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Auteur : Foucault, Michel

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sang my songs; and whenever I happened to choke, if my throat were suddenly constricted, or my stomach became disordered, or whenever I had some other troublesome attack, the doctor Theodotus, being in attendance and remembering my dreams, would order the boys to sing some of my lyric verse. And while they were singing, there arose unnoticed a feeling of comfort, and sometimes everything which pained me went completely away.

And this was a very great gain, and the honor was still greater than this, for my lyric verse also found favor with the God. He ordered me to compose not only for him, but also indicated others, as Pan, Hecate, Achelous, and whatever else it might be. There also came a dream from Athena, which contained a hymn to the Goddess, and the following beginning,

"Young men come to Pergamum."

And another from Dionysus, where the refrain was,
"Hail King, ivy crowned."

While this was sung in my sleep, a marvellous sound also flowed about my ears. And I had to bend my right knee, and to supplicate and call upon the Lysian God. And these things are in the copies of my songs.

And another dream came from Zeus, but I cannot remember which of these was first or second, and another again from Dionysus, which said to address the God, as "curly haired."

And Hermes was also seen with his dog skin cap, and he was marvellously beautiful and extraordinarily mobile. And while I was singing of him and feeling pleased that I had easily said the proper things, I awoke.

I also thought, concerning the Goddesses of Smyrna, that I heard, I think, from my foster father that I happened not rightly to have neglected them, for it was fitting to take the trouble to write a hymn for these.

But most things were written for Apollo and Asclepius through the inspiration of my dreams, and many of these nearly from memory, as whenever I was riding in a carriage, or even was walking.

And a Macedonian man, one of my fellow pilgrims, had a dream — as Theodotus reported to me, for he himself was not an acquaintance of mine — which pertained directly to me. "He dreamed that he sang a paean of mine, in which there was the invocation, 'Hail

Paean, Heracles Asclepius.' " And so I presented the paean in common to both Gods.

August And then I also gave public choral performances, 43
147 A.D. ten in all, some of boys and some of men. And the following took place, when I was going to bring on the first chorus. Rufinus, whom I mentioned a little before, was in the Temple. Seeing him, I said, "You have come at the right moment, if you have some spare time. For I am going to give a choral performance for the God, and it is clear that you will hear it for our sake." "But it is not necessary," he said, "for me to be invited by you, but I have been previously invited by the God. Judge," he said, "even the hour⁶⁴. For I did not formerly arrive at this time, but I was accustomed to come much later. But I have been invited," he said, "for this reason in good fortune, and we shall stand by your side," meaning himself and Sedatius^{29a}, who was our fellow pilgrim then. And this took place at my first staging of the chorus. Again after 44
the completion of the tenth performance, in which I happened to have omitted some song, because it was written entirely impromptu, with the greatest of ease, and, as they say, almost by itself⁶⁵, a dream came, which demanded this too, and we also presented it. When 45
these things were accomplished, it seemed fitting to dedicate a silver tripod, as a thank offering to the God, and at the same time as a memorial of the choral performances which I gave. And I prepared the following elegiac couplet:

"Poet, judge, and backer all in one,
Has dedicated to you, O King, this monument of his choral performance."

Then after this, there were two verses, one of which contained my name, and the other that these things occurred under the patronage of the God. But the God's version prevailed. For on the day, I believe, on which it was necessary to make the dedication, or a little before it, around dawn, or even still sooner, a divine inscription came to me, which ran as follows:

⁶⁴ IV 43 I accept τῆν ὥραν mss. Keil emended τῆ ὥρα.

⁶⁵ IV 44 Possibly emend ἔσον <ἐφ' > ἀτῆ for ἔσον ἀτῆ AST; cf. Gellius 16. 8. Or <ἀτῆ ἐφ' > ἀτῆ, cf. 28. 111 K, 29. 1 K; cf. 36. 123 K ἐφ' ἀτῆς.



