

[H. North. Sôphrosune. Chapter VII - suite]

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or breezes (*Sthen.* Frag. 16. 22–25 Page).⁷ According to the Cynic view, the *sôphrôn* breeze, which blows gently from the right, represents the kind of love that is satisfied by harlots, while the violent blast from the left symbolizes intrigues with married women. Cercidas recommends the voyage with sophrosyne, guided by Aphrodite from the *agora* (Horace's *Venus parabilis*), rather than the dangerous adventure with the wind from the left. This perversion of sophrosyne into mere calculation (recalling the *sôphrôn* nonlover of the *Phaedrus*) not only is typical of the Cynic attitude towards sex but also illustrates that transvaluation of words that was one of the Cynic heritages from Diogenes of Sinope. That sophrosyne in one form or another was linked with this school is evident not only from the epitaph for Diogenes mentioned above, but from the famous elegy by Crates of Thebes in which the Cynic ideal of frugality (*euteleia*) is described as the child of glorious Sophrosyne (Frag. 2 Diehl³).⁸ Wherever Cynic influence is felt—whether in poetry, oratory, or satire—sophrosyne is close to *euteleia* and has as its antithesis extravagance (*tryphê* or *polyteleia*).

The two major influences on the prose literature of the Hellenistic and Graeco-Roman periods were philosophy and rhetoric, and there is at least one point at which the two streams converge: the cardinal virtues. The Academy and the Stoa had centered their ethical doctrines upon the canon, with the result that from the fourth century B.C. any writers, in whatever genre, who were in contact with either school tended to employ this convenient category for moralizing comments. Plutarch is a notable example, and among the historians, Polybius. But at some unknown moment in the Hellenistic age the rhetorical schools had also made the Platonic-Stoic virtues their own. When Aristotle in the *Rhetoric* applied the topic of the virtues to epideictic oratory

⁷ J. U. Powell and E. A. Barber (*New Chapters in the History of Greek Literature* [Oxford, 1921], 8 ff.) discuss the relation of these fragments of Cercidas and Euripides. Cynic elements in Phoenix and Cercidas are traced by Gustav A. Gerhard, *Phoenix von Kolophon* (Leipzig, 1909), 36–41, 205 ff.

⁸ Cf. *Anth. Pal.* 10. 61, where Pallas calls Poverty the mother of Sophrosyne, an association that goes back at least to Aristophanes *Plutus* 563–64. Plutarch (*On Borrowing* 828D) observes that the sanctuary of Frugality is always open to the *sôphrôn*. The claim of various schools to instil sophrosyne is satirized in a fragment of Lycophron's play *Menedemus* (Frag. 3 Nauck), which describes that philosopher's frugal banquets and says: "After a temperate feast a scanty cup was passed around in moderation, and for dessert those who wished to listen had a *sôphronistês logos*." The twofold meaning of *sôphrôn*—referring both to moderation in food and drink and to the philosophic discourse—lends whatever point there is to the jest. For another attempt to play upon the meanings of *sôphrôn*, see Leonidas of Tarentum *Anth. Pal.* 7. 452.

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