

Edwin D. FLOYD Sappho in Byzantium: Niketas Eugenianos, *Drosilla and Charikles*, 6.662-7.5

The poem still conveniently known as the "New" Sappho (fr. 58, Voigt, supplemented by Gronewald and Daniel, *ZPE* 147, 2004, 1-8 and 148, 2004, 1-4) is alluded to by Niketas Eugenianos at *Drosilla and Charikles*, 6.662-7.5 and elsewhere. The allusions are important not only as evidence for Byzantine knowledge of Sappho, but also in connection with the text of fr. 58.10.

Conca, in one of the indices in his edition *De Drosillae et Chariclis amoribus* (1990) 276-289, lists about 650 Classical and Late Antique allusions in the Byzantine novel. The list can also be readily expanded; for example, mention of origin from oak trees (*Drosilla*, 1.343) has many other parallels, such as Plato, *Apology* 34d5, besides Homer, *Odyssey* 19.163, which Conca cites. A comparable observation can be made concerning the implied connection of "oak and rock" with Orpheus at *Drosilla*, 9.11.

Another instance in *Drosilla* where Conca's ancient sources can be expanded comes at 6.662-663. This fairly clearly picks up from *Greek Anthology* 5.3.5-6, as Conca indicates. Now, we can add the "New Sappho", in which Dawn is referred to as the ἄκοιτιν "wife" (acc.) of Tithonos, just as Niketas uses the word εὐνέτιν of her relationship to him. Such an allusion to Sappho by Niketas is entirely plausible. Conca (1990) 285 lists Sappho, frs. 2.3-4, 96.6-9, 115, and 130.2 as being echoed at *Drosilla* 3.357, 3.336-337, 9.50, and 2.217 respectively; additionally, Burton *GRBS* 39 (1998) 203, n. 60 cites fr. 105a in connection with *Drosilla*, 6.570-573. Most of these, to be sure, are passages quoted by other authors, but two (frs. 2.3-4 and 96.6-9) are from fragments unearthed in modern times, like the Tithonos poem.

In the "New" Sappho, of course, the speaker is old. This finds a parallel in the mention of the aged Baryllis or Maryllis at *Drosilla*, 6.667, just five lines after the mention of Tithonos. An association with Sappho, fr. 58 continues in the fact that in a later scene (7.270-332), the old woman gets tangled up in dancing. This parallels Sappho's lament about no longer being able to dance as she once could. The association may seem unexpectedly parodic. It is, however, readily paralleled in Niketas' treatment at 7.264, just a few lines previously, of the Biblical "let no man put asunder" which is similarly handled with a mixture of parody and positive allusion; cf. Burton (1998) 203-204.

There are also more specific results of the allusions to Sappho, fr. 58 for the text of both Niketas and Sappho.

On the Byzantine side, Baryllis' name resonates with Sappho's word βάρυς, found at fr. 58.5. Moreover, the fact that the old woman's name first comes at 6.667, more than 400 lines after her initial mention at 6.236, suggests some particular appropriateness in its immediate context. Sappho's use of βάρυς therefore serves as welcome corroboration for Conca's diffidently expressed preference (1990, 26) for the spelling Baryllis in place of Maryllis.

It is also noteworthy that the following reference to dawn at *Drosilla*, 7.1-5 (just two lines after 6.667) is identified by Niketas as somehow ancient. More specifically than *Iliad*, 8.1 and 19.1, cited by Conca, the "New" Sappho provides a combination of Tithonos (mentioned at *Drosilla*, 6.662) with Okeanos (*Drosilla*, 7.4), if we accept the reading δέπας "bowl" in line 10; for the association of the bowl of the sun with Okeanos, cf. Stesichorus, fr. 8.1-2, Page, and for an association of Tithonos and Okeanos, cf. Homeric *Hymn to Aphrodite*, 218-227.