

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.

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### 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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