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ARCHILOCHUS, FR. 188, 1–2

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Οὐκέθ' ὁμῶς θάλλεις ἀπαλὸν χροῶ· κάρφεται γὰρ ἤδη
ῥγμος· κακοῦ δὲ γήραος καθαιρεῖ
σήματ'·

ῥγμος Hephaestion cett.: ...(.)]c P. Köln 58, 37: ῥγμοις B. Snell¹

In a recent paper² Christopher G. Brown and Douglas E. Gerber support me in my defence of the transmitted ῥγμος³ against the majority of scholars. I had rejected Snell's dative because it did not, and does not, make sense to me: the most natural interpretation would be: 'your skin is dried out by wrinkles', which is illogical as the wrinkles are not the cause of the withering of the skin. Brown – Gerber's interpretation of the clause κάρφεται – ῥγμος, however, is very different from mine. Before discussing it, I have to clarify some points on which I see I have been too brief.

First, Snell's emendation is often thought to receive support from a parallel in Horace: Epod. 8, 3–4 cum sit tibi ... et rugis uetus frontem senectus exaret. I should have said more clearly than I did that apart from the metaphor furrow – wrinkle⁴ there is no correspondence between the two passages, and more in particular, that those who perceive a parallel between κάρφεται ῥγμο(ι)c and rugis exaret (not including Snell) should spend some time pondering the difference between arare and arēre.

Second, I neither said nor implied that κάρφεται ῥγμος means 'your wrinkles are withered', a phrase which Brown – Gerber rightly call 'incoherent'. What I did mean was this. ῥγμος (which I take to be a collective singular here) can be used as object of ἐλάυνω, lit. 'to produce a furrow (swathe) by moving in a straight line'⁵; cf. such expressions as τάφρον ἐλάυνω and especially ἀύλακα ἐλάυνω⁶. My proposal, which was based on a remark by Snell⁷, is to assume that Archilochus used κάρφω ῥγμον by analogy, meaning 'to

¹ "Zu den Fragmenten der griechischen Lyriker, 2. Archilochos fr. 113 u. 114 Diehl", *Philologus* 96, 1944, 283–284 = *Gesammelte Schriften*, Göttingen 1966, 70–71.

² "The Parched Furrow: Archilochus Fr. 188, 1–2 W.", in: R. Pretagostini (ed.), *Tradizione e innovazione nella cultura greca da Omero all'età ellenistica*. Scritti in onore di Bruno Gentili, Roma 1993, 195–197. In n. 1 on p. 195, Brown – Gerber give further references to recent literature.

³ In J. M. Bremer – A. M. van Erp Taalman Kip – S. R. Slings, *Some Recently Found Greek Poems*, Leiden 1987, 64–65. For the reading σήματ' in 3, cf. *ZPE* 72, 1988, 21.

⁴ Which Horace may have borrowed from Archilochus: there are no parallels in extant Greek literature and those in Latin literature (Martial. III 72, 4; Apul. *Apol.* 16, 7) are all later than the Epodes.

⁵ *Λ* 68; Arat. *Phaen.* 745; Nic. *Ther.* 570; as object of ἄγω: Theoc. 10, 2.

⁶ See also A 575 κολωτὸν ἐλάυνω, for which I may refer to my remarks *ZPE* 21, 1976, 284.

⁷ Loc. cit. 'Danach wäre also nicht ... χρώς Subjekt zu κάρφεται (vgl. v 398 κάρφω μὲν χροῶ καλόν), sondern ῥγμος. Eine ähnliche Stelle wüßte ich nicht anzuführen, aber κάρφειν ῥγμον mit effizientem Objekt

produce a wrinkle by drying up’ – in other words, the expression is a contamination of ὄγμον ἐλάυνω (with an object denoting the result of an action, ‘effiziertes Objekt’) and χρόα κάρφω (with an object denoting the entity affected by an action, ‘affiziertes Objekt’). The contamination is made easier by the fact that ὄγμος is fairly often used as a result object. A parallel is ναῦν πηγνυμι ‘to build a ship by fastening boards’. And whereas contamination is frowned upon by the various prescriptive grammars of the modern languages, it was for Greek poets perhaps the primary means of enriching their poetic language. All in all, I take it that the phrase means ‘wrinkles are already being produced by drying up’, i.e. ‘the parching of your skin is already producing wrinkles’.

Brown – Gerber take ὄγμος as a metaphor for the ‘woman’s procreative capability’, which is said to be ‘drying up’. For this they cite the analogous use of ἀῦλαξ. But in the parallels they give from Greek poets, the metaphor is clarified by an addition which I sorely miss here⁸. Besides, on their interpretation the connection of the two clauses by means of γάρ is hard to understand: ‘your skin has lost its softness because you can no longer be pregnant’. I fail to see the causal link. (The same objection goes for J. Henderson’s interpretation of ὄγμος as ‘cunnius’⁹.) And finally, in the normal cause of nature, a woman’s skin starts losing its ἀπαλότης long before menopause.

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wäre wohl möglich und dazu das Passiv: die Runzel wird geschrumpelt.’ Snell goes on to reject this because he prefers the plural to a collective singular, but there are parallels for the latter in Archilochus, which I collected in my note ad loc.

⁸ S. OT 1211–1213 πῶς ποτε πῶς ποθ’ αἰ πατρῶιάς εἴ ἄλοκες φέρειν ... ἐδυνάθησαν; E. *Phoen.* 18 μὴ σπεῖρε τέκνων ἄλοκα.

⁹ *The Maculate Muse*, New Haven 1975, 20.