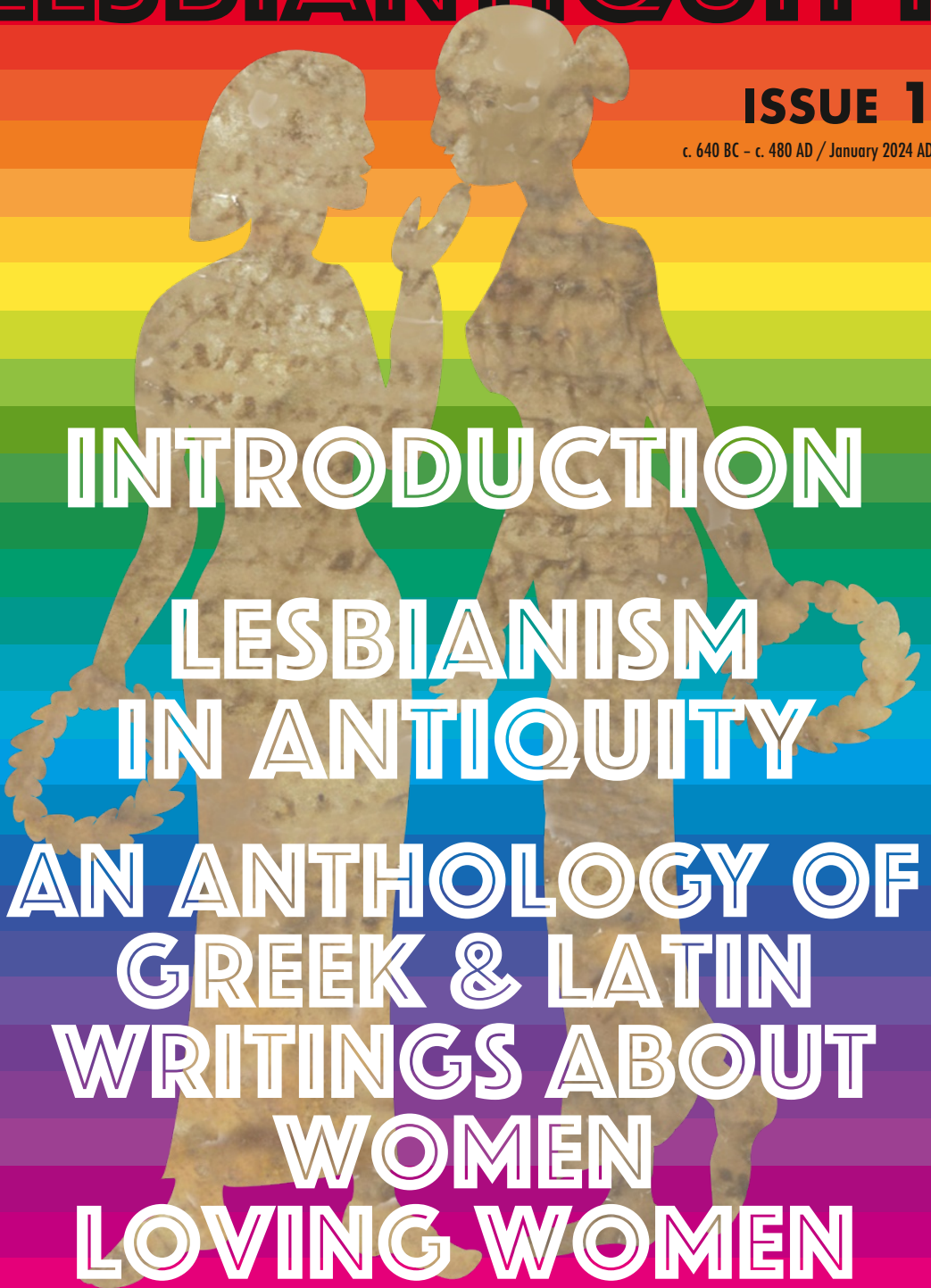


# LESBIANTIQUITY

**ISSUE 1**

c. 640 BC – c. 480 AD / January 2024 AD



**INTRODUCTION**

**LESBIANISM  
IN ANTIQUITY**

**AN ANTHOLOGY OF  
GREEK & LATIN  
WRITINGS ABOUT  
WOMEN  
LOVING WOMEN**

LESBIANTIQUITY © Georgina Barker (Portknockie: Sapphizdat, 2024)  
Preface © Sandra Boehringer & Meryl Altman 2024  
Illustrations © Emily Setzer 2024

## THE CONTRIBUTORS

### **Professor Sandra Boehringer: Preface**

I began my career working on female homosexuality in Antiquity. This has not always been easy, but it has allowed me to meet committed, enthusiastic people and join networks based simultaneously on friendship and on research interests. I love travelling to meet other feminist classicists, as well as queer psychoanalyst friends. I currently teach Greek History at the University of Strasbourg in France, where I have been able to create a seminar on ancient gender and sexuality, at which I try to maintain an atmosphere of queer sociabilities.



### **Professor Meryl Altman: Preface translation**

After retiring from DePauw University, where I taught English and Women's Studies for many years, I have been working as a translator and editor and continuing to write about feminism, poetry, and other topics. My translation of excerpts from Lucian's *Erotes* will appear as LESBIANTIQUITY 26.



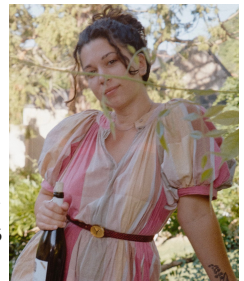
### **Dr Georgina Barker: Introduction**

I am the inventor of the Root & Branch translation method, the author of *SPQR in the USSR: Elena Shvarts's Classical Antiquity*, and the compiler and director of the verbatim play *Princess Dashkova, the Woman Who Shook the World*. I am currently researching Russian receptions of Greek and Roman 'lesbianism'. I live in Scotland with my wife and parrot.



### **Em Setzer: Art**

I am a translator and poet interested in romantic or erotic literature. As a queer scholar, I seek out representations of queer sexuality and sensuality. My translations of an epigram by Asklepiades and a love spell by Sophia will appear as LESBIANTIQUITY 8 & 28, and my art features in every issue. I am now a Master's student in Cornell University's Creative Writing MFA.



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- 28 Sophia** 'Ignite Her Soul, Heart, Liver, & Breath with Love for Me'  
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- 29 Firmicus Maternus** 'Star Sign – Virago'  
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# A MODERN CHORUS OF WOMEN ANTHOLOGY-MAKING AS POLITICAL ACTION

**Sandra Boehringer<sup>1</sup>**

The year 2024 will stand as a significant date in the history of ancient female homosexuality, and in the history of sexuality and women's history more broadly. For the first time, nearly every text and document that touches on sexual and amorous relations between women in the Greco-Roman world has been brought together and translated, in a single work.

As a venture that is collective, political, and based in friendship, LESBIANTIQUITY's pioneering nature deserves to be emphasized. To be sure, anthologies have appeared in the past,<sup>2</sup> but they have usually treated 'homosexual'<sup>3</sup> relations in general, rather than attending *specifically* to relations between women.<sup>4</sup> Also, these anthologies, insofar as they were geared for non-specialist audiences, were not bilingual, and did not include the original texts in the context of their transmission histories and the interpretive challenges they present.

LESBIANTIQUITY is doubly valuable. Made available on-line and

<sup>1</sup> Translated by Meryl Altman, whom I thank warmly.

<sup>2</sup> In particular, I must mention Thomas Hubbard's enormous compendium, *Homosexuality in Greece and Rome: A Sourcebook of Basic Documents*, which appeared in 2003.

<sup>3</sup> For the issue of quotation marks around the term 'homosexuality', and the anachronistic nature of this notion, which must be understood 'long before contemporary identities' as a heuristic idea, see Halperin (1989) and Georgina Barker's short but important note in the introduction to this anthology (below).

<sup>4</sup> I might mention that there is a specific strand tracing relations between women in the anthology I published with Louis-Georges Tin (*Homosexualité. Aimer en Grèce et à Rome*, Les Belles Lettres, 2010), but with nothing like the scope of the bilingual project here.

free of charge to a wide and general audience, in an attractive, appealing format, it introduces and contextualizes the ancient documents, and provides accessible and enjoyable English translations. *At the same time*, it is an academic work that accounts for each document's history and the layers of scholarly discourse that have been produced about it, offering a critical apparatus alongside the Latin or Greek text. Created by scholarly specialists, this publication is aimed at scholars and non-scholars *alike*: in short, it is an inclusive project.

It should also be emphasized that attention to the topic of erotic relations between women in antiquity is a relatively recent development. It was not until the very end of the 1990s that substantive works began to be dedicated *specifically* to this theme, more fully than an article here and there about one particular text or one particular author, and more rigorously than the brief discussions of the topic within general works dedicated to eroticism and sexuality (or even to homosexuality), where the topic was sometimes presented as an 'appendix'. In fact, for a long time it was widely believed that there were not enough sources available to treat the question of female homosexuality in a separate study – even though, as we know, it is asking the question and undertaking the specific research that makes possible the discovery of the relevant documents. Asking the heuristic question of 'female homosexuality' does not solve every problem. But it is a necessary precondition that must be met. Otherwise, one risks simply re-broadcasting false assertions, which were often animated by an unconscious devalorisation of the place of women in history.

This publication thus stands as a powerful act of scholarship, serving to demonstrate, on the one hand, that female homosexuality in the Greco-Roman world deserves to be treated in and for itself; and on the other hand, that this theme can illuminate our knowledge of

Greek and Roman societies, the complexity of gender relations and the subtle modalities of ancient 'sexuality', with all their social, ethical, political, and aesthetic implications, in a broad and much-needed way. A history based on exclusion can no longer meet the scholarly standards of a discipline attuned to notice blind spots and discrimination, whether in the past or the present day.

LESBIANTIQUITY is also a generous venture, offering the scholarly community the means to begin or pursue work on ancient societies by putting these documents and a rich scholarly bibliography at their disposal. But it offers the same agency to readers of all sorts: new creations, texts, films, video, may emerge from making these resources freely available to a large audience. There are so many artists and writers who might be able to engage with these works, and contribute to forging a new LGBTQI+ mythology that would – *finally* – not be based on shortcuts and reductive views about women in ancient societies. The major innovation of this collection is the technique of 'branch' translation, which lets every reader experiment and discover an individual *singular* reading, while still grasping the rich polysemy of the texts, which traditional translation cannot help but erase. The old saying goes, *traduttore traditore* – the translator is a traitor. Here, we can say, *traduttori creativi* – the translators are creators!

In the 1950s, a small group of US women organizing for lesbian rights named themselves the Daughters of Bilitis. The name referred to a character invented by the French writer Pierre Louÿs in 1894, a fictional poet of the archaic Greek epoch, modeled on Sappho, who writes poetry and loves women. By choosing this name for their political movement, the activists became sisters. This same sisterhood was foregrounded in the 2011 TV movie *Daughters of Club Bilitis*, directed in Korea by Han Joon-Seo, which depicts a community of lesbian women living in an often-difficult social context. Again a sisterhood of women traced their kinship back to archaic Lesbos.



Here too, in LESBIANTIQUITY, daughters of Sappho have carried out a collective project, working together in sisterhood. But I want to leave you with a different image for this anthology. By choosing, in a strong political gesture, passionate engaged women collaborators, who identify today – among the other identifications that mark their singular existences – as lesbians, Georgina Barker has created . . . a chorus.

My choice to substitute the image of a chorus for an image of kinship based in the Western family is inspired by Claude Calame's important book, *Les Chœurs de jeunes filles en Grèce archaïque* (1977), one of the first academic works to discuss the homoeroticism that unites the young women we meet in the songs of Alcman and Sappho, a bond that endows their choruses with a social function, a place in the city.



A women's chorus depicted on an Athenian white-ground phiale by the London Painter D12, c. 450 BC. Boston Museum of Fine Arts 65.908 (Edwin E. Jack Fund). Image from Smith (2021) p. 77.

LESBIANTIQUITY is a chorus whose singers, hand in hand, know how much it matters to listen and understand one another, to sing in harmony, as they bring to life this modern score for an ancient song.

## INTRODUCTION

Hello, and welcome to LESBIANTIQUITY! I am Dr Georgina Barker, the creator and editor of this anthology in zine form. Over the next 33 issues, LESBIANTIQUITY will present everything<sup>1</sup> written in Greek or Latin that survives from classical antiquity about love and/or sex between women.

LESBIANTIQUITY is a portmanteau of 'lesbian' and 'antiquity'. Although the word 'lesbian' has a classical root (Sappho's home island, Lesbos), both the word and the concept – if not the act – are modern inventions.<sup>2</sup> So whenever you come across the word 'lesbian' (or 'gay', 'homosexual', etc.) used about classical women, you should read it as if it's in inverted commas: it is not about sexual 'identity', but is instead a shorthand covering a whole spectrum of women's same-sex eros.

LESBIANTIQUITY does something – indeed, several things – that have never been done before. But it does have a few important predecessors I'd like to mention. In creating this anthology I was inspired by the pioneering work of Sandra Boehringer, first and foremost, as well as by the groundbreaking anthologies by Thomas Hubbard (2003) and – outwith Classics but within lesbian studies – Terry Castle (2005). Another source of inspiration was Russian samizdat, especially the lesbian journal *Ostrov* (*Island*, 1999–2014). While the translation style is entirely my invention, I later came across a similar style (combinatory translation method) in Harry Josephine Giles's *Deep Wheel Orcadia* (2021), and took retroactive inspiration from it. I hope you, in turn, will find LESBIANTIQUITY inspiring, whether you come to it as an artist, a scholar, or someone looking for a part of the fragmentary papyrus roll that is women's history.

<sup>1</sup> To the best of my knowledge, this is a comprehensive anthology of classical lesbianism.

<sup>2</sup> See especially Halperin (1989); Boehringer (2021) pp. 10–19.

## THE TEXTS

LESBIANTIQUITY's vital statistics are impressive. It covers a vast temporal range: over a millennium, from the sixth century BC to the fifth century AD. It also covers a fairly large geographical range, encompassing various city-states of Greece, Italy (mostly but not only Rome), Egypt, Spain, Syria, and modern-day Turkey. It contains between 29 and 35 authors.<sup>1</sup> And it comprises 72 texts, either as excerpts or in their entirety.

Surprisingly, I have found the texts to be more or less equally divided between sympathetic and unsympathetic attitudes towards lesbianism. And while the writers are predominantly male, I have also found considerably more women's voices than I expected – six in total: two poets, one graffitiste (also a poet), and three spell-commissioners. This makes the anthology texts around 20% female-authored!

Gathering all these texts about lesbianism together has highlighted many consonances between them. Here are some thematic groupings:

### **Bad Women (in the writer's opinion)**

3 Sappho, 4 Anakreon, 8 Asklepiades, 9 Horace, 10 Ovid, 13 Seneca, 15 Petronius, 17 Martial, 19 Juvenal, 20 Ptolemy, 23 Vettius Valens, 24 Iamblichos/Photios, 25 Lucian, 26 Lucian, 29 Firmicus Maternus, 30 Manetho, 31 Hermes Trismegistus, 32 Caelius/Soranos, 33 Hephaestion, 34 Nonnos

### **Gender Bending**

5 Plato, 6 Plato, 9 Horace, 11 Ovid, 12 Ovid, 13 Seneca, 14 Phaedrus, 17 Martial, 19 Juvenal, 20 Ptolemy, 23 Vettius Valens, 25 Lucian, 26 Lucian, 29 Firmicus Maternus, 30 Manetho, 31 Hermes Trismegistus, 32 Caelius/Soranos, 33 Hephaestion, 34 Nonnos

<sup>1</sup> Depending on whether *Heroides* 15 is considered as by Ovid or not; whether texts by Iamblichos/Photios and by Caelius/Soranos count double; and whether Manetho counts as one author or four.

## **Sex Scenes**

3 Sappho, 5 Plato, 11 Ovid, 12 Ovid, 13 Seneca, 15 Petronius, 16 Pompeian Graffitiste, 17 Martial, 19 Juvenal, 25 Lucian, 26 Lucian, 27 Artemidoros, 28 Sophia, 34 Nonnos

## **Tribads/Viragos/Fricatrices**

13 Seneca, 14 Phaedrus, 17 Martial, 20 Ptolemy, 23 Vettius Valens, 26 Lucian, 29 Firmicus Maternus, 30 Manetho, 31 Hermes Trismegistus, 32 Caelius/Soranos, 33 Hephaistion

## **Male Homosexuality**

5 Plato, 6 Plato, 13 Seneca?, 14 Phaedrus, 18 Plutarch, 19 Juvenal, 26 Lucian, 29 Firmicus Maternus, 32 Caelius/Soranos, 33 Hephaistion

## **Beautiful Women**

2 Alkman, 3 Sappho, 4 Anakreon, 7 Nossis, 15 Petronius, 16 Pompeian Graffitiste, 18 Plutarch, 34 Nonnos

## **Same-Sex Marriage**

3 Sappho, 12 Ovid, 20 Ptolemy, 21 Pantous, 24 Iamblichos/Photios, 25 Lucian, 30 Manetho, 33 Hephaistion

## **Sappho**

2 Alkman, 3 Sappho, 4 Anakreon, 7 Nossis, 9 Horace, 10 Ovid, 25 Lucian, 26 Lucian

## **Women's Voices**

2 Alkman?, 3 Sappho, 7 Nossis, 16 Pompeian Graffitiste, 21 Pantous, 22 Herais, 28 Sophia

## **Alcohol**

5 Plato, 14 Phaedrus, 15 Petronius, 17 Martial, 19 Juvenal, 25 Lucian

## **Astrology**

20 Ptolemy, 23 Vettius Valens, 29 Firmicus Maternus, 30 Manetho, 31 Hermes Trismegistus, 33 Hephaistion

## **Magic**

9 Horace, 10 Ovid, 21 Pantous, 22 Herais, 27 Artemidoros, 28 Sophia

## **Sparta**

2 Alkman, 5 Plato, 6 Plato, 18 Plutarch, 32 Caelius/Soranos

## **Medicine**

5 Plato, 6 Plato, 32 Caelius/Soranos

## **Philaenis**

8 Asklepiades, 17 Martial, 26 Lucian

## **Origin Myths**

5 Plato, 14 Phaedrus, 32 Caelius/Soranos

A few of the texts are even in intentional dialogue with earlier texts:

<b>TEXT</b>	<b>INTERTEXT(S)</b>
17 Martial	12 Ovid
19 Juvenal	17 Martial
25 Lucian	5 Plato & 6 Plato
26 Lucian	6 Plato & 17 Martial
34 Nonnos	11 Ovid

You may want to try reading some of these groupings together!

## NOT THE TEXTS

Having written about the texts that are in the anthology, I'd like to mention what *isn't* in this anthology, and why.

### 1. Dildos

Sandra Boehringer (whose book is my bible in all matters related to classical lesbianism) has conclusively proved that dildos were a marker of female sexual pleasure generally, and not lesbian sex.<sup>1</sup> So Sappho or Alkaios's fragment 99a, perhaps mentioning a dildo,<sup>2</sup> and Herodas's *Mimes* 6, in which two women discuss a dildo, are both out.

### 2. Clitoromegaly

Again, Sandra Boehringer has proved that abnormally large clitorises were not a marker of lesbianism in antiquity,<sup>3</sup> so the medical texts about clitoridectomy are out.

### 3. Christianity

For me, classical antiquity ends when monotheism takes over. While there are undoubtedly a few Christian *writers* in the anthology, and certainly a few texts with Christian *influences*, I have excluded any fully Christian *texts* – so Clement of Alexandria et al. are out.<sup>4</sup>

### 4. Images

As this anthology has a specifically *textual* focus, it does not include any of the (very few) images from antiquity that show or seem to show lesbian activity.<sup>5</sup>

<sup>1</sup> Boehringer (2021) pp. 128–32.

<sup>2</sup> The word is virtually illegible.

<sup>3</sup> Boehringer (2021) pp. 317–18.

<sup>4</sup> For lesbianism under Christianity, see Brooten (1996).

<sup>5</sup> About these images, see Boehringer (2021) pp. 51–4 (quoted in part below), 66–8, 132–9.

## 5. Non-Extant Texts

This may seem like stating the obvious, but I think it's worth the reminder that many more lesbian texts were written than have survived – though more will be discovered, I am sure. Of course, these lost texts cannot be in the anthology. However, some lost texts are nevertheless represented. Iamblichos's lost novel *Babyloniaka*, with its love story between Mesopotamia and Queen Berenike, survives only in epitome (a summary), which I include to give a hint of what the original might have been like. Amphis's lost play about Kallisto and Artemis (which likewise survives only in epitome) is represented through Ovid and Nonnos's versions of the same story, which probably both drew on Amphis.<sup>6</sup> Two lost astrology works, by Dorotheos of Sidon and 'Antiochos', which survive in Arabic translation and in epitome respectively, contained very similar content to works by the six astrologers represented in the anthology, due to borrowing either from each other or from a common source.<sup>7</sup> Finally – or firstly – some lost words, hypothetically reconstructed, from fragmentary poems by Alkman and Sappho have made it into the anthology. Including these reconstructions was made possible by Root & Branch translation.

<sup>6</sup> Boehringer (2021 pp. 63–5) skilfully reconstructs Amphis's play.

<sup>7</sup> See Pingree (1976) for an English translation of Dorotheos of Sidon (tribads (translated as 'lesbian') appear in Book 2 Chapters 4, 7, and 26: pp. 202, 206–7, 230). See Lightfoot (2020 p. 702) for text and English translation of 'Antiochos''s passage about tribads (from *Catalogus Codicum Astrologorum Graecorum* vol. i p. 145 ll. 12–22), and also Lightfoot (2020 pp. xxvi–vii, 704–5) on the difficulties surrounding the date and identity of 'Antiochos'.

## ROOT & BRANCH TRANSLATION

I devised a special translation style – ultra-literal and multiple-choice – specifically for the LESBIANTIQUITY texts. It aims to fully explore the queernesses of these texts and to put the translators’ deep knowledge of the originals at your disposal. Because this translation style pays great attention to root meanings of words, and branches out to give alternative readings, I call it ‘Root & Branch translation’.

In every issue you will see this quick reading guide:

### ROOT & BRANCH READING GUIDE

Our translations branch out to explore  
a variety of options for the text:

any variants in the original < <sup>Greek</sup> > <sub>Latin</sub> texts  
and the various possible meanings in English.

Our translations are rooted in the words  
of the original text, replicating when possible  
word order, root meanings of words, and  
grammatical gender (  $\begin{pmatrix} [n] \\ [f] \\ [m] \end{pmatrix}$  ) of words about people.

You, the reader, will choose which branches you prefer to follow.

Some issues will also have an extra reading guide for their particular text, especially when its textual transmission is complicated.



Here is some extra guidance:

## ROOT & BRANCH ADDITIONAL READING GUIDE

When you are following branches,  
the options are stacked according to the translator's preference  
with their favourite option  $\langle$ on top $\rangle$  (in stacks of 2)  
or  $\left(\right.$ closest to the centre of the line $\left.)\right)$  (in stacks of 3 plus).

So if you want to only read one version,  
read the line straight along the middle, where possible,  
and where not, read up the first branch above the line.

(The rankings go  $\langle$ 1<sub>2</sub> $\rangle$   $\left(\begin{array}{c} 2 \\ 1 \\ 3 \end{array}\right)$   $\left(\begin{array}{c} 3 \\ 1 \\ 2 \\ 4 \end{array}\right)$   $\left\{\begin{array}{c} 4 \\ 2 \\ 1 \\ 3 \\ 5 \end{array}\right\}$  etc.)

At the middle of a chiasmus  $\times$  you can read any way.

As Greek and Latin are grammatically gendered all the time,  
genders are only marked where the translator deems it significant.

Where number is not evident in English expect to sometimes see  
[s], [pl], and [2!], for 'singular', 'plural', and 'dual'.

For quoting a branching translation without stacked typesetting, I  
suggest placing a slash between the options (with a space either  
side of the slash when the options are longer than a single word),  
and curly brackets to indicate the beginning and end of the branch.  
E.g.: '{fickle-thinking / ornate/fancy-throned / dapple-herbed}  
{deathless/immortal} Aphrodita'.

These are the **principles** which guided the translators in creating their Root & Branch translations:

**1. Be Literal**

The translation follows literal meanings wherever possible

**2. Stay Rooted**

Words with the same root are translated consistently wherever possible

**3. Keep It Simple**

The most basic translation of a root meaning is preferred

**4. Branch Out in Original**

Where textual reconstructions are divided, all good options are given

**5. Branch Out in Translation**

Where words have multiple meanings, various options are offered

**6. Mind/Fill the Gaps**

Lacunae are always replicated, but well-founded conjectures are also given as options

**7. Keep the Timing**

The translation is sensitive to the text as a temporal entity, replicating its word order wherever possible

**8. Listen to the Sound**

The translation is sensitive to the text as an oral entity, replicating its sounds wherever possible (within the bounds of principle 1, Be Literal)

**9. Flag Up Gender**

The gender of a word is marked wherever this is significant

**10. Heed the Scholarship**

Both the text and its interpretation are guided by the latest scholarship, and pertinent information is offered in accompanying notes

These are the **gains** that Root & Branch translation makes over standard translations:

**1. Accuracy**

The author's intention is respected over the translator's artistry

**2. Repetitiveness or Variety**

Verbal echoes and unusual usages are highlighted

**3. Laconicism**

The compactness of the Greek/Latin is preserved if at all possible

**4. Possibilities**

No sensible avenue of meaning is left unexplored

**5. Ambiguity**

Where the author intended multiple meanings, these are all transmitted

**6. Materiality**

Lacunae and conjectures both flag up the work that has been done on the material text, and that it may not be totally reliable

**7. Dramatic Timing**

Some bending of English syntax can allow the text to disclose meaning *when* the author intended (especially important if it was originally sung)

**8. Sound**

Often a particular word has been chosen for its sound, and replicating some of this sound brings extra meaning

**9. (Homo)Sexuality**

People's sexes are no longer hidden by ungendered English grammar

**10. Information**

You, the reader, are given access to a summary of the knowledge the translator has used to make their decisions

## THE IMAGES

The front cover image is by me. I was inspired by the 'Thera plate', a painted ceramic plate from the Dorian island of Thera, which was made around 620 BC (the same time the anthology's first texts, Alkman's *Partheneia*, were created).



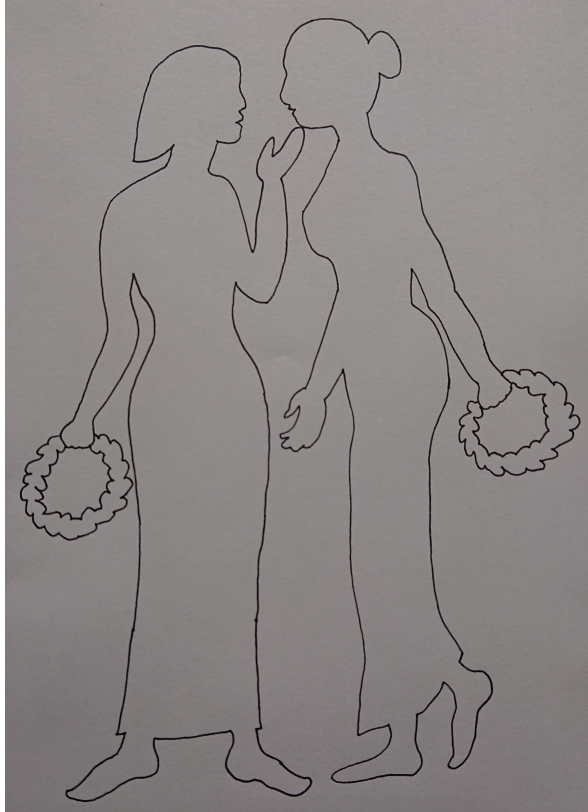
Polychrome plate, c. 620 BC, Thera. Archaeological Museum, Santorini. Photo by Sandra Boehringer.

Sandra Boehringer's (2021 pp. 52–4) analysis of the plate explains, better than I can, why I chose this image to represent the LESBIANTIQUITY anthology as a whole:

'The plate depicts two female figures facing one another, each holding a garland. One figure touches the other's chin with her hand. The harmonious symmetry of the two bodies (the earrings, the scarves, the necklaces, the position of their left arms, and the drape of their robes) is reinforced by the concentric form of the underlying medium, by the position of the garlands behind each figure, duplicating that concentric form, and by the depiction of a perfectly horizontal exchange of looks (their eyes are on the same level). This symmetry is only broken by the arm gesture performed by the figure touching the other's chin, while the latter's hand can be seen slightly below her chest, very near the hand of the first figure. However, the two characters are not completely identical: the colors of their hair and clothing are reversed. [...] [T]he image picks up two features of the iconographic code proper to an amorous advance: the exchange of garlands and the touching of the chin. The second of these is an ancient motif, seen quite often both in scenes between a man and a woman and scenes between a man and a younger man [...]. Garlands often feature in representations of wedding scenes, but, as Sappho's poems illustrate, they also play an important role as symbols of grace and beauty. [...] [T]he reciprocity highlighted by the painter suggests the roles in this erotic relationship were not differentiated. [...] [I]t visually emphasize[s] reciprocity and equality. [...] [T]he amorous advance is represented in a positive fashion: the codes employed relate to a form of erotic approach that was recognized and celebrated by society; the gifts and the chin-touching gesture are "outward signs of love" and highlight, within the image, that this relationship is not secret or shamefully hidden, that it is comparable in social value to the other relationships that are shown.'

I wanted the Thera plate's wonderfully affirmative depiction of lesbian love to set the tone for LESBIANTIQUITY – even though many of the texts in the anthology do not see lesbianism in this accepting light.

I aimed to modernise and 'sex up' the figures somewhat, while still keeping a recognisably 'classical' feel. I drew them in pencil first, then went over my pencil lines in pen.



'The Thera Couple' by Georgina Barker

Next I turned my drawing into a digital image. Finally, I filled in the women's outlines with a photograph of the papyrus of Sappho's fragment 96, so that Sappho, the archetypal lesbian, would also be part of the anthology's defining image.

All the other LESBIANTIQUITY images are by Em Setzer.

'All of my illustrations were done in a minimalist style that is similar to one-line drawings. The focus on linework and lack of shading were employed intentionally to almost mimic Ancient Greek black-figure pottery.' – E.S.

'Root & Branch Tree', which you will see in every LESBIANTIQUITY issue, 'is a modern stylization of an ancient symbol, the olive tree. However, olive trees are not featured all that frequently in Ancient Greek and Roman art, and when they are, they are depicted as rather unimpressive and spindly. Given the anthology's emphasis on the roots and branches reaching out, I took a more grand, contemporary approach in depicting our ancient olive tree.' – E.S.



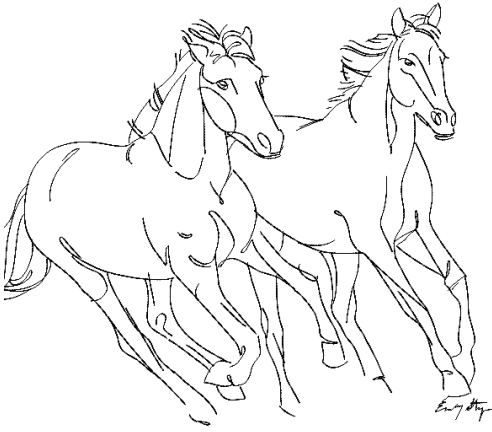
'Garland Interpunct', which divides the English translation from the Greek and Latin originals in every issue, was inspired by the Thera Plate garlands and by the space station device in Harry Josephine Giles's *Deep Wheel Orcadia* (2021).<sup>1</sup>



For the back cover images, Em Setzer created ten original illustrations. 'I took my inspiration from the anthology's texts, and, for a number of illustrations, I directly referenced pieces of art from antiquity.' – E.S.

On the following pages you will find a gallery of Em's amazing back cover illustrations, and the classical reference pictures they used.

<sup>1</sup> I would like to thank Ben Fletcher-Watson for suggesting this book to me.



**'Kolaxian & Ibenian'**  
by Em Setzer



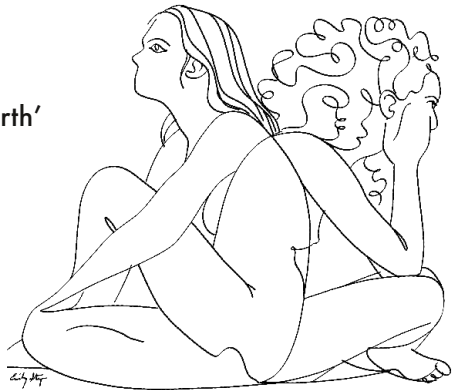
**'A Fancy-Sandalled Girl'**  
by Em Setzer



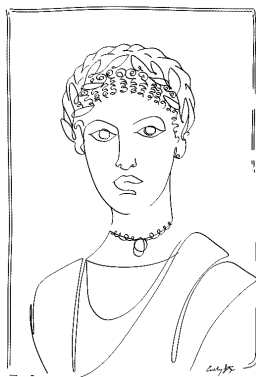
**'Nike Adjusting Her Sandal'**  
Relief from the temple of Athena Nike, c. 420-410 BC

**'The Children of the Earth'**  
by Em Setzer

'I went with a pretty abstract interpretation of the four-armed people.' - E.S.







'Her Portrait'  
by Em Setzer

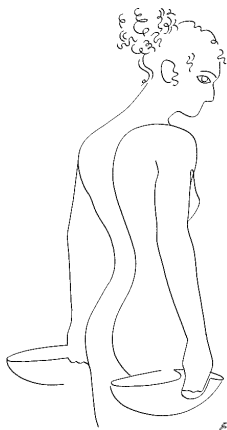
'I thought, what better  
and more iconic  
Ancient portraits than  
the Fayum mummy  
portraits?' – E.S.



Mummy portrait of Isidora,  
Ankyronpolis, 100-110 AD.  
Getty Villa.



'Isis Stood Before Her Couch'  
by Em Setzer



**'She Swings Halteres'**  
by Em Setzer



A jumper with *halteres*. Red-figure kylix, c. 510 BC. Ancient Agora Museum in Athens.



**'Oyster'**  
by Em Setzer



**'Astrologer'**  
by Em Setzer



Woman lifting  
flute, by the  
Washing Painter.  
Part of a  
loutrophoros,  
425–420 BC.  
Acropolis  
Museum

**'Inflamed Heart'**  
by Em Setzer



**'Archer & Bear'**  
by Em Setzer

## THE TRANSLATORS

All 20 translators who have contributed to LESBIANTIQUITY are women who love women.<sup>1</sup> A broad spectrum of sexual and gender identities are represented within our collective – lesbian, bisexual, non-binary, trans... It is my firm opinion that queer women bring a special perspective to these texts about classical lesbians.

<b>Meryl Altman</b>	26 Lucian
<b>Georgina Barker</b>	2 Alkman, 3 Sappho, 5 Plato, 9 Horace, 15 Petronius, 17 Martial, 19 Juvenal, 21 Pantous, 24 Iamblichos/Photios
<b>Abby Blackburn</b>	29 Firmicus Maternus
<b>Stella Fritzell</b>	34 Nonnos
<b>Rachel Hart</b>	20 Ptolemy, 23 Vettius Valens, 31 Hermes Trismegistus
<b>Jennifer Ingleheart</b>	12 Ovid
<b>Miriam Kamil</b>	10 Ovid, 11 Ovid
<b>Amanda Kubic</b>	7 Nossis
<b>Cat Lambert</b>	25 Lucian
<b>Kristin Mann</b>	14 Phaedrus
<b>Simona Martorana</b>	16 Pompeian Graffitiste
<b>Sophie Mills</b>	18 Plutarch
<b>Diana Molkova</b>	27 Artemidoros
<b>Ruby Ostrow</b>	20 Ptolemy, 30 Manetho, 33 Hephaistion
<b>Amy Pistone</b>	22 Herais
<b>Riognach Sachs</b>	2 Alkman, 4 Anakreon
<b>Em Setzer</b>	8 Asklepiades, 28 Sophia
<b>Nicole Speth</b>	6 Plato
<b>Kathryn Stutz</b>	2 Alkman
<b>Nick Winters</b>	32 Caelius Aurelianus / Soranos
<b>The Collective</b>	13 Seneca

Thank you all for your wonderful translations, for your insights into the texts, and for playing along with the Root & Branch method.

<sup>1</sup> I would like to thank Jennifer Ingleheart for suggesting this criterion to me.

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ALKMAN  
SAPPHO  
ANAKREON  
PLATO  
NOSSIS  
ASKLEPIADES  
HORACE  
OVID  
SENECA  
PHAEDRUS  
PETRONIUS  
POMPEIAN GRAFFITISTE  
MARTIAL  
PLUTARCH  
JUVENAL  
PTOLEMY  
PANTOUS  
HERAIS  
VETTIUS VALENS  
IAMBlichOS / PHOTIOS  
LUCIAN  
ARTEMIDOROS  
SOPHIA  
FIRMICUS MATERNUS  
MANETHO  
HERMES TRISMEGISTUS  
CAELIUS AURELIANUS / SORANOS  
HEPHAISTION  
NONNOS