

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

visits to the poet's garret and concluded that two lines of Verlaine were worth more than the whole of *Paradise Lost*.

Fearing the onslaught of war, Grierson returned to New York City in 1913. The New York *Evening Post* sent a reporter to interview him, who later wrote, "I had never seen a man with lips and cheeks rouged and eyes darkened. His hair was arranged in careful disorder over his brow, his hands elaborately manicured and with many rings on his fingers; he wore a softly tinted, flowing cravat." Grierson's writings on the German menace and the "yellow peril" show him at his weakest: *The Invincible Alliance, and Other Essays, Political, Social, and Literary* (London, 1913) and *Illusions and Realities of the War* (New York, 1918).

Grierson's fame in the United States faded with the years; he remained known only among spiritualist circles. His last two books were *Abraham Lincoln, The Practical Mystic* (New York, 1918) and *Psycho-Phone Messages* (Los Angeles, 1921); his lover never found a publisher for a poetry anthology and Grierson's autobiography, which were left in manuscript. Tonner and Grierson moved to Los Angeles in 1920 and soon took up with a Hungarian count, Michael Albert Teleki, and his mother; they all ran a dry-cleaning business together. In 1927, Tonner arranged a concert for Grierson; at the end of the performance, when he did not turn to the audience, Tonner checked and found his lover dead.

Having observed Queen Victoria's funeral, Grierson was no sexual liberationist. While he was flamboyant and enjoyed the airs of the aristocracy, he deeply loved and shared his life with a tailor. He lived his entire life like the grasshopper enjoying whatever prosperity showered upon him. When his funds ran low, he pawned his fur coat or ruby ring. More truly than his contemporary Oscar Wilde, Grierson could have said that he put his genius into his life and only his talent into his books.

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Charley Shively

## GRIFFES, CHARLES TOMLINSON (1884-1920)

American composer. Growing up in a middle-class home in Elmira, New York, the young Griffes early became aware of his musical talent as well as his "difference"—his lack of attraction to girls and dislike of contact sports. His ability as a pianist attracted the attention of an eccentric patron, Mary Selma Broughton, who arranged for him to go to Berlin to study (1903). There his acquaintance with the city's thriving gay subculture must have given him an insight into his own nature far richer than the hints that he been able to piece together in Elmira. He also acquired a "special friend" in an older student, Konrad Wölcke, who helped him to become acclimated in Germany. The two remained devoted to one another for a number of years. On the advice of his teacher, Engelbert Humperdinck, Griffes' professional goal shifted from piano performance to composing. His first compositions reflected the heavy, Germanic taste that he had learned; later, however, under the influence of French and Russian music, he acquired the lighter, more colorful accents that are characteristic of his mature work.

In 1907 Griffes returned to the United States, and the following year he accepted an appointment at the Hackley School for boys in Tarrytown, NY. Frequently complaining of overwork, he was to remain there until his death. During his trips to New York City he became a regular patron of the Lafayette Place Baths and the Produce Exchange Baths. Although he disliked some aspects of these establishments, he found them an indispensable resource for sexual contacts. Griffes' last years were illuminated by a deeply emotional friendship with a married New York policeman, Dan C. Martin, an arrange-