede character in Barnfield's poems as Blount, but Morris attacks the suggestion. No further attempts have been made to identify historical figures behind *The Affectionate Shepherd*.

The unmistakably homosexual theme in *The Affectionate Shepherd* poems may have prompted Barnfield to claim in the preface to his next volume (*Cynthia*, 1595) that readers had misinterpreted his first poems, but the disclaimer is ambiguous and suggests that Barnfield was in trouble for political reasons, not for the sexual love portrayed in his poems. Barnfield's sonnets are not graphically sexual and may best be described as "homoerotic," but they treat more obviously of an emotional infatuation between an older man and a younger than do the sonnets of Barnfield's contemporary William Shakespeare. Of his "Poems in divers Humours" (1598), two were reprinted in the 1599 *Passionate Pilgrim* and were attributed to Shakespeare until the twentieth century. Barnfield retired from public notice soon after his last book and possibly lived as a gentleman farmer.

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