

κγ' ΝΑΡΚΙΣΣΟΣ

(1) Ἡ μὲν πηγὴ γράφει τὸν Νάρκισσον, ἡ δὲ γραφὴ τὴν πηγὴν καὶ τὰ τοῦ Ναρκίσσου πάντα. μειράκιον ἄρτι θήρας ἀπηλλαγμένον
 15 πηγῇ ἐφέστηκεν ἔλκον τιὰ ἐξ αὐτοῦ ἕμερον καὶ ἐρών τῆς ἑαυτοῦ ὥρας, ἀστράπτει δέ, ὡς ὄρας, ἐς τὸ ὕδωρ. (2) Τὸ μὲν οὖν ἄντρον Ἀχελώου καὶ Νυμφῶν, γέγραπται δὲ τὰ εἰκότα φαύλου τε γὰρ τέχνης τὰ ἀγάλματα καὶ λίθου
 20 τοῦ¹ ἐντεῦθεν, καὶ τὰ μὲν περιτέτριπται ὑπὸ τοῦ χρόνου, τὰ δὲ βουκόλων ἢ ποιμένων παῖδες περιέκοψαν ἔτι νήπιοι καὶ ἀναίσθητοι τοῦ θεοῦ. καὶ οὐδὲ ἀβάκχευτος ἡ πηγὴ τοῦ Διονύσου οἶον ἀναφήναντος αὐτὴν ταῖς Ληναῖς ἀμπέλῳ γοῦν
 25 καὶ κιττῷ ἤρεπται καὶ ἔλιξι καλαῖς καὶ βοτρύων μετέσχηκε καὶ² ὅθεν οἱ θύρσοι κωμάζουσί τε ἐπ' αὐτὴν³ σοφοὶ ὄρνιθες, ὡς ἐκάστου ἀρμονία, καὶ ἄνθη λευκὰ τῇ πηγῇ περιπέφυκεν οὕτω ὄντα, ἀλλ' ἐπὶ τῷ μειρακίῳ φύομενα. τιμῶσα
 30 δὲ ἡ γραφὴ τὴν ἀλίθειαν καὶ δρόσου τι λείβει ἀπὸ τῶν ἀνθέων, οἷς καὶ μέλιττα ἐφιζάνει τις, οὐκ οἶδα εἴτ' ἐξαπατηθεῖσα ὑπὸ τῆς γραφῆς,

¹ τοῦ added by Kayser.² καὶ added by Lindau.³ αὐτὴν Reiske: αὐτῆ.

¹ Narcissus gazing at his reflection in a pool is the subject of a Pompeian wall-painting, Fig. 11, p. 89 (Ternite, *Wandgemaelde*, III. 4. 25).

23. NARCISSUS

The pool paints Narcissus, and the painting represents both the pool and the whole story of Narcissus.¹ A youth just returned from the hunt stands over a pool, drawing from within himself a kind of yearning and falling in love with his own beauty; and, as you see, he sheds a radiance into the water. The cave is sacred to Achelœus and the Nymphs, and the scene is painted realistically.

For the statues are of a crude art and made from a local stone; some of them are worn away by time, others have been mutilated by children of cowherds or shepherds while still young and unaware of the presence of the god. Nor is the pool without some connection with the Bacchic rites of Dionysus, since he has made it known to the Nymphs of



FIG. 11.

the wine-press; at any rate it is roofed over with vine and ivy and beautiful creeping plants, and it abounds in clusters of grapes and the trees that furnish the thyrsi, and tuneful birds disport themselves above it, each with its own note, and white flowers grow about the pool, not yet in blossom but just springing up in honour of the youth. The painting has such regard for realism that it even shows drops of dew dripping from the flowers and a bee settling on the flowers—whether a real bee has been deceived by the painted flowers or whether we are to be deceived into

εἶτε ἡμᾶς ἐξηπατήσθαι χρὴ εἶναι αὐτήν. ἀλλ'
 327 K. ἔστω. (3) Σὲ μέντοι,¹ μεράκιον, οὐ γραφή τις
 ἐξηπάτησεν, οὐδὲ χρώμασιν ἢ κηρῷ προστέτηκας,
 ἀλλ' ἐκτυπῶσαν σὲ τὸ ὕδωρ, οἷον εἶδες αὐτό, οὐκ
 οἶσθα οὔτε τὸ τῆς πηγῆς ἐλέγχεις σόφισμα,
 5 νεύσαι δεῖν² καὶ παρατρέψαι τοῦ εἶδους καὶ
 τὴν χεῖρα ὑποκινήσαι καὶ μὴ ἐπὶ ταύτου ἐστάναι,
 σὺ δ' ὥσπερ ἐταίρω ἐντυχῶν τὰ κείμενα περιμένεις.
 εἰτά σοι ἢ πηγὴ μύθῳ χρήσεται; οὔτος μὲν οὖν
 οὐδ' ἐπαίει τι ἡμῶν, ἀλλ' ἐμπέπτωκεν ἐπὶ τὸ
 10 ὕδωρ αὐτοῖς ὥστι καὶ αὐτοῖς ὄμμασιν, αὐτοῖς³
 δὲ ἡμεῖς, ὥσπερ γέγραπται, λέγωμεν.

(4) Ὅρθον ἀναπαύεται τὸ μεράκιον ἐναλλάξαν
 τὴν πόδε καὶ τὴν χεῖρα ἐπέχον πεπηγῶτι τῷ
 ἀκοντίῳ ἐν ἀριστερᾷ, ἢ δεξιᾷ δὲ περιήκται εἰς τὸ
 15 ἰσχίον ἀνασχεῖν τε αὐτὸν καὶ σχῆμα πράττειν
 ἐκκειμένων τῶν γλουτῶν διὰ τὴν τῶν ἀριστερῶν
 ἔγκλισιν.⁴ δεικνύει δὲ ἡ χεὶρ ἀέρα μὲν, καθ' ὃ
 κυρτοῦται ὁ ἀγκῶν, ῥυτίδα δὲ καθ' ὃ στρεβλοῦ-
 ται ὁ καρπὸς καὶ σκιὰν παρέχεται συνιζάνουσα
 20 εἰς τὸ θέναρ, λοξαὶ δὲ αἰ⁵ ἀκτῖνες τῆς σκιᾶς
 διὰ τὴν εἴσω ἐπιστροφὴν τῶν δακτύλων. τὸ δὲ
 ἐν τῷ στέρνῳ ἄσθμα οὐκ οἶδα εἶτε κυνηγετικόν
 ἔτι εἶτε ἤδη ἐρωτικόν. τό γε μὴν ὄμμα ἰκανῶς
 ἐρώντος, τὸ γὰρ χαροπὸν αὐτοῦ καὶ γοργὸν ἐκ
 25 φύσεως πρᾶννει τις ἐφιζάνων ἴμερος, δοκεῖ δ'

¹ μέντοι Kayser: μὲν τό.

² δεῖν Schenkl, δέον Kayser: δέ οἱ τε.

³ αὐτοῖ Kayser: αὐτό.

⁴ ἔγκλισιν Reiske: ἔκκλισιν.

⁵ αἰ added by Capps.

thinking that a painted bee is real, I do not know. But let that pass. As for you, however, Narcissus, it is no painting that has deceived you, nor are you engrossed in a thing of pigments or wax; but you do not realize that the water represents you exactly as you are when you gaze upon it, nor do you see through the artifice of the pool, though to do so you have only to nod your head or change your expression or slightly move your hand, instead of standing in the same attitude; but acting as though you had met a companion, you wait for some move on his part. Do you then expect the pool to enter into conversation with you? Nay, this youth does not hear anything we say, but he is immersed, eyes and ears alike, in the water and we must interpret the painting for ourselves.

The youth, standing erect, is at rest;¹ he has his legs crossed and supports one hand on the spear which is planted on his left, while his right hand is pressed against his hip so as to support his body and to produce the type of figure in which the buttocks are pushed out because of the inward bend of the left side. The arm shows an open space at the point where the elbow bends, a wrinkle where the wrist is twisted, and it casts a shadow as it ends in the palm of the hand, and the lines of the shadow are slanting because the fingers are bent in. Whether the panting of his breast remains from his hunting or is already the panting of love I do not know. The eye, surely, is that of a man deeply in love, for its natural brightness and intensity are softened by a longing that settles upon it, and he

¹ Cf. the attitude of Oenomaüs in the east pediment of the temple of Zeus at Olympia.

ἴσως καὶ ἀντεράσθαι βλεπούσης αὐτὸν τῆς
 σκιάς, ὡς ὑπ' αὐτοῦ ὁράται. (5) Πολλὰ καὶ
 περὶ τῆς κόμης ἐλέχθη ἄν, εἰ θηρῶντι αὐτῷ
 ἐνετύχομεν. μυρίαὶ γὰρ αὐτῆς αἰ κινήσεις ἐν
 30 τῷ δρόμῳ καὶ μᾶλλον, ἐπειδὴν ὑπὸ ἀνέμου τινὸς
 ἔμπρους γένηται, τύχοι δ' ἂν καὶ λόγου νῦν.
 ἀμφιλαφεύς γὰρ οὕσης αὐτῆς καὶ οἶον χρυσῆς
 τὸ μὲν οἱ τένοντες ἐφέλκονται, τὸ δ' ὑπὸ τῶν
 ὠτων κρίνεται, τὸ δὲ τῷ μετώπῳ ἐπισαλεύει, τὸ
 35 δὲ τῇ ὑπὲρ ἑπιρρεῖ. ἴσοι¹ τε ἄμφω οἱ Νάρ-
 328 Κ κισσοὶ τὸ εἶδος ἴσα ἐμφαίνοντες ἀλλήλων, πλὴν
 ὅσον ὁ μὲν ἔκκειται τοῦ ἀέρος, ὁ δὲ τὴν πηγὴν
 ὑποδέδυκεν. ἐφέστηκε γὰρ τὸ μεράκιον τῷ ἐν²
 ὕδατι ἐστῶτι, μᾶλλον δὲ ἀτενίζοντι ἐς αὐτὸ καὶ
 5 οἶον διψῶντι τοῦ κάλλους.

perhaps thinks that he is loved in return, since the reflection gazes at him in just the way that he looks at it. There would be much to say about the hair if we found him while hunting. For there are innumerable tossings of the hair in running, especially when it is blown by a wind; but even as it is the subject should not be passed over in silence. For it is very abundant and of a golden hue; and some of it clings to the neck, some is parted by the ears, some tumbles over the forehead, and some falls in ripples to the beard. Both the Narcissi are exactly alike in form and each repeats the traits of the other, except that one stands out in the open air while the other is immersed in the pool. For the youth stands over the youth who stands in the water, or rather who gazes intently at him and seems to be athirst for his beauty.