Don Fowler, Jesus College Oxford.

Reading Reading

1. J. Derrida `Plato's Pharmacy' in *Dissemination* trans. B. Johnson (London 1981) 61 - 171 at 143:

> As a living thing, *logos* issues from a father. There is thus for Plato no such thing as a written thing. There is only a *logos* more or less alive, more or less distant from itself. Writing is not an independent order of signification; it is weakened speech, something not completely dead: a living dead, a reprieved corpse, a deferred life, a semblance of breath.

2. Some comments on the book:

> G. Murray *Greek Studies* (Oxford 1946) 24:
>
> For centuries after educated people knew how to write, literature was still oral, a thing to be performed and heard. A book was not a thing to be given to the public.
>
> J. A. Davison `Literature and Literacy in ancient Greece' *Phoenix* 16 (1962) 141-56, 219-33 at 143:
>
> Not even the coming of books as an article of commerce and private collection altered the general preference of Graeco-Roman society for gaining acquaintance with works of literature through the ear.
>
> F. D. Harvey `Literacy in the Athenian Democracy' *REG* 79 (1966) 585-635 at 588:
>
> Greek culture was much more a culture of the spoken word than of the written word.
>
> J. Herington *Poetry into Drama* (Berkeley 1985) 43:
>
> The final step towards our present condition, the treatment of a literary text as something to be enjoyed by the eye from the surface of the page, was not generally taken until the end of antiquity.
>
> I. Watt and J. Goody `The Consequences of Literacy' *Literacy in Traditional Societies* ed. J. Goody (Cambridge 1968) 27-68 at 42:
>
> In the ancient world books were used mainly for reading aloud, often by a slave.
>
> W. J. Ong *Orality and Literacy, The technologising of the Word* (London and New York 1982) 115:
>
> In western classical antiquity it was taken for granted that a written text of any worth was meant to be and deserved to be read aloud.

P. Walcot *Greek Drama in its Theatrical and Social Context* (Cardiff 1976) 26:

> The simple type of life led by the ancients, their small and cramped homes, and the need, in the main, to confine their activities to the hours of daylight, all these factors militate against the encouragement of reading as a way of passing the time.

E. Rohde *Der griechische Roman und seine Vorläufer* (ed. 3, Leipzig 1914) 326-7:

> Man wird, um das Wesen der literarischen Produktion auch der späteren, hellenistischen und sophistischen Periode der griechischen Kulturgeschichte und ihre Verschiedenheit von moderner Art recht zu würdigen, überhaupt wohl tun, sich gegenwärtig zu halten, dass auch damals noch alle irgendwie künstlerisch anzulegenden Schriftwerke weniger für ein nachdenkliches Lesen im einsamen Zimmer als für ein augenblickliches Hören und Geniessen am Licht der Sonne oder doch im kreise der Freunde bestimmt waren.

W. Kranz `Sphragis. Ichform und Namensiegel als Eingangs- und Schlussmotiv antike Dichtung' *RhM* 104 (1961) 3-46, 97-124 = *Studien zur antiken Literatur und ihrem Fortwirken* (Heidelberg 1967) 27-78 at 58:

> Wie in den früheren Jahrhunderten, ist auch in der alexandrinischen Epoche das Dichtwerk vornehmlich zu lebendigen Vortrag, Rezitation oder Gesang berufen.

R. Harder `Bemerkungen zur griechischen Schriftlichkeit' *Die Antike* 19 (1943) 86-108 = *Kleine Schriften* (Munich 1960) 57-80 at 80:

> Jedes Kunstwerk ist tief bedingt durch die in ihm angelegte Beziehung zu seinem Publikum. Das Werk, das in Rezitation oder Aufführung lebt, will keine Lese- sondern ein Hörpublikum. Es will nicht vom Einzelnen im stillen Kämmerlein aufgenommen sein, sondern vor der zum Fest versammelten Gemeinde ertönen. `Bei den Griechen findet der Unterschied zwischen Natur- und Kunstpoesie gar nicht statt', sagt Viktor Hehn. Ohne zu volkstümeln, ist die hohe Dichtung der Griechen doch wahre Volkspoesie. Diese Stellung wurde gewahrt, der Zwiespalt zwischen gebildeten Schriftkundigen und unwissenden Volk hintangehalten, als die Dichter die Schrift zwar als nützliches Hilfsmittel zum Eigengebrauch annahmen, aber nicht Schreiber wurden, nicht zur Literatur übergingen, sondern ihren Werken das Gepräge der Mündlichkeit, das heisst der gemeinschaftsgerichteten Gegenwärtigkeit bewahrten.

3. W. Harris *Ancient Literacy* (Cambridge Mass. and London 1989); cf. M. Beard et al. *Literacy in the Roman World* (Ann Arbor 1991), A. K. Bowman and G. Woolf edd. *Literacy and Power in the Ancient World* (Cambridge 1994).

4. W. Benjamin *The Storyteller* trans. H. Zohn (*Illuminations*, London 1973, 83-107) 87:

> What distinguishes the novel from the story (and from the epic in the narrower sense) is its essential dependence on the book. The dissemination of the novel became possible only with the invention of printing. What can be handed on orally, the wealth of the epic, is of a different kind from what constitutes the stock in trade of the novel... The novelist has isolated himself. The birthplace of the novel is the solitary individual, who is no longer

able to express himself by giving examples of his most important concerns, is himself uncounselled, and cannot counsel others.

5. Reading as performance: N. Holland *The Brain of Robert Frost* (New York 1988), R. J. Gerrig *Experiencing Narrative Worlds, On the Psychological Activities of Reading* (New Haven and London 1993).

6. Schema theories of reading: H. Singer and R. B. Ruddell *Theoretical Models and Processes of Reading* ed. 3 (Newark 1995) 626-856, and e.g. 372-384, 404-425.

7. White and *libelli*: P. White `The Presentation and Dedication of the Silvae and Epigrams' JRS 64 (1974), 40-61, D. P. Fowler `Martial and the Book' *Ramus* forthcoming.

8. Silent reading: J. Balogh *`Voces Paginarum' Philologus* 82 (1927) 84-109, 202-240, G. L. Hendrickson `Ancient Reading' *CJ* 25 (1929) 182-196, B. M. W. Knox `Silent Reading in Antiquity' *GRBS* 9 (1968) 421-435.

9. Clear statements of normality of silent reading: Antiphanes *Sappho* fr. 194 PCG (Athenaeus 10. 450e) `anyone standing next to someone else reading will not hear him' (normal practice, Knox 433, not a deaf mute, Svenbro 159 n. 46), Ptolemy *On the Criterion* 5, trans. in P. Huby and G. Neal *The Criterion of Truth* (Liverpool 1989) 191 (cf. Balogh 105 n. 27, A. Brinkmann `Scriptio continua und anderes' *RhM* 67 (1912) 609-630 at 620 n. 1, M. Burnyeat, *TLS* 19th April 1991, Letters):

> The internal *logos* of thought is itself sufficient for judging things and discovering their natures: uttered *logos* makes no contribution to the process. Rather it disturbs and distracts our investigations if it comes into operation, just as the motions of the senses do. This is why we are more likely to discover what we are seeking in states of peace and quiet, and why we keep quiet too when we are reading books if we are concentrating hard.

10. Balogh 225, 238:

> Es ist selbstverständlich, dass das laute Lesen die ursprungliche und natürliche Form des Lesens überhaupt ist. Die Schrift ist die `Petrifizierung' des lebenden Sprache; das Lesen lost das `erstarrte' Wort wieder zur lebendem Sprache auf. In Wirklichkeit sind die Buchstaben nach antiker Auffassung eigentlich - Noten, Tonzeichen.
>
> Den toten Buchstaben unserer Tage begleitet als würdiger Genosse das leblose *stumme* Lesen. Der Nuchstabe der Veregangenheit *lebte*, ihre Blätter `redeten.'

11. Rousseau: D. Tarn Steiner *The Tyrants Writ* (Princeton 1994) 243.

12. J. Svenbro *Phrasikleia, An Anthropology of Reading in Ancient Greece* trans J. Lloyd (Ithaca and London 1993) 142, 85, 174, 192:

> (Reading is) the act in which the reader's own vocal apparatus is controlled not by his own *psukhe* (except in an intermediary fashion) but by the written inscription that he sees

before him, so as to produce a particular sequence of sounds that will be intelligible to the ear.

The reader is put into the position of a son-in-law united with Writing, the daughter of Writer, in order to engender a legitimate *logos*.

The reader is, as it were, turned into a passive spectator faced with an active piece of writing that radiates its meaning.

To read is to submit to what the writer has written, to be dominated, to occupy the position of one overcome, to submit to the metaphorical *erastes* in the person of the writer.

13. P. Saenger `The Separation of Words and the Physiology of Reading' in D. R. Olson and N. Torrance *Literacy and Orality* (Cambridge 1991) 198-214 at 213:

> The introduction of word separation freed the intellectual faculties of the reader, permitting him to read all texts silently and, therefore, more swiftly, and in particular to understand greater numbers of intellectually more difficult texts with greater ease.

14. P. Oppenheimer *The Birth of the Modern Mind, Self, Consciousness, and the Invention of the Sonnet* (New York and Oxford 1989).

15. D. P. Pattanayah `Literacy: an instrument of oppression' in Olson and Torrance, 105-108.

16. Dionysius reads Callirhoe's letter: Chariton *Chaereas and Callirrhoe* 8. 4 - 5.

17. Balogh 95:

> Für den antiken Menschen waren daher Lesen, d.i. Sehen und Hören einerseits und Verstehen andreseits, eine dreifaltige Einheit.

18. Martial in the hands of his readers: 1.2. 4 *me manus una capit* (codex ed.), 6.60. 2 *meque sinus omnes, me manus omnis habet*, 9. *Praef. Epigr.* 7-8 *maiores maiora sonent: mihi parva locuto / sufficit in vestras saepe redire manus.*

19. Sex and the book: Strato *A.P.* 12. 208, Hor. *Epist.* 1. 20.

20. *Greek Anthology* 7. 137:

> Do not judge me Hector by my tomb, or by a mound
> Measure the adversary of all Greece.
> The Iliad, Homer himself is my tomb, Greece, Achaeans
> In flight - in all these are we buried.
> If you see but small dust on me, there is no disgrace:
> We were buried in/by the hands of Greeks.

21. Y. Bonnefoy `Lever les yeux de son livre' *La Lecture*, *Nouvelle revue de psychanalyse* 37 (1988) 9-19 at 10: `on ne peut plus lire aujourd'hui que la plume en main.'

22. The eye and the ear: M. McLuhan *The Gutenberg Galaxy* (Toronto 1962), D. R. Olson `Literacy as metalinguistic activity' in Olson and Torrance 251-270, at 254-5.

23. Reading *kata diastolen* etc: W. G. Rutherford *A Chapter in the History of Annotation, being Scholia Aristophanica III* (London 1905).

24. Segmentation in text and world: D. P. Fowler `From epos to cosmos: Lucretius, Ovid, and the Poetics of Segmentation' forthcoming in *Festschrift D. A. Russell* ed. D. C. Innes and C. B. R. Pelling; Steiner 116-122.

25. Aural segmentation amongst Vai literates: S. Scribner and M. Cole *The Psychology of Literacy* (Cambridge Mass. and London 1981), e.g. 186 `skills involved in processing written language may affect comprehension and memory of spoken language under certain listening conditions.'

26. Acrostic in *Aen.* 7. 601-604 (cf. D. P. Fowler `An acrostic in Vergil (*Aeneid* 7. 601-4)?' *CQ* 33 (1983) 298):

> **M**os erat Hesperio in Latio, quem protinus urbes
> **A**lbanae coluere sacrum, nunc maxima rerum
> **R**oma colit, cum prima mouent in proelia Martem,
> Siue Getis inferre manu lacrimabile bellum ...

27. Ennius *Annales* fr. 156 Skutsch (speech of the consul Manlius delivering his son to the lictor? Cf. M. Hendry `A Martial Acronym in Ennius?' forthcoming in *LCM*):

> **M**oribus **A**ntiquis **R**es Stat Romana uirisque

(for Ennius' use of acrostics, see Cic. *De div.* 2. 111.)

28. Ovid *Met.* 15. 871-875 INCIP... (cf. A. Barchiesi *Il Poeta e il Principe* (Verona 1994); 1. 433-439 RES ERIT / RESERIT (a partial `gamma acrostic': for the term, see G. Morgan `*Nullam, Vare* ... Chance or Choice in *Odes* 1. 18?' *Philologus* 137 (1993) 142-145).

29. Gallus fragment from Qasr Ibrim: R. D. Anderson, P. J. Parsons, R. G. M. Nisbet `Elegiacs by Gallus from Qasr Ibrim' *JRS* 79 (1979) 125-155.

30. Paratext: G. Genette *Seuils* (Paris 1987), M. Couturier *textual Communication, a Print-Based Theory of the Novel* (London and New York 1991) 52-92.

31. `Fictional orality': P. Goetsch `Fingierte Mündlichkeit in der Erzählkunst entwickelter Schriftkulturen' *Poetica* 17 (1985) 202-18, ed. with W. Erzgräber *Mündliches Erzählen im Alltag, fingiertes mündliches Erzählen in der Literatur* (Tübingen 1987).

32. Coronis poems: Meleager *A.P.* 12. 257, Philodemus *A.P.* 11. 41.

33. *Georgics* 4. 401 and *Odyssey* 4. 400 (stichometric intertextuality: Llewellyn Morgan)

medios cum sol accenderit aestus

At the time when the sun has gone up to bestride the middle of heaven (Lattimore)

34. Interchange of ekphrasis and narration at end of Silius 6: D. P. Fowler `Even Better than the Real Thing: A Tale of Two Cities' forthcoming in J. Elsner ed. *Art and Text in Roman Society*.

35. Allegories of the text *en abyme* in the Greek novel: Longus 4. 2-3 (garden), Achilles Tatius 5. 1. (Alexandria), Heliodorus 1. 28-9 (cave).

36. Texts and labyrinths: P. Reed Doob *The Idea of the Labyrinth from Classical Antiquity through the Middle Ages* (Ithaca and London 1990).

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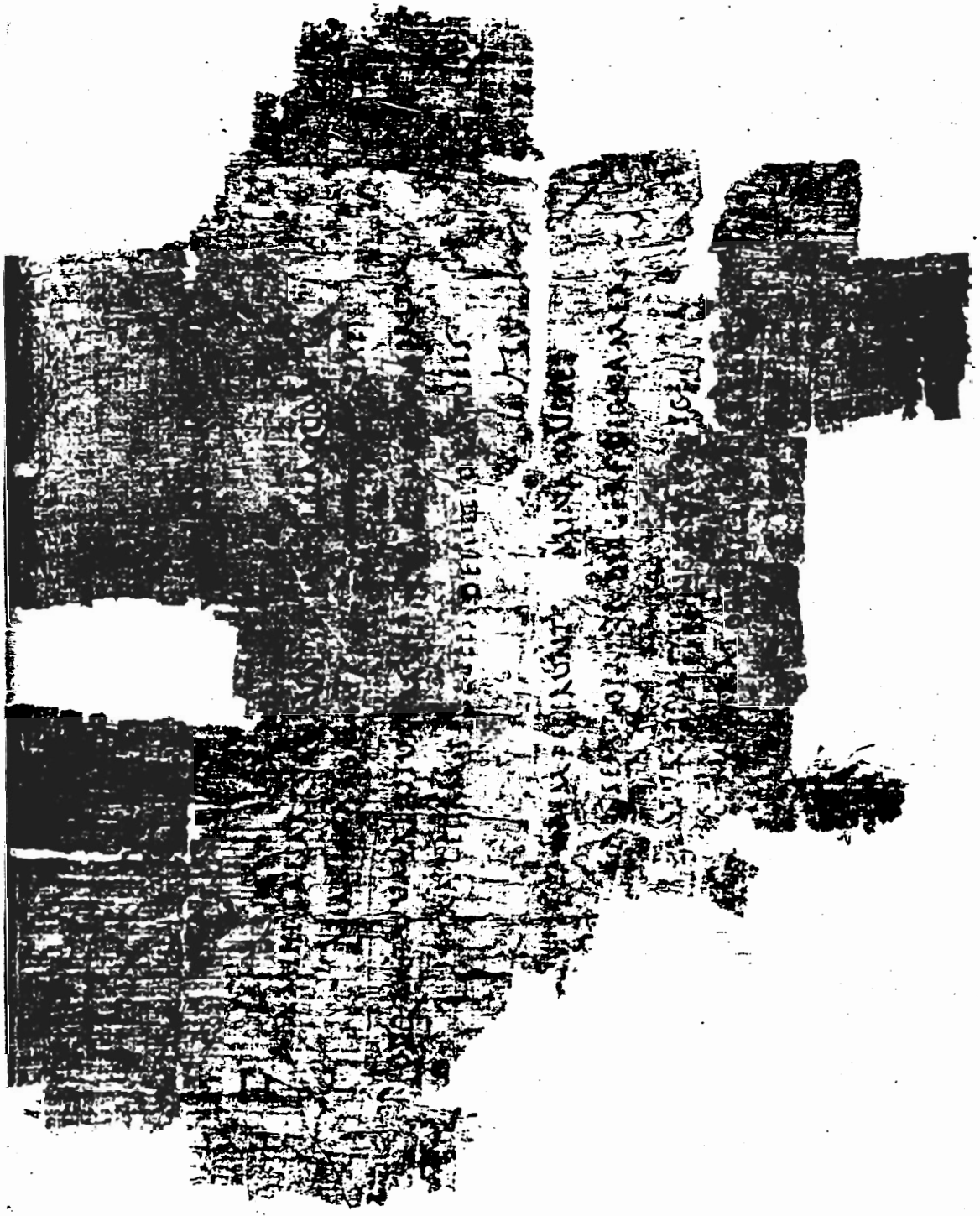

QAṢR IBRÎM: PAPYRUS WITH ELEGIACS BY CORNELIUS GALLUS. *Actual size. Photograph by C. J. Eyre, reproduced by permission of the Egypt Exploration Society. Copyright reserved*

20. Achilles Tatius 8.8

"You sentenced a man to death on certain charges (it makes no difference what they were) and sent him off in chains to jail to await execution. Here he stands before you, wearing not chains but a white robe, a prisoner standing in the ranks of the free. Perhaps he will even be so bold as to say something, to give a fine oration against me—or rather against you and your verdict. Read here the decree of the presidents and their counselors." *******[68]

68. As in real forensic speeches, the text of such a document is not given; the document is "taken as read," as it were.

21. Heliodorus 9.5

They also pleaded with Oroondates to open gotiations with Hydaspes. To this he agreed, for, little though he liked he was fate's slave. But walled in as he was by water, he had no way communicating with the enemy, until necessity suggested an idea. He wrote down what he wanted to say, and then, fastening this mesge to a stone, used a sling to try to conduct negotiations with the enny, firing his entreaties across the waves. But it was to no avail, for the ot was not long enough and fell into the water short of its mark. He peated the attempt, shooting the same message, but again failed; and though every bowman and every slinger competed to reach the mark—r the mark they were all trying to reach was their own salvation—not e succeeded. Finally they stretched out their hands towards the enemy, ho were standing on the earthworks watching their distress like an audence watching a play, and with pitiful gestures indicated as best they uld the meaning of their shooting, in turns holding out their hands ith the palms uppermost to signify their earnest entreaty, and then, in ceptance of enslavement, crossing them behind their backs, ready to ceive the manacles.

22. Chariton 8.4, 8.5.

That was what Chaereas wrote. Callirhoe too thought it proper to show her gratitude to Dionysius by writing to him. This was the only thing she did independently of Chaereas; knowing his jealous nature, she was anxious to prevent him learning of it. She took a writing tablet and wrote the following.

From Callirhoe: greetings to Dionysius, my benefactor—for it was you who freed me from pirates and slavery. Please do not be angry: I am with you in spirit through the son we share; I entrust him to you to bring up and educate in a way worthy of us. Do not let him learn what a stepmother is like. You have a daughter as well as a son; two children are enough for you. Marry them to each other when he comes of age;[127] and send him to Syracuse so that he can see his grandfather too. Plangon, my greetings to you; this letter is written in my own hand. Fare you well, good Dionysius, and remember your Callirhoe.

22 cont., Chariton 8.5

ıysius went back to his quarters and shut himself in. When he rec-
l Callirhoe's handwriting, he first kissed the letter, then opened it
ıped it to his breast as if it were Callirhoe present in the flesh. He
there for a long time, unable to read it for crying. After copious
: began to read it, with difficulty; and the first thing he did was
: name "Callirhoe." When he came to the phrase "to Dionysius,
ıefactor," he groaned: "Ah, no longer 'my husband!' No, it is you
re *my* benefactor—what have I done for you to deserve that
' But he was pleased with the plea that the letter contained, and
e same passage time and time again, for it seemed to suggest that
l left him unwillingly; Love is such an irresponsible thing and can
persuade a lover that he is loved in return! He gazed at the child
ocked him in his arms."[131] "You too will leave me someday, my
ıe said, "and go to your mother; that is what she herself asks. And
live all alone. It is all my own fault! It is my futile jealousy that has
me—and you, Babylon!" With these words he got ready to return
ıa as quickly as possible, thinking he would find great consolation
ng journey, authority over many cities, and the likenesses of Cal-
in Miletus.

23. R. Brooke Reading for the Plot (Cambridge Mass. & London 1984)

24. S. Bartsch Decoding the Ancient Novel (Princeton 1989)

25. Heliodorus 5.14

Every amethyst from India or Ethiopia is as I have described, but the stone that Kalasiris was now presenting to Nausikles was far superior to all others, for it had been incised and deeply carved to represent living creatures. The scene depicted was as follows: a young boy was shepherding his sheep, standing on the vantage point of a low rock, using a transverse flute to direct his flock as it grazed, while the sheep seemed to pasture obediently and contentedly in time to the pipe's melody. One might have said that their backs hung heavy with golden fleeces; this was no beauty of art's devising, for art had merely highlighted on their backs the natural blush of the amethyst. Also depicted were lambs, gamboling in innocent joy, a whole troop of them scampering up the rock, while others cavorted and frolicked in rings around their shepherd, so that the rock where he sat seemed like a kind of bucolic theater; others again, reveling in the sunshine of the amethyst's brilliance, jumped and skipped, scarcely touching the surface of the rock. The oldest and boldest of them presented the illusion of wanting to leap out through the setting of the stone but of being prevented from doing so by the jeweler's art, which had set the collet of the ring like a fence of gold to enclose both them and the rock. The rock was a real rock, no illusion, for the artist had left one corner of the stone unworked, using reality to produce the effect he wanted: he could see no point in using the subtlety of his art to represent a stone on a stone! Such was the ring.

26. Longus 4.2–3 (the garden)

ıe garden was a very beautiful place and bore comparison with royal 2
ns. It was two hundred yards long, lay on elevated ground, and
ɔver a hundred yards wide. You would say it was like a long plain.
ł every kind of tree—apple, myrtle, pear, pomegranate, fig, and
On one side, it had a tall vine, which spread over the apple and
trees with its darkening grapes, as if it was competing with their
These were the cultivated trees; and there were also cypresses, lau-
planes, and pines. These were all overgrown, not by the grape but
.e ivy, while the clusters of ivy berries, which were big and turning
looked just like bunches of grapes. The fruit-bearing trees were on
nside, as though protected by the others. The other trees stood
ıd them like a man-made wall, but these were enclosed in turn by a
ɔw fence. Everything was divided and separate, with each tree at
: distance from its neighbor. But, higher up, the branches joined and
twined their foliage. This was the work of nature, but it also seemed
the work of art. There were beds of flowers too, some produced by
:arth itself, and some by art. Roses, hyacinths, and lilies were the
: of human hands; violets, narcissi, and pimpernels were produced
ıe earth itself. There was shade in the summer, flowers in the spring,
es for picking in the autumn, and fruit in every season.[61]
'om there the plain was clearly visible, so you could see people graz- 3
heir flocks; the sea was visible too, and people sailing past were open
ew. This too contributed to the luxurious feel of the garden. At the
ɔoint of the length and breadth of the garden was a temple and altar
'ionysus. Ivy surrounded the altar, and vine shoots surrounded the
ɔle. Inside, the temple had paintings of subjects related to Dionysus:
Semele giving birth, Ariadne asleep, Lycurgus in chains, Pentheus being
torn apart; there were also Indians being conquered and Etruscans chang-
ing shape. Everywhere satyrs were treading the grapes; everywhere bac-
chants were dancing. And Pan was not forgotten; he sat there too on a
rock, playing the Pan-pipes himself, as though he were providing an ac-
companiment both for the treaders and the dancers.[62]

27. Ach. Tat. 5.1 (Alexandria)

sailed into Alexandria three days later. As I was coming up to the 1
entrance whose gates are dedicated to Helios, suddenly the beauty of
city struck me like a flash of lightning. My eyes were filled to the
m with pleasure. A double row of columns led straight across the en-
: city from this entrance of Helios to the opposite entrance of Selene,
ı and Moon being the guardians of the city gates. Between the
umns there lay the city's open area. Crossing it is such a long journey
.t you would think you were going abroad, though you are staying at
me.
Proceeding a little distance into the city, I came to the quarter named
Alexander himself, where I saw a whole other city, one whose beauty
ıs split up in separate sections: for a row of columns went in one direc-
ɔn, and another just as long crossed it at right angles. My eyes tried to
ıvel along every street, but I was left an unsatisfied spectator. The to-
ity of its beauty was beyond my eyes' scope. At every moment when I
ıs actually glimpsing some parts, I was on the point of seeing more and
essing on to others still but reluctant to pass some by. The things to
e outstripped my sight; the prospects lured me on. Turning round and
ɔund to face all the streets, I grew faint at the sight and at last ex-
aimed, like a luckless lover, "Eyes, we have met our match."
But then I saw two new and unheard-of contests. The city's very
rgeness challenged its loveliness, and the populace vied with the city for
ze. Both won. This city was more massive than any mainland; this
ɔpulace was more numerous than any nation. If I considered the city, I
'ell might doubt that any swarm of men could fill it; but if I looked at
ıe populace, I was amazed that any urban space could contain them. So
evenly balanced were the

28. Heliodorus 1.28-29 (cave)

He ordered his henchman to bring a sacrificial animal so that they could make an offering to their native gods before entering battle. Knemon set off on his appointed errand, and though Charikleia cried loud and long and kept turning back towards Theagenes, he brought her to the cave and shut her in. This cave was no work of nature like the many caverns that form spontaneously above and below ground: it was created by brigand handiwork in mimicry of nature, a warren dug by Egyptian hands for the safekeeping of plunder. It was fashioned some- 29
what as follows: it was entered through a narrow, lightless opening concealed beneath the doorway of a secret chamber in such a way that the stone threshold acted as a second door, giving access to the underground passage when need arose; this stone dropped effortlessly into place and could be opened just as easily. Beyond the opening was a maze of irregularly winding tunnels. The shafts and passages leading to the heart of the cave in some places ran separately, with cunning twists and turns; at others they met and crisscrossed like roots, until in the nethermost depths they merged and opened into a broad gallery lit by a feeble shaft of light from a fissure near the lake's edge. It was down here that Knemon brought Charikleia, using his knowledge of the path to guide her steps to the innermost recesses of the case, where, after doing what he could to lift her spirits and giving her his word that he would return that evening with Theagenes—whom he would not allow to come to close quarters with the enemy but would keep clear of the fray—he left her. Not a sound passed Charikleia's lips; this new misfortune was like a deathblow to her, separation from Theagenes tantamount to the loss of her own life. Leaving her numbed and silent, Knemon climbed out of the cave, and as he replaced the threshold stone, he shed a tear in sorrow for himself at the necessity that contrained him, and for her at the fate that afflicted her; he had virtually entombed her alive and consigned Charikleia, mankind's brightest jewel, to darkest night.

29. Lucian Vera Historia 2.28

That was all he said. And he pulled up a mallow root[42] and handed it 28
to me, bidding me invoke it at times of greatest danger. He also enjoined me, if ever I reached this world, not to poke fires with a sword, not to eat lupines, and not to associate with boys over eighteen;[43] if I kept these things in mind, he said, I could have hopes of returning to the island.

So then I prepared for the voyage, and at dinnertime joined them at table. The next day I went to Homer the poet and asked him to compose a couplet for me to use as an inscription. He did so, and I inscribed it on a pillar of beryl, which I set up near the harbor. It ran as follows.

Lucian, befriended by the blessed gods,
Saw this land and returned to his own country.

30. Inscriptions: Apollonius 10, 32, 38, 47; Xenophon 1.12, 3.2, 5.10, 5.11

31. Heliodorus 5.5.1

This suggestion met with Charikleia's approval, and they decided, if they were parted, to scratch the following message on shrines, conspicuous statues, sculpted pillars,[128] or stones at crossroads: The Pythian (in the masculine form for Theagenes, the feminine for Charikleia) has gone to the right, or the left, in the direction of such and such a town or village or district, adding a precise indication of time and date. If they were united, it would be enough, they said, simply to lay eyes on one another, for all eternity would be too short a time to efface the tokens of recognition that love had engraved upon their hearts. Nevertheless, as a more tangible token Charikleia produced the ring from her father that had been exposed with her, and Theagenes showed her a scar on his knee