

Appendix 2. The Action of *Narciso* in Barb. lat. 3987

V2 additions are in italics. Strikethrough shows *V2* deletions. Ellipses indicate continuing or inserted action.

- I.1 Filli declares her love for an unnamed youth, and Eco admits that she, too, has fallen in love, in her case with Narciso while she was out hunting with him. They hear singing in the distance and assume that it comes from either Lidia or Amarilli.
[Insert ll. 168–69 (S: 131–32)]: Eco asks Filli to keep her amorous suffering secret.
- I.2 Lidia, Amarilli, and a chorus of nymphs enter singing (“Verginelle innamorate”).^a They are all in love with Narciso and await his arrival. Eco pretends disinterest, saying that she prefers hunting to love ... ~~Filli invites Lidia to sing a song to her lyre~~ [compare the end of I.3 in *V2*; see also Appendix 1, n. 30].
... Their argument continues as Eco accuses Lidia of not paying sufficient heed to the lessons presented by Diana.
- I.3 More nymphs arrive,^b desperate for the appearance of Narciso. Meanwhile, the chorus invites Lidia to help pass the time by tuning her lyre to their song. The final chorus (“Poscia ch’in fiera guerra”) recounts the story of Apollo and Daphne.
- II.1 A chorus of hunters enters singing (“Chi d’amor tra fiamm’ardente”). The nymphs ask the elderly Elpino when Narciso might be appearing, and he rues the fact that none of them views him in the same amorous light.
- II.2 Narciso enters extolling the virtues of hunting.^c He berates the nymphs for delaying him by continuing to demand his affection. He commends Eco for not involving herself in such frivolous matters given that she remains a faithful servant of Diana, and he invites her to join him in the hunt ... ~~They leave~~ [see Appendix 1, n. 62].
[l. 427 (S: 385)] ... but the nymphs beg Narciso to stay. He agrees to satisfy them by singing a song (to Lidia’s lyre), which he does, warning against the dangers of love (“Se d’Amor nel regno crudo”). The nymphs persist in their entreaties, but Narciso departs with Eco.
- II.3 The nymphs continue to complain about Narciso’s resistance to love ...
[The original II.1 (now II.2) continues at l. 504 (S: 462)] ... and the nymphs note that not even music can console them anymore.

- II.4 Diana enters, expressing dismay at the “wretched young women” who have given in to love.
This prompts the chorus to agree that Cupid makes only false promises and that they will rebel against him (“Quando primier chiedesti”).
- III.1 Eco enters and tells Filli and the chorus about how in the course of resting from the hunt, she revealed her feelings to Narciso, with disastrous results. She decides to retreat into a cave, accompanied only by grief, and leaves. Filli admits to her companions that she has been keeping Eco’s secret, and she decides to follow her for fear that she may do herself some harm.
- III.2 *A Nunzio enters deploring Narciso’s cruelty and asking for news of Eco (the nymphs tell him that she has left, followed by Filli). He recounts in detail Eco’s recent encounter with Narciso, which he had observed while resting by a stream to escape the midday heat. The outcome was not a happy one: Narciso not only dismissed her rudely, but also decreed that she should never be loved by another mortal. Eco ran off in dismay.*
The chorus (“Io non credei già mai”) wonders how Cupid, with such power over the heavens, earth, and seas, could be so cruel as to make the woods resound with such sad laments.
- IV.1 Narciso enters, saying that he wishes to hunt one last time before the sun sets. The nymphs ask about Eco but he denies any knowledge of her whereabouts, saying that he has rejected her because she misled him into thinking that she was just a faithful servant of Diana. He makes to leave ...
- IV.2 ... but Filli suddenly appears. She is surprised that Narciso dare show his face. He tries to dismiss her complaint as mere feminine foolishness, but Filli orders him to stay to hear her account of how she searched for Eco through the forests but could only hear her disembodied voice. Narciso again dismisses such foolish ideas, but Filli offers proof by way of the echo responding to her last words.^d Lidia calls out to Eco, as does Narciso, to the same effect. But he refuses to accept any blame, saying that it is all Cupid’s fault.
- IV.3[–4]^e Diana appears and warns that Eco’s fate is an example of the dangers of love. [Scene 4] Amore (Cupid) enters and says that he will take revenge and that Narciso will not, in the end, be able to resist his arrows.
The nymphs (chorus: “Alma Dea che l’arco tendi”) consecrate themselves to Diana so that she will fight on their side

against Cupid.

- V.1 The hunters enter asking for news of Narciso, for whom they have been searching. The nymphs wonder how they could ask such a question given the terrible events of the day (but the hunters are unaware of them), and they announce the appearance of Amore, who is the cause of all this trouble.
- V.2 Amore proclaims his triumph, but the chorus assumes that he is referring to Eco and orders him to go. He argues that they should not so easily dismiss his powers, but at their insistence, he leaves in a huff.
- V.3 A Nunzio (Tirsi) enters to report yet another offstage event. Confusion once more ensues as the Nunzio has not yet heard about Eco, while the chorus does not understand his reference to a flower (thinking that Eco has herself been turned into something botanical). But the Nunzio, who was again resting by a spring, recounts seeing Narciso fall in love with his own image, despite the Nunzio’s best efforts to restore him to sanity. With the hunter transformed into a flower, the chorus laments a day filled with tragedy and once more repudiates Cupid in favor of pure thoughts and chaste desires.

^a Although “Verginelle innamorata” is assigned to the Coro di Ninfe, the subsequent dialogue establishes that it is a duet; *V*2 and then *F* make it clearer still that it is sung by Lidia and Amarilli (as cued at the end of I.1). *F* delays the entry of the Coro di Ninfe to I.3.

^b Solerti has Eco absent from I.3, although the rubrics in *V* and *F* mark her present.

^c Solerti’s stage direction for the chorus of hunters to leave after l. 349 (*S*: 307) has no basis in the sources, although it makes sense given Narciso’s instructions to them.

^d *V* is confused here, in terms of who calls out to Eco: it assigns ll. 924–26 (*S*: 897–99) to Lidia, but this makes scant sense given Filli’s subsequent instruction to her in l. 930 (*S*: 903).

^e Solerti treats the Diana–Amore scene as a single one, but the sources cue the separate entry of Amore (and therefore imply the departure of Diana).