PHILOSTRATUS: IMAGINES

καὶ ΝΑΡΚΙΣΣΟΣ

(1) Ἡ μὲν πηγή γράφει τὸν Νάρκισσον, ἡ δὲ γραφή τὴν πηγήν καὶ τὰ τοῦ Ναρκίσσου πάντα: μειράκιον ἄρι τῆς ἀπηλλαγμένης πηγῆς ἐφέστηκεν ἐλκον τινα ἐξ αὐτοῦ ὠμορον καὶ ἰσῆς τῆς ἐαντοῦ ὀρᾶς, ἀστράπτει δὲ γάρ ὁ ἀρχια ἐς τὸ ὕδωρ. (2) Τὸ μὲν οὖν ἀντρον Ἀχελούα καὶ Νυμφῶν, γέγραπται δὲ τὰ εἰκότα· φαύλου τε ἡ γέρ τέχνην τὰ ἀγάλματα καὶ λίθου τὸν ἀντρόν ένεπεθεν, καὶ τὰ μὲν περιτέτρηται ὑπὸ τοῦ χρόνου, τὰ δὲ Βουκόλων ἢ ποιμένων παῖδες περικόσμην ἐν νύμφῃ καὶ ἀνααιδητοί τοῦ θεοῦ. καὶ οὐδὲ ἀβίδικα τὸ τὸ πηγή πολυόβαζον ὁδόν ἄναφήματος αὐτὴν ταῖς Δηναις: ἀμπελόρ γοῦν καὶ κιννάρι κρατάται καὶ ἐξεί καλαῖς καὶ βουτών μεμέλυχαν καὶ οἱ θύρεοι κομίζονται τε ἐπ' αὐτὴν σοφοὶ ὁμιθεῖς, ὡς ἱκάστον ἀρμονία, καὶ άθυρι λευκὰ τῇ πηγῇ περιστέφοντες οὔ τι σιν ὅσα, ἀλλ' ἐπὶ τὸ μειρακίον φύρεσα: τιμώσα τὸ ἡ γραφή τὴν ἀληθείαν καὶ δρόσου τι λείψει ἀπὸ τῶν αἰθέων, αὖ καὶ μέλετα εφεξάρτει ταῖς ὁδόις εἰς ἔξαπτησείας ὑπὸ τῆς γραφῆς.

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

---

BOOK I. 23

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 Acheloous 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 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...
PHILOSTRATUS: IMAGINES

elte hemas estrapthsthai xre einaai autina. ala
327 K. esto. (3) Se manto, meiraksis, o o graph th
th estrapthse, oth de xromai o khror prastetikas,
alla ektupwisan se to uthor, oin elde auta, oin
olalai oide to th th prwth elengei apoimata,
va vouna dein 2 kai paragwghai to evoun kai
th th xera upokinwnei kai me ep to auton xotaios,
av o uthor epairop evntuchon talkeidin permeines,
elai sou th xerh mitho xristetai: oudos mev oin
oude epaithei ti xron, alla epetptoken ep to
10 uthor auton ophi kai auton hemasen, auton
3 de hemis, othper gepraptai, legeom.

(4) Orboun anapastea to meiramion evallade
lo to posde kai thn xerh epigw petrygou to
akounda ev apostrh, h de bia de perigwetai eis to
15 ischn ou anasteine te auton kai xhima prattai
ekkevovn tov galwntov diata thn tov apostrh
epiklasias. 4 deiveis de th xera lema men, kath th
kurtotai o agkou, metida de kath o streblovai
thn xorpos kai seias paragetai sunalwswos
20 eis to thew kai loxai de auta 5 seias thn seias
dia thn elwv epistromh thn daktylwos. to de
en to sterno dathma oue elde eis kunstruktik
epi eite xerh epotiv, th ge mev hemma xakonis
erounos, to uthor xorpos auton kai xhorwv ek
25 fyesos prauinei thn xerh xypwos, dakei ev

1 evto Kayser: min te.
2 dein Scholz, dein Kayser: de or te.
3 auton Kayser: atri.
4 episkwes Rulke: feklesis.
5 ai added by Capps.

BOOK I. 23

thinking that a painted bee is real, I do not know.
But let that pass. As for you, however, Naeissus,
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 expres
sion 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 painting of his breast remains from
his hunting or is already the painting of love I do
not know. The eye, surely, is that of a man deeply
in love, for its natural brightness and intensity are
softered by a longing that settles upon it, and he

1 Cf. the attitude of Oenomaos in the east pediment of
the temple of Zeus at Olympia.
PHILOSTRATUS: IMAGINES

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.

BOOK I. 24