

sider the work of many of these writers, some of whom were or are major figures in Greek literature, to exemplify a specific literary genre designated "homosexual" or "gay" literature (though the more explicit work of certain contemporary writers may modify this situation). Whether eros is depicted in its homosexual or its heterosexual manifestation is secondary in importance to the literary power with which it is depicted.

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GREEK ANTHOLOGY

The Greek Anthology is another name for the Palatine Anthology preserved in a unique manuscript belonging to the Palatine Library in Heidelberg. It was assembled in the tenth century by the Byzantine scholar Constantine Cephalas on the basis of three older collections: (1) the Garland of Meleager, edited at the beginning of the first century B.C.; (2) the Garland of Philippos, which probably dates from the reign of Augustus; and (3) the Cycle of Agathias, collected in the reign of Justinian (527-535) and including only contemporary works. But in addition Cephalas incorporated in his anthology the *Musa Puerilis* or "Boy-love Muse" of Strato of Sardis, who probably flourished under Hadrian (second quarter of the second century). It is probable that the segregation of the poems on boy-love from the rest of the anthology (with the mistaken inclusion of some heterosexual pieces) reflects the Byzantine attitude, quite different from that of the pagan Meleager who indifferently set the two themes side by side.

These poems, assembled in the twelfth book of the Anthology (with others scattered elsewhere in the collection), are monuments of the passion of an adult male for an adolescent boy (never another adult, as some modern scholars have suggested; XII, 4 is the most explicit testimony on this matter) that was an integral part of Greek civilization. The verses frankly reveal the mores and values of Greek pederasty, exalting the beauty and charm of the beloved youth, sounding the intensity of the lover's attachment, and no less skillfully describing the physical practices to which these liaisons led, so that it is not surprising that the complete set of these poems was not published until 1764. They are realistic in that they deal with the rejection and frustration of the lover, the brief and ephemeral quality of the boy's prime (*anthos*), and the loss of his attractiveness once the coarseness and hairiness of the adult male make their appearance, even the gloating at the downfall of a youth who once could tease and reject his lovers with cruel impishness. The whole set of themes belongs specifically to the world of the boy-lover and his paramour, not that of the androphile homosexual of modern times, even if certain poems also profess an exclusively homosexual orientation that is indifferent to women's beauty. Some of the verses are little masterpieces of Greek literature whose euphony can scarcely be rendered into English; and when they were translated, until quite recently, often the sex of the subject or the addressee was falsified to conform to the mores of contemporary society. It has been said that if every other work of Greek literature had perished, the Anthology would make it possible to reconstruct the private life of Hellenic civilization down to the smallest detail, and this truism certainly applies to its image of the *paidērasteia* that informed the culture of Greece not just in its golden age, but even in later centuries, when the Hellenistic world embraced the whole of the East-

ern Mediterranean. The most recent poems in the group are from the second century, showing that in pagan circles the old ethos was undimmed.

The prudery that persisted into modern times compelled scholars to treat this section of the Anthology only in the obscurity of Latin annotations, and just recently has it become possible to discuss the content of these poems in the clarity of the modern languages. Students of classical literature and apologists for pederasty alike have undertaken the task of analyzing and commenting this corpus of poems; in particular one may consult the works of J. Z. Eglinton, *Greek Love* (New York, 1964) and Félix Buffière, *Eros adolescent* (Paris, 1980), as well as the bilingual editions of the Anthology that have appeared in various countries, beginning with the Loeb Classical Library text in English (1918). No account of the homosexuality of the Greeks can be written without taking into account the abundant and express testimony of the Anthology on the facet of their civilization that marked the apogee of love and fidelity between males.

Warren Johansson

GRIERSON, FRANCIS (1848–1927)

American musician and essayist.

Grierson was born Benjamin Henry Jesse Francis Grierson Shepard in England; until 1899 he was called Jesse Shepard. His family moved to frontier Illinois, where Jesse heard Lincoln debate Douglas in 1858, an incident incorporated in his *The Valley of the Shadows* (London, 1909; Boston, 1948). The family next moved to St. Louis, where the boy's beautiful singing voice attracted the attention of John Frémont (explorer, first Republican presidential candidate, and Civil War general). Frémont took thirteen-year-old Jesse as his page, but when the older man lost his command, the boy moved with his family to Niagara Falls and then to Chicago. Jesse early developed

his talent as a pianist and gave musical recitals along the Atlantic coast in 1868. He met Walt Whitman then and the two remained life-long correspondents and friends.

Not yet twenty, he went to Paris, where his singing and piano improvisations made him an international star. On March 25, 1870, he sang the lead part in Léon Gastinelle's mass at Notre Dame Cathedral. Inviting him to dinner, the elder Dumas predicted "With your gifts you will find all doors open before you." In 1874 he returned to the United States and in October conducted seances at Chittenden, Vermont, with Helena Petrovna Blavatsky, the founder of Theosophy. She, however, disapproved of Grierson because he had performed at Salle Koch, a St. Petersburg dancehall frequented, Blavatsky claimed, "by dissipated characters of both sexes." Jesse was not deterred in his career as a medium, which he combined with his music. He made his way to San Francisco and thence to Australia. In 1880 he was in London lecturing and in 1885 he met Waldemar Tonner, a German Jewish tailor in Chicago; the two remained lovers for forty-two years. Offered a city block in San Diego, the couple moved for a time to 20th and K streets, where they built the Villa Montezuma with contributions from spiritualists and theosophists.

With the collapse of their San Diego venture, the couple returned to Europe in 1890. Taking the name Francis Grierson, Jesse wrote a series of books: *Essays and Pen-Pictures* (Paris, 1889), *Pensées et essais* (Paris, 1889), *Modern Mysticism and Other Essays* (London, 1899), *The Celtic Temperament and Other Essays* (London, 1901), *Parisian Portraits* (London, 1910), *La Vie et les hommes* (London, 1911), *Some Thoughts* (London, 1911), and *The Humour of the Underman, and Other Essays* (London, 1911). His works denounced materialism, praised art and explored a cosmic consciousness. Grierson's sketch of Paul Verlaine details