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TRABAJO DE FIN DE GRADO

**Comparative study of amorous poetry by Richard Barnfield
and Katherine Philips**

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ABSTRACT

This Final Project has been designed with the purpose of studying and analyzing the use of metaphors and literary devices to express love and intimacy in early modern English homoerotic poetry. Moreover, the aim of this paper is to obtain and explore the differences of style between the way of approaching a taboo topic such as homosexuality during the 17-th century. For doing so, I have selected several poems written by Richard Barnfield and Katherine Philips, two of the most outstanding homosexual poets of their times.

Keywords: English homoerotic poetry, Richard Barnfield, Katherine Philips

RESUMEN

Este Proyecto Final ha sido diseñado con el propósito de estudiar y analizar el uso de metáforas y recursos literarios para expresar el amor y la intimidad en la poesía homoerótica inglesa moderna temprana. Además, el objetivo de este artículo es obtener y explorar las diferencias de estilo entre la forma de abordar un tema tabú como la homosexualidad durante el siglo XVII. Para ello, he seleccionado varios poemas escritos por Richard Barnfield y Katherine Philips, dos de los poetas homosexuales más destacados de su época.

Palabras clave: poesía homoerótica inglesa, Richard Barnfield, Katherine Philips

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1. INTRODUCTION

In this final project, I will be studying the poetic production of two poets who lived during the 17th century in England: Richard Barnfield and Katherine Philips. My decision to choose this topic and authors in particular has been motivated by my interest in this specific genre of literature: poetry; and more specifically, homoerotic poetry. My purpose is to explore how this censored concept was depicted by both a male and female authors with a view to obtain the similarities and differences between their poetic style. I selected Richard Barnfield and Katherine Philips for the reason that I consider their poems exceptional in terms of language and literary devices taking into consideration their subtlety.

The sections that are crucial in this research paper include a research question, in which previous relevant studies will be mentioned and commented on; a hypothesis; the methodology that has been followed to analyze the poems; a cultural context introducing some aspects of both authors' lives and careers; and finally; the analysis of the selected poems; and the results and conclusions that I have obtained. This study is innovative and different from others concerning these authors as there is no previous contrast between the two of them, their style of writing and the similarities and differences in their erotic poems regarding the gender issue.

1.1 RESEARCH QUESTION

In this paper, as mentioned above in the abstract and introduction, I will be analyzing the literary production of two English poets who lived in the 17th century: Richard Barnfield and Katherine Philips. The goal is to explore the strategies and techniques used by them to denote love and intimacy between people from the same gender. Both Philips and Barnfield were very well-known poets and as a consequence, many articles, papers and studies have been written about the two of them. However, in all those papers, the two authors and their poems have never been compared but studied separately or in relation with other authors from their ages. The point is that, in this Final Project, there will be a contrast and comparison between the love poems which the two of them wrote; which makes the study innovative and different.

Now, a brief overview of the previously written essays and compositions has to be provided so that there is a context. For instance, it is interesting to say that Richard Barnfield often appears in connection with William Shakespeare, since some of Barnfield's poems have been attributed to Shakespeare for a long period of time until it has been proved that he is the real author. For instance, Yearling, 2013 wrote "Homoerotic Desire and Renaissance Lyric Verse" in which she explores homoerotic writings, and among other authors, she comments on Richard Barnfield and William Shakespeare's poetry. The author affirms that, as it is the case of Richard Barnfield's *Affectionate Shepherd*, the sonnets written by William Shakespeare were also viewed as noticeably homoerotic and sexually overt. Consequently, these texts were not fully approved by society in their original form. Yearling adds that it

would be interesting and beneficial to investigate the reasons for which Barnfield's sonnets and *Affectionate Shepherd* have been considered less acceptable than William Shakespeare and Marlowe's erotic production, or many obscene plays performed in theaters. Yearling remarks:

"I will then go on to suggest my own explanation, which is that Barnfield and Shakespeare met with disapproval in great part because of the mode they used for their homoerotic poems: lyric verse rather than narrative or dramatic verse." (Yearling, 2013, p. 55)

Scott Giantvalley wrote "Barnfield, Drayton, and Marlowe: Homoeroticism and Homosexuality in Elizabethan Literature" in 1981, in which he compares and analyzed the homoerotic writings of these authors and how each one of them understands and portrays this concept, apart from providing an elaborate distinction between the term "homoerotic" and "homosexual". The author points out that, on one hand, the adjective "homosexual" makes reference to a real involvement in a sexual intercourse by two people of the same gender. Taking this explanation into consideration, the term "homosexual" was not ideally used in those cases in which there was a lack of evidence of intimate relations. And, as it is well-known, same-sex activities were hardly ever portrayed in literature, especially between the classical period and the second half of the 20th century. Giantvalley adds:

"Homoerotic," on the other hand, denotes intense physical or spiritual desire, or both, for someone of the same gender, whether or not actual intercourse is involved." (Giantvalley, 1981, p. 10)

The author explains then that, when focusing on any type of literature prior to the 20th century, the adjective that should be preferably used is "homoerotic" instead of "homosexual" in instances in which physical relations have not occurred.

In this essay, the focus is mostly on Barnfield's *Affectionate Shepherd* and *Cynthia* associated with the Greek and Latin mythologies, influences and motifs. Scott Giantvalley affirms that Richard Barnfield's poetic production is composed of numerous pastoral themes that emanate from the classical tradition; that is, these show Greek and Roman antecedents:

"*The Affectionate Shepherd* is primarily a pastoral invitation such as the Cyclops Polyphemus makes to the sea-nymph Galatea in Theocritus's Idylls, adapted by Virgil in his Second Eclogue and by Ovid in the *Metamorphoses*." (Giantvalley, 1981, p. 16)

In this article, it is also commented that Barnfield explores the theme of Ganymede and Daphnis performing unsophisticated and rustic pleasures in their everyday routines, such as hunting animals or climbing trees, among others. The poet repeats the same concept in the case of Polyphemus and Galatea; so Giantvalley comes to the conclusion that, in both

occasions, the depicted activities are typically attributed to men instead of women, consequently, considered as masculine responsibilities.

“In presenting such activities and in writing on birds, flowers and fruits native to the English countryside, Barnfield is thoroughly Anglicizing his pastoral antecedents so that his invitation is no mere slavish imitation and literary exercise, but in contrast, to Marlowe's famous but brief invitation, "Come Live with Me and Be My Love," is quite particularized, demonstrating a conversance with rural life appropriate for a poet born and raised in Norbury of Staffordshire. “ (Giantvalley, 1981, p. 17)

Having explored the general overview of some of the articles that have been written about Richard Barnfield, it is important to say that, in the case of former studies about Katherine Philips, the approach that we see is different. She is viewed from the feminist perspective as one of the female poets who became significant despite the gender issue. Mermin, 1990 wrote: “Women becoming poets: Katherine Philips, Aphra Behn, Anne Finch” in which she shares that, prior to the 19th century in England, there were very few instances of women in poetry since female opinion was silenced in culture and society. As a consequence of that, even though numerous women have composed and published verses, a low number of them have been properly acknowledged. Some of the most well-known names are Kathrine Philips, Anne Finch and Aphra Behn, among others. Mermin phrases:

“They flourished in literary contexts that gave openings to a female voice: the conventions of amateurism; the revival of neo-Platonism, in which women could use male forms of amatory address; the sexual freedom and gender ambiguities enjoyed during the Restoration, which allowed women to speak as erotic subjects; and above all the artful artlessness and sociable tone valorized in Caroline, Restoration, and Augustan poetry.” (Mermin, 1990, p. 335)

Katherine Philips has additionally been studied from the use of the topic of “friendship” in her poetry. For example, Mintz, 1998 published “Katherine Philips and the Space of Friendship”, in which she shares that, as is usual in Katherine Philips ´s poetry, the author focuses on glorifying a strong friendship between women. However, being able to accomplish and preserve this so-called “affection” in her poems is a challenge:

“Philips's speakers enclose themselves with their friends in realms both physical and linguistic, carefully demarcating the boundaries that separate them from the fractious world of politics and gender hierarchies. At the same time they share breath, sighs, tears, souls, thoughts, even a voice, in a fluid connectedness that transgresses the boundaries of selfhood.” (Mintz,1998, p. 62)

Another article that may be commented on is written by Harriette Andreadis: “Re-Configuring Early Modern Friendship: Katherine Philips and Homoerotic Desire”; and combines both topics of Philips as being an outstanding female poet and her way of portraying extreme closeness between two women:

“The ways in which early modern women such as Philips positioned themselves with respect to the widely disseminated discourse of male-male ideals provide vital insight into female same-sex erotic expression and into the lives of early modern women more generally. [...] Philips's use of the discourse of "union" both to affirm her passion for her female friends in her poems and to create a socio-familiar network of intimate relations exemplifies female appropriation of masculine— and masculinist— ideology.” (Andreadis, 2006, p. 525)

As it can be seen, Philips’s production is outstanding for the special way in which she presents a relationship between two females that is overly passionate. Having said this and taking into account all the previously mentioned articles in this section regarding Richard Barnfield and Katherine Philips, it may be perceived that the perspective and the analysis has a different purpose and focus. That is, in the case of Barnfield, the poet appears as either associated with William Shakespeare, the classical mythology or the concept of “homoeroticism”. However, Katherine Philips appears to be examined from the feminist ideology and her idea of a powerful female friendship that has also been categorized as being “homoerotic”.

1.2 HYPOTHESIS

The manner of writing poetry as a means to represent love, desire and attraction between two people from the same gender has experienced changes throughout history, and homoeroticism and gay poetry are expressed by using different methods depending on whether the author is a man or a woman. Sexual relations between two men or two women has not been accepted in society for a long period of time, and it has been a censored theme, especially in literature. In this Final Project, I will be analyzing poems written by a female poet, Katherine Philips and a male poet, Richard Barnfield, whose poetic production has been categorized as “homoerotic”. Both of them lived in the 17th century, which means that the literary devices and techniques used by them were not the same as those that we can see in modern day poetry. In this paper, I will be proving that homoerotic poetry shows a variation depending on the author’s gender; as well as that it has undergone many changes in the course of time.

1.3 METHODOLOGY

The methodology that will be followed in this Final Project to carry out a deep, extensive and solid analysis of the data involves selecting five amorous poems written by Richard Barnfield and another five by Katherine Philipps in order to establish a comparative/contrastive investigation between the two authors.

The total of ten poems are going to be studied in terms of poetic licenses, figures of speech and formal repetitions, all of these in relation to the themes of love, intimacy and passion between people belonging to the same gender.

2. CULTURAL CONTEXT

2.1 RICHARD BARNFIELD

According to Cousin, 2017, Richard Barnfield was born at Norbury, Shropshire; although he was educated at Oxford. A well-known fact about him is that the poet was undervalued during a long period of time although his poems were transparent, full of musicality and sweet-sounding. Richard's writing skills and talent are indisputable, and it is worth mentioning that many of his poetic compositions have been attributed to William Shakespeare.

The author is very famous for his 3 collections: *The Affectionate Shepherd* (1594), *Cynthia; with certain sonnets and the Legend of Cassandra* (1595) and *The Encomion of Lady Pecunia, etc.* (1598). From 1599 onwards, Barnfield did not produce more poetry, and it is believed that he retired to Stone in Staffordshire, which is the place where he died at the age of 53 years in 1627 (Gosse, 1885, p. 262-263).

Richard Barnfield's parents were Maria Skrimsher and Richard Barnfield and he was the eldest child. Maria died when Richard was 6 years old and his aunt, Elizabeth Skrimsher, was the person who took care of him. He studied at Oxford College and got a Bachelor of Arts. It is well-known that he formed friendships with other English poets such as Thomas Watson, Drayton and Francis Meres.

Now, focusing on the poet's literary production, it is important to highlight that Barnfield's writings have always been very rare, since it is known that only 5 original copies exist out of his 3 books. In addition, it is affirmed that Barnfield's early sonnets express a sentiment of friendship which is considered to be exaggerated in Elizabethan times:

“Even in the Elizabethan age, when great warmth and candor were permitted, the tone of these sonnets was felt to be unguarded.” (Gosse, 1885, p. 262-263)

It is certain that Richard Barnfield had personal interaction with the well-known English writer William Shakespeare; and numerous scholars and students have investigated and studied Barnfield due to the controversial authorship of the sonnet *If music and sweet poetry agree*, and the ode *As it fell upon a day*. This interest towards Barnfield has been

motivated since he is indeed the real author of those poems who have been attributed to Shakespeare during a long period of time.

Klawitter, 2005 pronounces these words in relation to the writing style of the author and the observable changes through time:

“We can surmise from the early shepherd poems that he was pleasant and light-hearted. Later poetry becomes more somber as the poet tackles the topics of patronage and conscience. [...] We need to keep Barnfield in print because he has been a neglected voice in the Renaissance, the first English poet openly to write pastoral of one man’s love for another man.” (Klawitter, 2005, p. 131)

Another article that provides information regarding Richard Barnfield’s style has been written by Paul Parnell in 1964. The study concludes that:

“Actually, three quite different attitudes toward love are to be found throughout the poems: passionate homosexuality, represented by an older man's pursuit of a younger; sly, cynical description of lovemaking (mostly heterosexual) from a detached view point; and homiletic exhortation to give up the whole game of love for a life of virtue.” (Parnell, 1964, p. 777)

2.2 KATHERINE PHILIPS

Limbirt, 1991 notes that Katherine Philips was a standard London's 17th-century merchant class woman, a follower of Puritanism, Presbyterianism and supporting Parliamentarian. She was educated for 6 years in a boarding school. When Katherine was 16 years old, she married James Philips, a 54 year old Welsh widower who was politically associated with Parliamentary. Katherine moved to Wales, had two children with her husband and became the traditional housewife in charge of the house chores and raising the children. The information that is known in relation to Katherine’s husband, James Philips, is that he was “a member of the High Court of Justice, army commander, and local justice of the peace and sheriff” (Henning 3: 239); but he gave her autonomy in her personal friendships and political sympathies (Pritchard 107-10).

It is important to say that Katherine received influence from her maternal grandmother who was a close friend of the poet Francis Quarles (Aubrey 2: 153). As a consequence, Katherine wrote poems since she was a child, was very well-educated, could read in French and Italian, and was fond of art and theater. Katherine was referred to as the “Matchless Orinda”.

Katherine’s works and production turned out to be the core of laudatory treatises and poetry written by Francis Finch, Jeremy Taylor, Abraham Cowley, and Henry Vaughan; as Limbirt, 1991 points out.

“She was the only female contributor to an edition of Cartwright's work titled *Comedies, Tragi-Comedies with Other Poems*, and her first poem in print was among the prefatory poems in this volume.” (Limbert, 1991, p. 27)

Katherine wrote poetry for the royal family, whose quality astonished the Duchess of York. Regarding Katherine Philips's writing style, it is important to remark that she focused on writing on the topic of friendship and she was very cautious in her writing style and subject matters. She expressed respect and politeness in her representation of women in her writings so that it could not be viewed as inappropriate.

In Katherine's times, the exploration of the physical parts and the human body was frequent in poetry. And, she showed a completely different approach by emphasizing on the topic of friendship between two women from a platonic perspective, instead of the traditional relationships between a man and a woman. Her pastoral compositions are characterized by the presence of “goddess imagery: twinned spirits, celestial waters, and heavenly fires” (Limbert, 1991, p. 32). However, physical descriptions of the appearance of the women in Katherine's poetry are not common.

During the 20th century studies regarding Katherine Philips's poetry, her poems have been classified as belonging to the lesbian poetry; and many scholars and investigators such as Roger Thompson and Jhon Broadbent consider the hypothesis that Katherine was indeed homosexual.

Another thing that can be said about Philips is that she safeguarded her honour and reputation as a writer by “often having male friends act on her behalf [...] She actually would have allowed Sir Charles Cotterell as her editor, Philips did give him permission to make changes in her poetry if he felt such changes were necessary.” (Limbert, 1991, p. 36). It is known that the female poet had more male supporters in her writings: the Duke of Ormonde, Roger Boyle and Sir Edward Dering. Limbert, 1991, p. 37 states: “Her status as a lady was never compromised; her status as a writer, always respected”. The poet died at the young age of 32 from smallpox.

3. CORPUS ANALYSIS

3.1 RICHARD BARNFIELD'S POEMS

-Sonnet 1 (1¹)

Sporting at fancie, setting light by love, 1
There came a theefe, and stole away my heart,
(And therefore rob'd me of my chiefest part)
Yet cannot Reason him a felon prove.
For why his beauty (my hearts thiefe) affirmeth, 5
Piercing no skin (the bodies fensive wall)
And having leave, and free consent withall,
Himselfe not guilty, from love guilty tearmeth,
Conscience the Judge, twelve Reasons are the Jurie,
They finde mine eies the beutie t' have let in, 10
And on this verdict given, agreed they bin,
Wherefore, because his beauty did allure yee,
Your Doome is this; in teares still to be drowned,
When his faire forehead with disdain is frowned.

Once having read the poem, it becomes clear that the author has employed a playful style of expression, full of metaphors, hidden messages and varied devices which will be further analyzed to create this homoerotic sonnet. As it can be seen in line 4, the poet uses the masculine pronoun “his” to refer to the “thief who stole his heart”, which means that it is a man; and the poet is also a man so it is a clue that suggests homoeroticism. The language that the poet uses implies a legal tone that shows the sensation of feeling violated not by his lover, but by society; and this can be seen in the use of words such as “theefe” (“thief”), “stole”, “rob'd” (“robbed”), “felon”, “guilty”, “judge”, “jurie” and “verdict”. Barnfield has probably chosen these as a means to create a contrast between what is right and what is wrong; that is in this case, what society approves and expects (a traditional relationship between a man and a woman), and what the protagonists of this poem actually have (a relationship between two men). So, all these words mentioned above constitute a whole allegory, which is a massive metaphor extendedly repeated through the poem to express that the speaker feels judged by the public, but he himself does not feel guilty about anything that he is doing in his personal life. The protagonist, despite using the terms “thief”, “robbed” and “stole” says later on in line 7 that there has been a “free consent”, reinforcing the fact that he does not feel the way people expect him to, because he is acting freely and following his desires. We, as readers, may infer that the man is talking about a sexual encounter since he uses a subtle metaphor in line 6: “piercing no skin (the bodies fensive wall)”. Here, “piercing” is probably referring to having sex. In addition, we see in line 10 the following fragment: “They finde mine eies the beutie t' have let in”. And, the expression “let in” can indeed refer to a sexual encounter

¹ The source of this poem is www.AllPoetry.com

between the two men in this poem. Following the tone and implications which these previously analyzed parts of the poem have, it may be added that in line 14, the sentence “When his faire forehead with disdain is frowned.”, leads to the same belief, as it illustrates the facial expression that his lover has made while having sex with him. We also notice the presence of anaphora in the repetition of the conjunction “and” at the beginning of several lines (3, 7 and 11); and it also creates a polysyndeton which the author combines with asyndeton (frequent use of commas) so as to produce the impression of an accelerated movement of his thoughts in the poem. Another two types of formal repetitions seen in this poem are epanalepsis of the possessive pronoun “his” (lines 5, 12 and 14) and homeoteleuton: “Sporting at fancie, setting light by love“. (line 1)

-Sonnet 4 (2²)

Two stars there are in one faire firmament,	1
(Of some intitl'd Ganymedes sweet face),	
Which other stars in brightness doe disgrace,	
As much as Po in clearenes passeth Trent.	
Nor are they common natur'd stars: for why,	5
These stars when other shine vaile their pure light,	
And when all other vanish out of sight,	
They add a glory to the worlds great eie.	
By these two stars my life is onely led,	
In them I place my joy, in them my pleasure,	10
Love's piercing Darts, and Nature's precious treasure	
With their sweet foode my fainting soul is fed:	
Then when my sunne is absent from my sight	
How can it chuse (with me) but be dark night?	

Richard Barfield begins this sonnet by providing a powerful metaphor involving Ganymedes as a means to implicitly suggest the presence of homoeroticism. As it is known, in Greek mythology, Ganymedes represents beauty and youth, and it is believed that Zeus fell in love with him and took him to Olympus so that he could be his lover. Having explained this, it is important to add that this myth has been used throughout history to symbolize homoerotic relationships. In this way, in the first stanza, Barnfield mentions “Ganymede’s sweet face” (line 2) to portray the physical attractiveness of the boy he feels attracted to. Here, the author establishes a relation between two stars and Ganymede’s face, which probably means that this boy brings light, meaning and hope to the author's life. From the beginning of the poem, the author has been able to create a whole allegory, that is, an extended metaphor that continues throughout the whole piece. Barnfield brings together words such as “stars”, “brightness”, “cleareness”, “shine”, “pure light” and “sunne” (sun),

² The source of this poem is www.wikisource.org

which generate an optically light, soft, calm and beautiful atmosphere in the reader's mind, and it englobes the overall message of the poem. Those “stars” that we see as a recurrent theme in the fragment may make reference to the eyes of this handsome boy who is the protagonist of the poem, since the author explains that the two stars are so bright and intense that they outshine all others in importance and charisma: “These stars when other shine vaile their pure light, And when all other vanish out of sight, They add a glory to the worlds great eie.” (lines 6-9). The author expresses that these two stars guide him through life and keep him vigorous, once again reinforcing the idea of their love bond being meaningful, strong and solid. Besides, Barnfield adds: “Then when my sunne is absent from my sight How can it chuse (with me) but be dark night?” (lines 13-14); suggesting that when they are not together, this light and happiness disappears whereas a gloomy atmosphere emerges, describing in this way his sense of hopelessness and sorrow. The author makes use of some personifications in this poem, as he is attributing human qualities to inanimate objects: in the first line (“Two stars there are in one faire firmament”); and a personification of the soul in line 12 (“With their sweet foode my fainting soul is fed”). Regarding formal repetitions and poetic licenses, there is epanalepsis: “stars” (lines 1,3, 5,6 and 9), “sweet” (lines 2 and 12), “two” (lines 1 and 9). We may also notice an antithesis in the contrast between sun and dark night (lines 13-14), since these are opposite terms. A certain alliteration may also be noticed, for instance, in the repetition of the “f” and “s” sounds, such as in line 12: “With their sweet foode my fainting soul is fed“, which contributes to the musicality of the poem.

-Sonnet 8 (3³)

Sometimes I wish that I his pillow were,	1
So might I steale a kisse, and yet not seene,	
So might I gaze upon his'sleeping eine,	
Although I did it with a panting feare:	
But when I well consider how vain my wish is,	5
Ah foolish Bees (thinke I) that doe not sucke	
His lips for hony; but poore flowers doe plucke	
Which haue no sweet in them: when his sole kisses,	
Are able to reuiue a dying soule.	
Kisse him, but sting him not, for if you doe,	10
His angry voice your flying will pursue:	
But when they heare his tongue, what can controule	
Their back-returne? for then they plaine may see	
How hony-combs from his lips dropping bee.	

³ The source of this poem is www.poetryexplorer.net

After reading this sonnet, the first detail which is important to take into consideration is that the author, Richard Barnfield, used the word “wish” in lines 1 and 5. This indicates that the whole poem may show a situation that is not real, as it has not happened, but only constitutes a desire which is present in the protagonist's mind. We can see in this poem a constant use of the masculine pronouns “his” and “him”, which suggests that the speaker who is a man is referring to his lover who is also a man. Thus, the homoerotic tone is clearly present in this piece from beginning to end.

The speaker begins the poem by providing a metaphor when he says in the 1st line that he wishes to be “his pillow” so that he can “steal a kiss” without being seen. Having in mind that the author of the poem, Richard Barnfield, lived during the 17th century, he employs these words for the reason that two men having sexual encounters was not accepted in their times and society. Therefore, same-sex couples had to hide from people and could not demonstrate closeness in public. As part of the “pillow” metaphor, the protagonist adds then in the 3rd line: “So might I gaze upon his'sleeping eine” as part of his wish, which means that he wants to intimate with his male partner, again clandestinely as it is the only manner in which their love would not be affected and criticized by society. Next we see a different kind of metaphor in lines 6 and 7: “Ah foolish Bees (thinke I) that doe not sucke, His lips for hony; but poore flowers doe plucke”. Here, the author uses words belonging to the natural world (insects) such as “honey” and “bees” as having a sexual connotation in order to picture in a subtle and allegorical way the act of intimacy that has happened between them. This metaphor is once again used by the author in the last line: “How hony-combs from his lips dropping bee.”. As we can see, the protagonist uses the same words as before: “honey” and “bees” to express the consummation of their love; and as he establishes a connection between his lovers lips and the “honey”, we can infer that their intimate relations have just ended and, therefore, that “honey” symbolizes that last act of passion. Here, the word “bee” constitutes an archaism, as it refers to the verb “to be”.

This poem contains relevant poetic devices and formal repetitions apart from the already explained metaphors that should be commented on. For instance, anaphoras are frequent, such as the repetition of “So might I” (2nd and 3rd lines) and “But when” (lines 5 and 12) at the beginning of those lines. In addition, these repetitions also create a parallelism of the syntactic structures in each line. Moreover, epanalepsis is frequent too when repeating words such as “wish” (line 1 and 5) and the possessive determiner “his” (lines 1, 3, 7, 8 11 and 12). It can also be observed that there is a prolonged use of the first person singular pronoun “I” throughout the whole poem, which is evidencing the protagonist’s strong obsession for the man he is interested in. Taking this into consideration, and the fact that the poet employs both the word “wish” as a noun and verb, as well as he does with “might”, this poem represents the protagonist’s frustration for not being able to fulfill his expectations, since he genuinely wants that relationship to be real, but it is not. Line 5 reinforces this idea: “I well consider how vain my wish is”, seeing that he knows that what he desires is not possible and it is not going to happen.

decided to create a cloud in the shape of his wife and made her appear in front of Ixion, and he fell into the trap. Having explained this, it becomes clear the reason for which Barnfield says “Thus with Ixion, kisse I clouds in vaine” in line 13.

Having commented on the metaphors, there are other poetic licenses and formal repetitions that are significant in this poem. The most obvious ones are anaphora and also parallelism of “This with Ixion” in lines 13-14, since the same syntactic structure of the sentences is repeated. Epanalepsis is also evident: “I” (lines 1, 2, 3, 4, 9, 12, 13, 14); “my love” (lines 1, 4, 11), “him” (5, 6, 9, 12); “his” (6, 11). Here, it is worth explaining that this overuse of the first person singular pronoun “I” that the author makes through the whole poem is a reflection of the protagonist’s frustration, since as mentioned above, he is not able to make his love desires a reality. Alliteration is also powerful, as it contributes to create a more melodic and rhythmic flow of the sonnet’s content : of “s” and “f”: “As love is full of foolish fantasies” (line 10).

-Sonnet 17 (5⁵)

Cherry-lipt Adonis in his snowie shape,	1
Might not compare with his pure ivorie white,	
On whose faire front a poet’s pen may write,	
Whose roseate red excels the crimson grape,	
His love-enticing delicate soft limbs,	5
Are rarely fram’d t’intrap poore gazine eies:	
His cheeks, the lillie and carnation dies,	
With lovely tincture which Apollo’s dims.	
His lips ripe strawberries in nectar wet,	
His mouth a Hive, his tongue a hony-combe,	10
Where Muses (like bees) make their mansion.	
His teeth pure pearle in blushing correll set.	
Oh how can such a body sinne-procuring,	
Be slow to love, and quicke to hate, enduring?	

This sonnet is highly detailed in its physical illustration of the male body, and there are several parts within it which, taken into a whole perspective constitute a blazon. The author describes the external appearance of his beloved: his eyes, lips, cheeks, mouth, teeth, etc... in a very pleasing way, with delight and desire. Consequently, this sonnet represents an adoration of the male beauty; but it is important to say that the content is as well highly sexual in certain fragments so the author mixes sweetness and finesse with sensuality. The author uses elaborated metaphors to illustrate the appearance of his lover, being one of the

⁵ The source of this poem is Poetry Foundation.

most expressive ones, the Greek mythical figure of Adonis. As it is known, he is the human representation of youth, beauty, desire and love. Furthermore, the fact that he compares his beloved one to Adonis shows the admiration that he feels for him and his amazing qualities, especially the physical features. Another metaphor is produced when juxtaposing this man to Apollo, another representative of Greek mythology, since he was the God of poetry, light or sun, truth, music, etc. This reference equates this man's beauty to that of a divine heavenly figure, even affirming that he outshines Apollo. This image could also be interpreted as a hyperbole, as it is an exaggeration of reality.

As it can be noticed, this sonnet uses elements of nature as a means to exemplify the aspect of a man. For instance, the author uses words such as "snowie shape" (line 1), "crimson grape" (line 6), "ripe strawberries" (line 9), "hony-combe" (line 10), or "bees" (line 11); which insinuates that the protagonist has a natural, perfect, effortless charm and beauty. As it can be observed, Barnfield describes this man by, at the same time, playing with two colors in this poem: red ("crimson", "cherry", "roseate red", "strawberries"), and white ("snowie", "pure ivory white", "pearle"). While Barnfield is telling us that the boy has red lips like a cherry, white teeth like pearls, a pale tone of his face, etc... There are also instances in which a sexual undertone is hidden. For example, "His lips ripe strawberries in nectar wet" (line 9) and "His mouth a Hive, his tongue a hony-combe, Where Muses (like bees) make their mansion." (lines 10-11) show a possible presence of a sexual encounter that has already happened, and "honey" expresses the protagonist's desire towards his beloved one. Here, the use of words belonging to the natural world (insects), such as "hony-combe" and "bees" constitute a metaphor. In the last line, we can see that the author creates an antithesis by contrasting two opposite words as it is the case of "love" and "hate". If we have to comment on poetic licenses and formal repetitions, we see anaphora of the possessive determiner "his" in lines 5,7 and 10.

3.2 KATHERINE PHILIPS'S POEMS

-Friendship's Mystery, To my Dearest Lucasia (6⁶)

Come, my Lucasia, since we see	1
That Miracles Mens faith do move,	
By wonder and by prodigy	
To the dull angry world let's prove	
There's a Religion in our Love.	5
For though we were design'd t' agree,	
That Fate no liberty destroyes,	

⁶ The source of this poem is www.PoemHunter.com The World's Poetry Archive

But our Election is as free
 As Angels, who with greedy choice
 Are yet determin'd to their joyes. 10
 Our hearts are doubled by the loss,
 Here Mixture is Addition grown ;
 We both diffuse, and both ingross :
 And we whose minds are so much one,
 Never, yet ever are alone. 15
 We court our own Captivity
 Than Thrones more great and innocent :
 'Twere banishment to be set free,
 Since we wear fetters whose intent
 Not Bondage is, but Ornament. 20
 Divided joyes are tedious found,
 And griefs united easier grow :
 We are our selves but by rebound,
 And all our Titles shuffled so,
 Both Princes, and both Subjects too. 25
 Our Hearts are mutual Victims laid,
 While they (such power in Friendship lies)
 Are Altars, Priests, and Offerings made :
 And each Heart which thus kindly dies,
 Grows deathless by the Sacrifice.

We, as readers, after reading the poem may perceive an extreme closeness between the speaker of the poem, that is, Katherine Philips and the woman to which the poem is addressed, Lucasia. This intensity that can be seen in their relationship has been presented from the beginning of the poem by using possessive pronouns such as “my” referring to Lucasia, and “we” and “our” as a means to show that they are together and perceive themselves as a whole. This idea is reinforced in lines 14-15: “And we whose minds are so much one, Never, yet ever are alone.” In addition, in lines 4 and 5, the protagonist makes clear that they are having a relationship as she says: “To the dull angry world let's prove There's a Religion in our Love.” By using this metaphor and mixing religion with love, the author probably wants to transmit that although homosexual relationships were repudiated by society and especially by the Church, their love for each other is something beautiful and they will not let people ruin it. They are together against the world, projecting the qualities of courage, determination, strength and empowerment. Their love is described with a metaphor: “Since we wear fetters whose intent Not Bondage is, but Ornament.” (lines 19-20). Here, the author wants to express that their relationship is special, and enjoyable, instead of being an oppressive romance.

In this poem, Katherine Philips plays with the language in a very engaging way; and she chooses to experiment also with the use of antithesis: “Divided joyes are tedious found, “And griefs united easier grow” (lines 21-22). She creates an immediate contrast between “divided” and “united”; and again between “joys” and “griefs” as a means to shock the reader and create a powerful message. Philips uses this technique as well in line 25: “Both Princes, and both Subjects too.” by the opposition that exists between “princes” and “subjects”. The protagonist, in this way, shows that their amorous entanglement is worth all the difficulties that they have had to overcome in order to stay together.

Now, having said that, this idea of them putting effort in their love which is going through complications continues in the last part of the poem, but it is seen from a slightly different perspective. The author creates a religious metaphor in which she mixes words and expressions such as “altars”, “priests”, “offerings” and “sacrifice” in connection to the simile that is established when she says: “Our Hearts are mutual Victims laid” (line 26). This religious language helps Philips to raise their feelings and situation to a higher spiritual and holy level. Katherine Philips produces a repetition and a sense of continuation of her thoughts by implementing anaphora of the conjunction “and” (lines 14, 22, 24 and 19) and the pronoun “we” (lines 13, 16 and 23) to reinforce the idea of their connection which is so powerful that they view themselves as being a single soul and person.

-To My Excellent Lucasia, On Our Friendship (7⁷)

I did not live until this time	1
Crown'd my felicity,	
When I could say without a crime,	
I am not thine, but thee.	
This carcass breath'd, and walkt, and slept,	5
So that the world believe'd	
There was a soul the motions kept;	
But they were all deceiv'd.	
For as a watch by art is wound	
To motion, such was mine:	10
But never had Orinda found	
A soul till she found thine;	
Which now inspires, cures and supplies,	
And guides my darkened breast:	
For thou art all that I can prize,	15
My joy, my life, my rest.	
No bridegroom's nor crown-conqueror's mirth	
To mine compar'd can be:	

⁷ The source of this poem is www.PoemHunter.com The World's Poetry Archive

-6th April 1651 L'Amitie: To Mrs. M. Awbrey (8⁸)

Soule of my soule! my Joy, my crown, my friend! 1
A name which all the rest doth comprehend;
How happy are we now, whose souls are grown,
By an incomparable mixture, One:
Whose well acquainted minds are not as neare 5
As Love, or vows, or secrets can endear.
I have no thought but what's to thee reveal'd,
Nor thou desire that is from me conceal'd.
Thy heart locks up my secrets richly set,
And my breast is thy private cabinet. 10
Thou shedst no teare but what but what my moisture lent,
And if I sigh, it is thy breath is spent.
United thus, what horreur can appeare
Worthy our sorrow, anger, or our feare?
Let the dull world alone to talk and fight 15
And with their vast ambitions nature fright;
Let them despise so innocent a flame,
While Envy, pride, and faction play their game:
But we by Love sublim'd so high shall rise,
To pittie Kings, and Conquerours despise, 20
Since we that sacred union have engrost,
Which they and all the sullen world have lost.

The deep closeness between the two women within this piece is notorious from the first line, as the use of the possessive determiner “my” suggests: “Soule of my soule! my Joy, my crown, my friend!”. Besides, the author employs words such as “joy”, “soul” and “crown”, which are not a hint of friendship, but these imply a stronger relationship between two people. Here, the author makes use of a metonymy, since “my crown” in fact means “my queen”. Katherine affirms an existing union between her female “friend” and herself when she says that their souls are mixed together: “By an incomparable mixture, One” (line 4). The author also adds that they are connected by love, secrets and they have made some vows, which have created a strong bond (line 6). This information reinforces the idea of some hidden and special terms of the apparently friendly relationship that these two women show to the public eye. But, as we can infer after reading this, the whole concept changes when they share intimacy, and only the two of them know the true feelings and details that define their romance. In the following lines, the author lets the readers know that each one of them, in addition, performs the role of a confidant to the other, a friend and support: “Thy heart locks up my secrets richly set, And my breast is thy private cabinet.” By using this simile in which the speaker establishes a connection between her breast and a cabinet which is

⁸ The source of this poem is www.PoemHunter.com The World's Poetry Archive

“private”, it becomes clear that they spend much time side by side and they share their problems, thoughts and issues; and they apparently solve them in conjunction. They create a powerful duo and face the world as well as its difficulties; and are not afraid of anything as long as they are together: “United thus, what horrour can appeare Worthy our sorrow, anger, or our feare?” (lines 13-14). The world is presented as nasty and hypocritical for judging people such as the two of them while ignoring other major facts that are happening in society: “Let them despise so innocent a flame, While Envy, pride, and faction play their game” (lines 17-18). Here, the author provides a metaphor to depict their love, since she is comparing it with an “innocent flame”, which may mean that it is bright, beautiful and intense. Thereafter, their romance is referred to as “sacred union” in line 21, highlighting the purity and strength of their love. Within this poem, and apart from the metaphors that we have mentioned above, there are other poetic devices and formal repetitions. Some of the most relevant are epanalepsis: “my” (lines 1, 9, 10, 11) and “thy” (lines 9, 10, 12); and we also see anaphora of “and” (lines 10,12 and 16). Places are also frequent: “my” (line 1), “or” (line 6), “our” (line 14). Besides, polysyndeton can be spotted when an overuse of commas and punctuation marks, as it is the case of this poem.

-To Mrs. M.A. at Parting (9⁹)

I Have examin'd and do find,	1
Of all that favour me	
There's none I grieve to leave behind	
But only only thee.	
To part with thee I needs must die,	5
Could parting sep'rate thee and I.	
But neither Chance nor Complement	
Did element our Love ;	
'Twas sacred Sympathy was lent	
Us from the Quire above.	10
That Friendship Fortune did create,	
Still fears a wound from Time or Fate.	
Our chang'd and mingled Souls are grown	
To such acquaintance now,	
That if each would resume their own,	15
Alas ! we know not how.	
We have each other so engrost,	
That each is in the Union lost.	
And thus we can no Absence know,	
Nor shall we be confin'd ;	20

⁹ The source of this poem is www.luminarium.org

Our active Souls will daily go
 To learn each others mind.
 Nay, should we never meet to Sense,
 Our Souls would hold Intelligence.
 Inspired with a Flame Divine 25
 I scorn to court a stay ;
 For from that noble Soul of thine
 I ne're can be away.
 But I shall weep when thou dost grieve ;
 Nor can I die whil'st thou dost live. 30
 By my own temper I shall guess
 At thy felicity,
 And only like my happiness
 Because it pleaseth thee.
 Our hearts at any time will tell 35
 If thou, or I, be sick, or well.
 All Honour sure I must pretend,
 All that is Good or Great ;
 She that would be Rosania's Friend,
 Must be at least compleat. 40
 If I have any bravery,
 'Tis cause I have so much of thee.
 Thy Leiger Soul in me shall lie,
 And all thy thoughts reveal ;
 Then back again with mine shall flie, 45
 And thence to me shall steal.
 Thus still to one another tend ;
 Such is the sacred name of Friend.
 Thus our twin-Souls in one shall grow,
 And teach the World new Love, 50
 Redeem the Age and Sex, and shew
 A Flame Fate dares not move :
 And courting Death to be our friend,
 Our Lives together too shall end.
 A Dew shall dwell upon our Tomb 55
 Of such a quality,
 That fighting Armies, thither come,
 Shall reconciled be.
 We'll ask no Epitaph, but say
 ORINDA and ROSANIA. 60

From beginning to end, this long poem shows a very deep relationship and strong bond between two women, who are presented to the reader as inseparable, always together no matter the obstacles they may face in their journey. They are outstandingly close one to

another that even death would not break the existing union that they have created, as it is mentioned several times through the piece: “To part with thee I needs must die, Could parting separate thee and I.” (lines 5-6) The speaker constantly affirms that their two souls are merged, as if they were one person, and they cannot perceive life without being with each other. The relationship that is portrayed to the readers is not a simple usual friendship, but there is a much deeper link; as it can be perceived, it is an amorous correspondence: “But neither Chance nor Complement Did element our Love” (lines 7-8). In line 10, the author refers to it as “sacred sympathy”, which creates the image of a pure, innocent and even divine bond; upgrading in this way the connection between the two females to a higher level. The same idea is reflected when using the metaphorical expression “flame divine” in line 25 reinforcing the concept of an endless affection and passion. The two protagonists are not afraid to face the public judgements together because their love gives them power and courage, and they feel sincerely pure and joyful about being a couple. The only way in which their bond could be destroyed is the moment of their death, but the author is unsure about this as they would even be buried next to each other to maintain the closeness: “Our Lives together too shall end. A Dew shall dwell upon our Tomb” (lines 54-55) Here, Philips makes use of a metonymy by creating the image of death and end when using the word “tomb”.

When exploring the formal repetitions that can be seen in this poem, we notice anaphoras: “and” (lines 19, 23, 44, 46, 50 and 53), the possessive determiner “our” (lines 13, 21, 24, 35 and 54). There are several examples of epanalepsis: “I” (lines 3, 5, 6, 29, 30, 31, 37, 41), “shall” (lines 20, 29, 31, 43, 45, 46, 49, 54, 55), “we” (lines 19, 20, 23), “souls” (lines 13, 21, 24, 27, 43 and 49). Regarding poetic devices, apart from the already explained metaphors, we see an antithesis in line 36: “If thou, or I, be sick, or well.” As it can be seen, there is a clear contrast between “sick” and “well”. There is another one in the use of opposite words such as “fighting” and “reconciled” in lines 57-58: “That fighting Armies, thither come, Shall reconciled be.”

4. COMPARATIVE ANALYSIS

After providing the analysis of the poems written by both authors in which I have analyzed the amorous topic, symbolism, poetic devices and licenses, and formal repetitions... In this section, the main differences between Richard Barnfield’s writing style and Kathrine Philips’s will be presented and explained.

The first distinction that should be highlighted is that Richard Barnfield writes sonnets, that is, poems composed of 14 lines; whereas Philips’s poems are longer (23 lines, 30 lines, etc) so she does not have an established poem type regarding number of lines. To start with, there is a major difference between the way in which the two authors express themselves about the homoerotic relationships that their poems portray. Katherine Philips hides the real

homoerotic relationship between another woman and herself by presenting it to the readers as a simple “friendship”. Katherine uses the word “friend” in her production, but she also makes clear that it is an uncommonly strong, powerful and close bond between two women that, in fact, cannot constitute a friendship. She employs expressive constructions such as “my soule! my Joy, my crown, my friend!” (“6th April 1651 L’Amitie: To Mrs. M. Awbrey”, line 1); or “my Joy, my life, my rest” (“To My Excellent Lucasia, On Our Friendship?”, line 16), etc... to refer to her beloved one; which shows the intensity of her feelings and emotions toward this person. In all the poems written by Philips that have been analyzed in this Final Project, the author uses the word “friend” to refer to her beloved woman; that is, she “hides” the real essence of her amorous relationships with these women by sharing with the readers that they are simply her friends. She even does this in the titles of the poems: “To My Excellent Lucasia, On Our Friendship?” and “Friendship's Mystery, To my Dearest Lucasia?”. In the case of Barnfield’s sonnets, he never attempted to hide that his poems portray a romantic homoerotic bond, and he never employs the words “friend” or “friendship”; he admits to admire his beloved men: “Long have I long’d to see my love again” (Sonnet 16, line 1).

Another difference found between the two poets is that Barnfield is very descriptive in his sonnets regarding the physical appearance of the man whom he is in love with. Some of Barnfield’s sonnets constitute a blazon, since he is providing the complete description of his lover’s face. For instance, sonnet 17 should be highlighted from beginning to end, since the author creates a visual image for the readers to conceptualize the exact aspect of the protagonist: “His cheeks, the lillie and carnation dies” (line 7); “His lips ripe strawberries in nectar wet, His mouth a Hive, his tongue a hony-combe” (lines 9-10), etc. I use this sonnet as an example, however Barnfield offers the same amount of details, images and descriptiveness in each poem; whereas Philips never explains the exterior physical characteristics of her female lovers, and consequently, readers cannot imagine the physiognomy of the women she writes about. In contrast, she focuses on her feelings and emotions: she is emotional and spiritual; not physically and bodily oriented in her writings as it is the case of Barnfield. This leads to the explanation of another difference, which is connected to the previous one: the central point of the poem. While Barnfield describes a romance characterized by desire, physical attraction and beauty, and he is very sexual in his verses; Philips presents a strong bond between two women defined by union, spirituality and eternity, they are matching souls. An example of this: “Weening to kiss his lips, as my love’s fees” (Richard Barnfield’s Sonnet 16, line 11) in contrast to Katherine Philips’s “To My Excellent Lucasia, On Our Friendship”: “But never had Orinda found A soul till she found thine (lines 11-12), or “To Mrs. M.A. at Parting” (lines 49-50): “Thus our twin-Souls in one shall grow, And teach the World new Love”.

The relationships that Philips depicts are much deeper in terms of intensity of feelings and genuine love, while the ones that Barnfield exhibits are more superficial since they are driven by sexual desires and external attraction towards another person instead of deep affection. Besides, in each poem, Philips affirms that the bond between her beloved lady and herself is so powerful that even death could not separate them; she says that the two of them

are an indivisible whole and defines their relationship by using religious terms and vocabulary, elevating it to a heavenly unrealistic angelical level. For her, they are at the same spiritual position as the divine figures as far as purity of feelings is implied. We see this in fragments such as: "Our Souls would hold Intelligence. Inspired with a Flame Divine I scorn to court a stay; For from that noble Soul of thine I ne're can be away. But I shall weep when thou dost grieve; Nor can I die whil'st thou dost live." ("To Mrs. M.A at Parting", lines 24-30) as well as for instance these lines: "Thy Leiger Soul in me shall lie, And all thy thoughts reveal; Then back again with mine shall flie, And thence to me shall steal." ("To Mrs. M.A at Parting", lines 43-46).

Another detail to highlight is that, in Barnfield's production, it can be noticed that he exposes his desires and wishes regarding a man, but he never announces that the content of his poems corresponds with reality. Therefore, we cannot know for sure if his sonnets reflect authentic circumstances that have happened or if, on the contrary, he is imagining everything and wishing for it to occur. This is reflected in his "Sonnet 8", for example: "Sometimes I wish that I his pillow were, So might I steale a kisse, and yet not seene" (lines 1-2), or also in his "Sonnet 16": "Still have I wisht, but never could obtain it; Rather than all the world (if I might gaine it)" (lines 2-3). In opposition to this, Katherine's verses seem to coincide with the real word, taking into consideration that she does not employ verbs such as "to wish", "to desire", "to imagine", etc as it is the case in Barnfield's poetry, but she narrates apparently real love stories.

Barnfield produces, in addition, a very colorful poetry and full of images; whereas Philips's rhymes are characterized by an absence of colors and physical images, she only sometimes incorporates the presence of flames and brightness, but her poetry is monochromatic. To cite an instance, Barnfield creates a visual contrast between two colors, red and white, in one of his sonnets, "Sonnet 17". He includes the red color in "cherry-lips" (first line), "roseate red" (line 4), "crimson grape" (line 4), "ripe strawberries" (line 9), etc... And, the white is present in "snowy shape" (first line), "pure ivory white" (line 2), and "his teeth pure pearl" (line 12). In Philips's case, there are no colors or images, but only some fragments in which she may say things such as: "Then let our flames still light and shine" ("To My Excellent Lucasia, on Our Friendship", line 21).

It is also worth mentioning that Barnfield in some of his poems makes an overuse of the first person singular pronoun "I" as a means to show the frustration that he feels for not being able to accomplish his wishes and desires of being with the man of his verses: "Would I desire my love's sweet precious gain. Yet in my soul I see him every day" ("Sonnet 16", lines 4-5). Concerning Philip's production, we see a different point of view, since she believes in the concept of two souls joined in one and "I am yours and you are mine": "When I could say without a crime, I am not thine, but thee" ("To My Excellent Lucasia, on Our Friendship", lines 3-4). The same idea can be found in lines 11-12 from the same poem: "But never had Orinda found A soul till she found thine;".

It can be affirmed that Katherine Philips writes in an elevated style without mythological references, while on the contrary, Richard Barnfield writes using a middle style but incorporating references to Greek mythology. By way of explanation, in his "Sonnet 4", Barnfield makes reference to the Greek mythology by mentioning "Ganymedes's sweet face" (line 2); and in his "Sonnet 16", he makes a reference to Ixion in the last 2 lines. Finally, in "Sonnet 17", he talks about Adonis's beauty in the first line and Apollo (God of poetry, light and truth) in line 8. Differently, Philips does not make allusions to the classical myths or tradition, yet she uses religious, political and warlike vocabulary instead, much more difficult to understand on account of its elevated tone. To mention some examples, in her poem "To My Excellent Lucasia, On Our Friendship", in lines 17-18, she says: "No bridegroom's nor crown-conqueror's mirth To mine compared can be:" (warlike and political language). A similar message is given in her poem "6th April 1651 L'Amitie: To Mrs. M. Awbrey": "While Envy, pride, and faction play their game: But we by Love sublimed so high shall rise, To pittie Kings, and Conquerours despise" (lines 18-20). An example of a religious vocabulary can be found in this same poem as well: "Whose well acquainted minds are not as near as Love, or vows, or secrets can endear" (lines 5-6). Here, "vows" can be understood as a reference to religion. In the case of Barnfield, apart from the previously mentioned references to Greek mythology, we see that he employs words and expressions belonging to the natural world: he makes allusions to insects (bees), honey and also fruit, and he does this with a clear sexual connotation. In "Sonnet 17", we find these lines: "His lips ripe strawberries in nectar wet, His mouth a Hive, his tongue a hony-combe, Where Muses (like bees) make their mansion" (lines 9-11). It can also be affirmed that while Barnfield's poetry is physical, Philips's is metaphysical.

5. CONCLUSIONS

After completing an extensive analysis of the poems written by each author and having as well provided a comparative analysis, I will give the most important conclusions that have been obtained to finalize this final project.

Katherine Philips uses the word "friends" to refer to her beloved woman; while Barnfield does not hide the actual romantic essence of his feelings and relationships. She uses enumerations as a way to show her sentiments in the moments of strong sentimental intensity since she describes a real love relation from a metaphysical point of view, showing some gender ambiguities associated with friendship as a main point of reference. Whereas Katherine Philips gives more importance to the soul than to the body, Richard Barnfield focuses on the physical appearance and sexual desire. That is, Philips's poetry can be defined as metaphysical while Barnfield's production is physical. In Philips's poems, the physical appearance of her "friends" cannot be seen or imagined by the readers, and it is not possible to listen to their voices in those "dialogues". When she addresses the reader, she uses the first person plural pronoun "we" which can be considered a clear example of perfect unity or fusion of souls. In her poetry, socio-political and religious spheres are mixed, and they appear associated with intense feelings of sublimated friendship. Philips's intention is to connect the

idea of love-friendship to everything that happens in her world; this is her technique to express that friendship is above everything earthly. Her style is therefore less direct from a sexual point of view and shows sublimated sensations and feelings of much greater complexity than those used by Richard Barnfield. Consequently, her syntax is also more complex than that which can be observed in Barnfield's sonnets. In Katherine Philips's case, she establishes a pseudo-dialogue in the poem that is the object of her love, it is a shared feeling with the plural "we" that synthesizes the entire text.

In Richard Barnfield's sonnets, the use of the first person singular pronoun "I" predominates and it is a technique used to project from the obsession and desire of the poet's mind. Barnfield's images are more homoerotic and the rhetoric which he uses is the result of his obsessive desire to possess the loved one, although he never expresses having achieved it in reality. Both authors show, individually, the recurring use of the same writing strategies and techniques in each one of their poems as a mark of their own style: Barnfield plays with Greek mythology and metaphors based on the natural world (insects, fruit); and Philips uses no references to mythology but she implements a religious, political and warlike vocabulary in her poems.

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