

NIETZSCHE REDIVIVUS:
SIMONIDES, FR. 543.11 PMG*

The Danae fragment of Simonides is an infamous tangle of both textual and metrical problems. One of the most troublesome spots is found in the opening of Danae's speech to the baby Perseus, who is asleep and blissfully unaware of the imminent dangers of their voyage (fr. 543.8–12 PMG = Hutchinson 16.9–11):¹

σὺ δ' ἄωτεις, γαλαθηνῶι δ' ἦτορι
κνώσσεις, ἐν ἀτερπέϊ δούρατι χαλκεογόμφωι
†δενυκτιλαμπεῖ† κυανέωι {τε} δνόφωι †ταδεῖς†.

11 δε νυκτὶ λαμπεῖ P (= Parisinus gr. 1741) : νυκτί τ' ἀλαμπεῖ Bergk (ἀλαμπεῖ iam Ilgen) : δὲ νυκτὶ λάμπεις Nietzsche : (τῶι)δε νυκτιλαμπεῖ Page : (νυκτιλαμπεῖ iam Ursinus) : ὅτε νυκτὸς ἀλαμπεῖ (uel -έος) Hutchinson (δίχα νυκτὸς iam Usener)

But you are asleep, with your tender heart you slumber, in joyless bronze-bolted plank †...† [and] in the murky darkness †...†.

So the most recent edition of the fragment by Hutchinson, who chooses to obelize, listing a handful of emendations for the readers to consider.² Although such caution is to some extent justified, I think Nietzsche's δὲ νυκτὶ λάμπεις is palmary. I will argue, however, that its superiority rests on arguments other than those advanced by its author and his followers.

* I wish to thank Hayden Pelliccia and Michael Fontaine, who read and commented on several drafts of this paper. I am also grateful to the editor of this journal, Bernd Manuwald, for his suggestions on the final draft.

1) Translations are mine unless stated otherwise. The meaning of the incomprehensible ταδεῖς is immaterial to my argument. It is usually replaced by Bergk's σταλεῖς ('sent forth') or Schneidewin's ταθεις ('lying stretched out').

2) G. O. Hutchinson, *Greek Lyric Poetry: A Commentary on Selected Larger Pieces*, Oxford 2001, 49. The critical apparatus given here covers only line 11 of the poem. At the time of writing this paper, O. Poltera's new edition and commentary on all extant fragments of Simonides (Basel 2008) was unavailable to me. Poltera opts for Bergk's νυκτί (τ' ὀ)λαμπεῖ. Nietzsche's conjecture is neither mentioned in his apparatus nor discussed in the commentary.

In 1868 this journal published an article by Friedrich Nietzsche, at the time still a graduate student at Leipzig. In it he proposed to correct the meaningless χαλκεογόμφωι δὲ νυκτὶ λαμπεῖ of the paradosis to χαλκεογόμφωι δὲ νυκτὶ λάμπει(ς) (lit. ‘you are shining in the bronze-bolted night’).³ Insofar as it presupposes the loss of only one letter, Nietzsche’s solution is by far the least obtrusive. Over the years, it received the approval of several eminent critics.⁴ Other scholars,⁵ however, preferred to construe χαλκεογόμφωι with δούρατι (‘bronze-bolted plank’),⁶ objecting on the grounds that: (a) χαλκεογόμφωι δὲ νυκτὶ (‘bronze-bolted night’) – apparently a reference to the artificial darkness inside the closed chest – is a very unusual expression; (b) more importantly, it is not entirely clear how the idea of Perseus’ radiance is relevant in the context of the poem. Let me briefly consider these two objections before I get to my main point.

Although the phrase δούρατι χαλκεογόμφωι may seem more conventional than χαλκεογόμφωι ... νυκτὶ, it is nevertheless quite problematic. First of all, it leads to the assumption of a more deeply entrenched corruption and requires us to emend away δέ. Once νυκτὶ is separated from the adjective, the only kind of darkness it will naturally refer to is the darkness of the night outside the chest. This assumption underlies both Bergk’s νυκτὶ τ’ ἀλαμπεῖ (‘in the dead of night’) and Page’s (τῶι)δε νυκτιλαμπεῖ (‘bronze-bolted plank, this one shining in the night’). This line of approach, however, entails further complications. Although it is not very difficult

3) F. Nietzsche, Beiträge zur Kritik der griechischen Lyriker, RhM 23, 1868, 480–9 = F. Bornmann and M. Carpitella (Eds.), Friedrich Nietzsche, Philologische Schriften (1867–1873), Berlin and New York 1982, 61–74.

4) U. von Wilamowitz-Moellendorff, Isyllos von Epidauros, Berlin 1886, 146–50 (without mentioning Nietzsche); E. Diehl, Anthologia Lyrica Graeca, vol. 5, Leipzig 1922, 70 (wrongly attributing Nietzsche’s emendation to Wilamowitz); J. A. Davison, Simonides Fr. 13 Diehl, CQ 39, 1935, 85–95 = From Archilochus to Pindar, London and New York 1968, 257–76; G. Perotta, Il Lamento di Danae, Maia 4, 1951, 81–117; R. Führer, Beiträge zur Metrik und Textkritik der griechischen Lyriker, Nr. 4, Göttingen 1976; R. Kassel, Kleine Schriften, Berlin / New York 1991, 21.

5) E. g., D. L. Page, Simonidea, JHS 71, 1951, 133–42; M. L. West, Simonides’ Danae Fragment: A Metrical Analysis, BICS 28, 1981, 30–42; Hutchinson (above, n. 2) 312–14.

6) The adjective is a hapax, but one may compare Hes. Op. 660 γῶν ... πολυγόμφων, Ibyc. fr. 282(a).18 PMG [νῶες] / πολυγόμοι and A. Supp. 846 γομοδέτωι τε δόρει.

to imagine that Danae can see through a hole in the chest considerably provided for her by the carpenter(s),⁷ the reference to the darkness of the night does not seem to contribute anything to the rhetoric and pathos of her speech. As Hutchinson aptly observes, “it would be distracting and confusing for Simonides to mention that the scene occurred at night, and for Danae to regard the night as unusual source of terror”. He rightly concludes that “[t]he νυκτί . . . will bear some relation to the darkness encountered within the chest” and ventures a compromise solution: taking χαλκεογόμφωι with δούρατι, he proposes to emend either to ὅτε νυκτὸς ἀλαμπέϊ κυανέωι δνόφωι or to ὅτε νυκτὸς ἀλαμπέος κτλ.⁸ In both cases, ὅτε νυκτός would function as the illustrans of the simile (‘in the dark gloom as that of the night’ or ‘in the gloom as that of the dark night’; cf. Bacch. 17.104 ἀγλαίων λάμπε γυίων σέλας | ὅτε πυρός). Neither emendation, however, seems particularly attractive given the amount of textual intervention and the meager rhetorical payoff.⁹

If we follow the paradosis in taking χαλκεογόμφωι with νυκτί, we face an entirely different problem. According to Nietzsche’s opponents, the phrase ‘bronze-bolted night’ is simply bad poetry.¹⁰

7) Hutchinson (above, n. 2) 313 suggests that the Gallatin Painter’s hydria (Boston 13.200, ARV² 247.1, c. 490) may in fact show a carpenter making a hole in the chest. However, there seems to be no compelling reason for this assumption; cf. J.-J. Maffre in LIMC s. v. Danae 42, who sees only “un menuisier au travail”. The idea that the chest must have a lid is supported by iconographic evidence and is simply required by the logic of the story. The only possible piece of evidence to the contrary, namely, the Icarus Painter lekythos (Rhode Island School of Design 25.084, ARV² 697.18), is quite ambiguous. The birds over Danae’s and Perseus’ heads are not a sufficient indication that the chest is already cast into the sea; if this were the case, one would hardly expect to see the legs of the chest, presumably standing on firm ground. It is possible, therefore, that the vase depicts the moment of their departure, while the chest is still on the shore. I owe this point to Annetta Alexandridis.

8) Hutchinson (above, n. 2) 313–14.

9) The solution of Usener (δούρατι χαλκεογόμφωι δίχα νυκτὸς ἀλαμπέϊ, lit. ‘in the bronze-bolted plank, dark without the night’), adopted recently by I. Karamanou, Euripides: ‘Danae’ and ‘Dictys’, München and Leipzig 2006, 6 fails to convince for precisely the same reasons.

10) Cf. Page (above, n. 5) 137: “there are perhaps not many worse things in the *Persae* of Timotheus and the *Deipnon* of Philoxenus”. This kind of criticism can be traced back to T. Bergk, *Poetae Lyrici Graeci*, vol. 3, Leipzig 1882, 405: “Nietzsche post δούρατι distinguens χαλκεογόμφωι δὲ νυκτί / λάμπεις scripsit, non veritus dithyrambicorum ineptiis et ampullis hoc venustissimum carmen dedecorare”.

It goes without saying that this argument is completely subjective. Simply put, it comes down to whether we think Simonides could or could not describe the darkness within the chest in such striking terms. I for one do not see any compelling reason why he could not. Similar kennings and other unusual locutions can be found elsewhere in fifth century poets: e.g., Emp. fr. B 99 Diels-Kranz σάρκινος ὄζος, ‘fleshy branch’, i. e. ear; Pind. O. 9.97 ψυχρῶν ... εὐδιανὸν φάρμακον αὐρᾶν, ‘warm remedy from cold winds’, i. e. winter cloak; fr. 33c.6 Snell-Maehler κυανέας χθονὸς ἄστρον, ‘the star of the dark-blue earth’, i. e. the island of Delos amid the dark-blue of the sea (χθονός!);¹¹ Aesch. Ag. 80 τρίποδας ὁδοῦς, ‘three-footed paths’, of a man walking with the help of the staff, an echo of the riddle of the Sphinx; Aesch. fr. 281.3 Radt πλεκτάνη χειμάρροος, ‘a garland of flowing storm’, i. e. blazing fire. That the diction of Simonides may have been at times similarly innovative and unconventional should probably not come as a total surprise.¹²

Now if we take χαλκεογόμφωι with νυκτί and read λάμπεις with Nietzsche, we need to have an adequate explanation of the baby Perseus’ luminosity. Nietzsche’s λάμπεις has been explained in three different ways: (a) Nietzsche himself proposed that the metaphor describes Perseus as a star of hope shining in the darkness of the chest;¹³ (b) Wilamowitz, incidentally without giving any credit to Nietzsche, suggested that Perseus radiates some kind of luminous aura by virtue of his being the son of Zeus; or even better, that the baby is “lit up by the clear-seeing eyes of Mother-love”;¹⁴ (c) Davison added a more practical explanation, suggesting that “the feeble light admitted into the chest by the air-holes (the existence of which must be assumed) is reflected by the baby’s

11) Pace G.-J. de Vries, A propos de Pindare, fr. 33b Sn., REG 69, 1956, 445.

12) Cf. fr. 11 W. χρύσου τιμηεντος ἐν αἰθέρι, fr. 12 W. ξεινοδόκων ἄδ’ ἄριστος ὁ χρυσὸς ἐν αἰθέρι λάμπων (i. e. ‘the sun’); Plut. De Gloria Ath. 346F πλὴν ὁ Σιμωνίδης τὴν μὲν ζωγραφίαν ποίησιν σιωπῶσαν προσαγορεύει, τὴν δὲ ποίησιν ζωγραφίαν λαλοῦσαν.

13) Nietzsche (above, n. 3) 487 = 71: “Diese Nacht im Kasten nennt Danae die ‘erzumnagelte’ Nacht, im Gegensatz zu der natürlichen: und in dieser Dunkelheit ist ihr Perseus das leuchtende Gestirn, ihre Hoffnung, ihr Glück”.

14) Davison (above, n. 4) 88 = 263, translating Wilamowitz (above, n. 4) 148: “Danae aber leuchtet das götterkind durch nacht und finsternis, stralend von innerem götterlicht, oder doch von dem hellsehenden auge der mutterliebe erleuchtet”.

face”.¹⁵ The opponents of Nietzsche, Wilamowitz, and Davison are rightly sceptical. Thus, West acutely remarks that “Perseus might be dimly visible in the dark but he would hardly ‘shine’; and even if he did, it is irrelevant, the point of the whole passage being how peaceful and unconcerned he is despite the grim circumstances” (my emphasis).¹⁶ West’s objection is well-taken, but it seems to me that the point of λάμπεις is precisely that.

In Greek, as in many other languages, including English, the notion of light is closely related to the notion of joy and good cheer.¹⁷ A quick foray into the dictionary turns up the following list of words: φανός, ἦ, ὄν, ‘bright, joyous’; φαιδρός, ἄ, ὄν, ‘beaming with joy, bright, cheerful’ together with its numerous derivatives and compounds (e.g. φαιδρόνους, ουν, ‘with bright, joyous mind’; φαιδρόομαι, ‘beam with joy’; φαιδρότης, ‘joyousness’; φαιδρόνω, ‘cheer’, (pass.) ‘beam or brighten up with joy’; φαιδρωπός, ὄν, ‘with bright, joyous look’), λαμπρός, ἄ, ὄν, ‘bright, joyous’; γάνος and its derivatives (e.g., γανώω).¹⁸ Given the close connection between the notions of joy and radiance in these words, it is natural to assume that the verb λάμπω belongs to the same polysemous category. Aside from the lexicon of Hesychius (γ 298 = i.368 Latte), where γελεῖν (sic) is in fact glossed by λάμπειν, LSJ itself cites a good example of λάμπω (s. v. I. 4) with unambiguous implications of joy (Ar. Eq. 546–50):

15) Davison (above, n. 4) 88 = 263.

16) West (above, n. 5). Cf. also Hutchinson (above, n. 2) 313 expressing a similar view: “Why should something or somebody be shining amid this darkness? Hardly Perseus (λάμπεις). The text would have had to offer some explanation of the babe’s luminosity; and the idea interrupts the sequence of thought, which concerns Perseus’ indifference” (my emphasis).

17) Cf. Lat. *renideo -ere* (OLD 3), *rideo -ere* (OLD 3); Heb. Ps. 97.11 בָּרַח אֱנֹכְךָ אֶת-הַיָּם וְהַיָּם יִשְׁמְחוּ לְפָנֶיךָ וְהַיָּם יִשְׁמְחוּ לְפָנֶיךָ, ‘the light is sown for the righteous and joy (הַיָּם) which also means ‘radiance’ for the upright in heart’. The *Septuaginta* miss the nuance: φῶς ἀνέτειλεν τῷ δίκαιῳ καὶ τοῖς εὐθέσι τῆι καρδίαι εὐφροσύνη.

18) Cf. M. Clarke, *On the Semantics of Ancient Greek Smiles*, in: D. Cairns (Ed.), *Body Language in the Greek and Roman Worlds*, 42: “The crucial point is that such images are not simply metaphorical, not examples of description transferred between the domains of emotional and visual experience. Their logic shows that the connections of thought run in both directions, and neither pole can be claimed the locus of literal meaning”. Much of the relevant literature on the connection between the two ideas in Greek can be found in S. Halliwell, *Greek Laughter*, Cambridge 2008, 13 n. 33.

αἴρεσθ' αὐτῶι πολὺ τὸ ρόθιον, παραπέμψατ' ἔφ'
 ἔνδεκα κώπαις,
 θόρυβον χρηστὸν ληναίτην,
 ἵν' ὁ ποιητὴς ἀπίη χαίρων
 κατὰ νοῦν πράξας,
 φαιδρὸς λάμποντι μετώπῳι.

Raise a great tumult for him, and with all your eleven oars send him a
 good hearty Lenean clamour, so that our poet may depart rejoicing
 and successful, radiant with gleaming . . . forehead.¹⁹

The phrase λάμποντι μετώπῳι contains an allusion to the baldness of Aristophanes. But, as everyone admits, the primary meaning of λάμποντι in the context has to do with joy ('hilar fronte'):²⁰ the poet's elevated spirits are enhanced by the radiance of his forehead. The word μετώπῳι comes παρὰ προσδοκίαν instead of προσώπῳι.²¹

If, then, there is no real obstacle to our taking χαλκεογόμφῳι with νυκτί, and if Nietzsche's λάμπεις potentially includes the idea of joy, the phrase χαλκεογόμφῳι δὲ νυκτί λάμπεις could mean 'you are beaming with joy in the darkness of the bronze-bolted night'.²² In other words, the baby is simply smiling in his sleep, and there is hardly anything that can effect a better contrast with the dangers of the voyage and lay a stronger emphasis on Perseus' indifference. Considered in this light, the passage is much better attuned to the extreme pathos of the soliloquy. Moreover, the reference to Perseus' smile will be in perfect agreement with Danae's otherwise persistent focus on her baby's physical habits and outward appearance (Sim. fr. 543.7–20 PMG):²³

ὦ τέκος οἶον ἔχω πόνον·
 σὺ δ' ἄωτεῖς, γαλαθῆν ᾧι

19) Translation by A. Sommerstein, *Aristophanes: Knights*, Warminster 1981.

20) F. H. M. Blaydes, *Aristophanis Equites*, Halle 1892, ad loc.

21) Cf. Soph. *El.* 1296–7 ὅπως μήτηρ σε μὴ πῖγνώσεται / φαιδρῶι προσώπῳι νῶιν ἐπελθόντων δόμους.

22) In a sense, the reference to metaphoric night (χαλκεογόμφῳι δὲ νυκτί) activates the metaphoric meaning of λάμπεις. Such interaction is already implicit in Nietzsche's argument. For the contrast between real darkness and metaphoric light, cf. Pind. *N.* 6.37–8 παρὰ Κασταλίαν τε Χαρίτων | ἐσπέριος ὁμάδῳι φλέγειν.

23) I follow the line divisions of PMG with the exception of the passage under discussion.

δ' ἤτορι κνωόσσεις
 ἐν ἀτερπέι δούρατι,
 χαλκεογόμφω δὲ νυκτὶ λάμπεις,
 κυανέωι δνόφωι ταθείς·
 ἄχναν δ' ὑπερθε τεᾶν κομᾶν
 βαθείαν παρίοντος
 κύματος οὐκ ἀλέγεις, οὐδ' ἀνέμου
 φθόγγον, πορφυρέαι
 κείμενος ἐν χλανίδι, πρόσωπον καλόν.
 εἰ δέ τοι δεινὸν τό γε δεινὸν ἦν,
 καὶ κεν ἐμῶν ῥημάτων
 λεπτὸν ὑπείχεσ οὐαας.

My child, how greatly I suffer! But you are asleep, you slumber with your tender heart in joyless plank and beam in the bronze-bolted night, stretched out in the murky darkness. You don't care about the deep sea frothing over your hair as the wave goes by nor about the sound of the wind, lying in the purple blanket, a beautiful face. If what is scary scared you, you would lend your little ear to my words.

It must be noted, however, that the argument advanced here does not render Nietzsche's original interpretation completely invalid because the interplay between literal and metaphorical notions of 'baby-radiance' can sometimes be quite complex. A fragment of Euripides' *Danae* is worth quoting in full (fr. 316 Kannicht):

γύναι, καλὸν μὲν φέγγος ἡλίου τόδε,
 καλὸν δὲ πόντου χεῦμ' ἰδεῖν εὐήνεμον,
 γῆ τ' ἠρινὸν θάλλουσα πλούσιόν θ' ὕδωρ,
 πολλῶν τ' ἔπαινόν ἐστί μοι λέξαι καλῶν·
 ἀλλ' οὐδὲν οὕτω λαμπρὸν οὐδ' ἰδεῖν καλόν
 ὡς τοῖς ἄπαισι καὶ πόθωι δεδηγμένοις
 παίδων νεογνῶν ἐν δόμοις ἰδεῖν φάος.

Wife, this sunlight is beautiful to see, as beautiful as the sea's flow in a calm, and the earth flowering in spring, and water rich with fertility; and I can speak the praise of many beautiful things – but nothing is so brilliant or beautiful to see as is the light of newborn children for those to see in their houses who are childless and gnawed by longing.²⁴

24) Translation by C. Collard and M. Cropp (eds.), Euripides: Fragments, Cambridge (Mass.) 2008.

The speaker has been plausibly identified as Akrisios. The addressee is either the nurse or his wife. It has been suggested that Akrisios' reflections may have been prompted by the sight of the baby Perseus, who is presented to him 'under false pretences, namely, as coming from a mother other than Danae'.²⁵ The imagery of light in lines 5 and 7 cannot be easily reduced to a single metaphorical idea. The notions of hope, joy, and deliverance are all inseparably mixed together, while the ring composition (line 1 φέγγος ἡλίου ~ line 5 λαμπρὸν and line 7 παίδων νεογνῶν . . . φάος) points up the connection between literal and metaphorical types of radiance.

I will now turn to consider the interpretation offered in this paper against a broader literary background. The key passage comes from Lucian's *Dialogi Marini*, where Thetis tells Doris how deeply she was moved when she saw Danae and her baby being locked in the chest and cast into the sea (12.2):

ὑπὲρ αὐτῆς μὲν ἐσίγα, ὦ Δωρί, καὶ ἔφερε τὴν καταδίκην. τὸ βρέφος δὲ παρητεῖτο μὴ ἀποθανεῖν δακρύουσα καὶ τῷ πάππῳ δεκνύουσα αὐτό, κάλλιστον ὄν· τὸ δὲ ὑπ' ἀγνοίας τῶν κακῶν ὑπεμειδία πρὸς τὴν θάλασσαν. ὑποπίπλαμαι αἰθῆς τοὺς ὀφθαλμοὺς δακρῶν μνημοεύσασα αὐτῶν.

She kept quiet about herself, Doris, submitting to her sentence, but she kept pleading for her child's life, weeping and showing it to its granddad, for it was a lovely baby. And it, unaware of its troubles, was looking at the sea with a smile on its face. Remembering them brings tears to my eyes.²⁶

Although Lucian does not describe the same episode of the story as Simonides fr. 543 PMG, the smile of the baby Perseus plays a strikingly similar role. While Danae desperately pleads with Akrisios to spare the life of his grandchild, the infant looks at the sea and smiles in his ignorance of what lies in store.²⁷ The prospect of certain death and Perseus' innocent smile elicit sadness and sym-

25) Karamanou (above, n. 9) 61.

26) Translation by M.D. MacLeod (ed.), Lucian, vol. 7, Cambridge (Mass.) 1961.

27) According to A.N. Bartley, Lucian's *Dialogi Marini*, Newcastle upon Tyne 2009, 143, "the art which depicts this myth commonly shows Perseus either at ease or smiling as he sits within the box". He lists two vases as examples: the 5th century crater from Hermitage (B 1602 = LIMC s. v. Danae 48) and the 5th century skyphos from Apulia (Mus. Naz. Hist. 3140 [81345] = LIMC s. v. Danae 54) The argument, if correct, may lend further support to my reinterpretation of Nietzsche's λάμπεις.

pathy on the part of Lucian's divine interlocutors, who, unable to withhold their tears, resolve to bring the chest into the nets of the fishermen near the coast of Seriphos.

However, aside from being a device of extreme pathos, Perseus' smile is loaded with other implications which cannot have escaped the ancient readers / audience. The ancients observed that as a rule infants do not smile until they reach the age of forty days.²⁸ Those who did were perceived as 'Wunderkinder' enjoying the special favor of the gods and destined for great accomplishments in the future. In literary tradition, the folk motif of 'risus praecox' is an essential element in the stories of birth and infancy of several divine and semi-divine characters.²⁹ However, we must also consider the possible apotropaic undertones of the baby smile / laughter. The smile of the infant that stays disaster is another well-documented folk motif. Arguably the most famous instance in Greek literature is the story of the baby Kypselos (Hdt. 5.92), whose smile mollified his would-be murderer and thus ultimately saved his life.³⁰ This idea is clearly under the surface of Lucian's vignette, although the whole situation is focalized from a different perspective: the baby smiles; the gods see the smile and are moved by it; they intervene to save the baby.

28) Arist. HA 587b6 τὰ δὲ παιδία ὅταν γένωνται, τῶν τετραράκοντα ἡμερῶν ἐγρηγορότα μὲν οὔτε γελᾶι οὔτε δακρύει, νύκτωρ δ' ἐνίστε ἄμφω· οὐδὲ κνιζόμενα τὰ πολλὰ αἰσθάνεται, τὸ δὲ πλείστον καθεύδει τοῦ χρόνου, Plin. Nat. 7.2 *hominem tantum nudum et in nuda humo natali die abicit ad vagitus statim et ploratum, nulumque tot animalium aliud ad lacrimas, et has protinus vitae principio; at Hercule risus praecox ille et celerrimus ante XL diem nulli datur.*

29) Dionysus: Nonn. D. 9.25–6 καὶ μιν ἀχτυλώτοιο διαίσιοντα λοχεῖς / πῆχεϊ κοῦρον ἄδακρυν ἐκούφισε σύγγονος Ἑρμῆς, D. 9.35–6 καὶ πόλον ἐσκοπίαζεν ἀήθεα, θαμβαλέος δὲ / πατρώην ἐγέλασσεν ἴτυν δεδοκημένος ἄστρων, Heracles: Theoc. Id. 24.57–9 ἐπάλλετο δ' ὑψόθι χαίρων / κουροσύναι, γελάσας δὲ πάρος κατέθηκε ποδοῖν / πατρός εἰς θανάτῳ κεκαρωμένα δεινὰ πέλωρα, Hermes: Luc. D. Deor. 11.1 ἑώρακας, ὃ Ἄπολλον, τὸ τῆς Μαίας βρέφος τὸ ἄρτι τεχθέν, ὡς καλὸν τέ ἐστι καὶ προσγελαῖ πᾶσι καὶ δηλοῖ ἤδη μέγα τι ἀγαθὸν ἀποβησόμενον, Pan: Hymn. Hom. 19.35–7 τέκε δ' ἐν μεγάροισιν / Ἑρμείη φίλον υἱὸν ἄφορ τερατοπὸν ἰδέσθαι, / αἰγιόδην δικέρωτα πολύκροτον ἠδυγέλωτα. For more examples, see D. R. Stuart, On Vergil Eclogue iv. 60–63, CQ 71, 1921, 209–30.

30) Hayden Pelliccia draws my attention to Eur. Med. 1040–45, where the smile of Medea's children for a brief moment seems to undercut her resolve. Further on this motif, see H. Scherb, Das Motiv vom starken Knaben in den Märcchen der Weltliteratur, seine religionsgeschichtliche Bedeutung und Entwicklung, Stuttgart 1930, 40.

If my reassessment of Nietzsche's emendation has been correct, the smile of the baby Perseus in the Danae fragment would not be a typical case of 'risus praecox' because, strictly speaking, the baby is smiling while asleep. The difference, however, is not crucial and can be explained in either of two ways: (a) either Simonides wanted to incorporate the traditional 'risus praecox' motif into his poem without compromising Danae's complete isolation by suggesting that Perseus is awake or (b) the motif of 'risus praecox' in Lucian may itself be simply a development from a more vaguely defined notion of Perseus' cheerful personality as a child, with which we are familiar also from the *Diktyoulkoi* of Aeschylus (fr. 47a.786–88 Radt).³¹

] γελᾷ μου προσορῶν
].. ὁ μικκὸς λιπαρὸν
 μ]ι]τ[ὸ]πρεπτον φαλακρὸν

... the little one is smiling as he looks on the shining bright-red bald ...

This new aspect of Nietzsche's λάμπεις may perhaps derive some support from Theocritus' Idyll 24, the *Herakliskos*, which describes the struggle of the baby Heracles with the serpents. The poem's rich and allusive texture has been thoroughly analyzed by Fantuzzi and Hunter, who recognize Theocritus' engagement with Simonides' Danae fragment on a number of levels.³² The lullaby of Alcmena with its anaphora is strongly reminiscent of Danae's lullaby in Simonides:

κέλομαι δ', εὖ δε βρέφος,
 εὖ δέ τω δὲ πόντος, εὐδέ τω δ' ἄμετρον κακόν.
 (fr. 543.21–2 PMG)

I beg you: sleep, my child. Let the sea and our measureless plight sleep too.

31) So far as we can judge from fr. 47a.802 ff. Radt, Aeschylus follows a different tradition, according to which Perseus is a few years older during the episode with the chest. The same tradition is followed by Pherecydes (cf. fr. *10 Fowler ὅτε δὲ Περσεὺς τριέτης ἢ τετραέτης ἐγένετο, ἤκουσεν [i. e. Akrisios] αὐτοῦ τῆς φωνῆς παίζοντος).

32) M. Fantuzzi and R. Hunter, *Tradition and Innovation in Hellenistic poetry*, Cambridge 2004, 262. See also discussion in R. Hunter, *Theocritus and the Archaeology of Greek Poetry*, Cambridge 1996, 26–7.

εὔδετ', ἐμὰ βρέφρα, γλυκερὸν καὶ ἐγέρσιμον ὕπνον·
 εὔδετ', ἐμὰ ψυχά, δὺ' ἀδελφοί, εὔσοα τέκνα·
 ὄλβιοι εὐνάζοισθε καὶ ὄλβιοι ἀὼ ἴκοισθε.

(Id. 24.7–9)

Sleep, my babies, a sweet sleep from which you will wake up. Sleep, my sweethearts, twin brothers, children well-preserved. Let you fall asleep happily, and happily let you awake in the morning.

That Theocritus draws on Simonides is, however, suggested on a more general level as well: “[t]he lullaby in Simonides, like that in Theocritus, introduces a night which looks as though it will bring the baby’s death, but of course it does not; Perseus, like Heracles, is destined to have a glorious future as a killer of monsters; neither Danae nor Alcmena knew that Zeus was the father of her child; both Heracles and Perseus have close links to the dynasty of the Ptolemies”.³³ It has been further observed that Alcmena’s act of placing her babies in the bronze shield is in a sense a symbolic reenactment of Perseus’ exposure in the bronze-bolted chest.³⁴ Such a close relationship between the two texts will certainly justify an attempt to seek for other thematic and verbal correspondences between Idyll 24 and PMG 543. Assuming that λάμπεις is what Simonides wrote and baby radiance / joy is what he meant to convey, there might be yet another allusion to the Danae poem in the *Herakliskos*:

γαλαθηνῶι
 δ' ἥτορι κνωόσσεις
 ἐν ἀτερπέι δούρατι,
 χαλκεογόμφωι δε νυκτὶ λάμπεις.

(fr. 543.8–11 PMG)

But you are asleep, you slumber with your tender heart in joyless plank and beam with joy in bronze-bolted night, lying in the murky darkness.

33) Fantuzzi and Hunter (above, n. 31) 262. The genealogical connection between the two heroes is emphasized in the address of Teiresias to Alcmena in Id. 24.73 θάρσει, ἀριστοτόκεια γύναι, Περσῆιον αἶμα.

34) O. Vox, *Lo scudo di Eraclino*, Aion 12, 1960, 6–7 quoted by Fantuzzi and Hunter (above, n. 31) 262 n. 56.

τὸ δ' αὖτε σπείραισιν ἔλισσέσθην περὶ παῖδα
 ὀψίγονον, γαλαθηνὸν, ὑπὸ τροφῷ αἰὲν ἄδακρυν.
 (Id. 24.30–1)

Thereon about that young boy, the nursling, that never wept under the nurse's care, the snakes wound their coils.³⁵

Not only does Theocritus seem to replicate the Simonidean contrast between the serenity of the baby in the face of imminent threat, he also tries to underscore the jovial character of the infant Herakles by calling him ἄδακρυς, an adjective that Nonnus applies to Dionysus (D. 9.26; see n.28) in the sense approximating πολυγηθής.³⁶ A few lines later (Id. 24.57–9), the idea comes across more explicitly when we see Herakles laughing (γελάσας) as he lays down the bodies of the dead monsters at the feet of Amphitryon.

Ithaca, NY

Roman Ivanov

35) Translation by A. S. F. Gow, *Theocritus: Edited with a Translation and Commentary*, vol. 1, Cambridge 1950 modified to reflect my taking of ὑπὸ τροφῷ with αἰὲν ἄδακρυν and not with γαλαθηνόν.

36) Cf. G. Chrétien, *Nonnos de Panopolis: les dionysiaques*, vol. 4, Paris 1985, 102.