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antitheses; in addition to the familiar *akolasia*, *mania*, and *hybris*, we find *ataxia* ("disorder"), *terpnon* ("sensual pleasure"), *asôtia* ("drunkenness"), *philêdonia* ("love of pleasure"), *erôtikon* ("the erotic"), and many others, mostly connected with the domination of the appetites over the rational element.¹⁷

One final group of Greek authors may be considered as representing the literary treatment of *sophrosyne*, before Christianity injected new life into the moribund topics of virtue and vice: the members of the so-called Second Sophistic, who flourished under the Empire. They achieved their greatest prominence from the second to the fourth centuries after Christ and mingled in their ethical discourses and panegyrics the commonplaces about *sophrosyne* that we have already found in the Hellenistic and Graeco-Roman philosophers. Since there is so little originality to enliven such masses of material, it will be sufficient to glance at one of the more significant members of the group, the Emperor Julian, and note how rhetorical and philosophical influences united to produce his concept of *sophrosyne*.¹⁸

Julian reflects the rhetorical technique of the great Sophist Libanius, while his brand of Neoplatonism is derived largely from Iamblichus. Like Iamblichus in the *Life of Pythagoras* (31), he gives to the word *sophrosyne* a wide range of meaning: mastery of the sensual appetites, moderation, obedience to law, military judgment, prudence, and feminine virtue. His familiarity with classical Greek literature is evident in a host of exemplars of *sophrosyne* drawn from tragedy or epic poetry: Amphiaras, by the absence of a device on his shield, exemplifies masculine *sophrosyne* in the sense of modesty (303D), while Penelope, Evadne, and Laodamia serve as models for women (110B, 127C). The feminine exemplars are cited in three panegyrics of Constantius and Eusebeia, all of which derive from the *basilikos logos* of the rhetorical schools. In the case of the emperor, *sophrosyne* has two principal facets, moral purity and lack of arrogance (especially moderation shown towards conquered enemies)—¹⁹ both of which were thoroughly famil-

¹⁷ Synonyms are the conventional *aidôs*, *enkrateia*, *kosmiotês*. *Eunomia* is no longer related to *sophrosyne*, which has purely individual connotations (97E). *Mikrologia* ("stinginess") may be termed *sophrosyne* by flatterers who call *sophrosyne* itself *agroikia* ("boorishness" [57C]).

¹⁸ Other prominent representatives of the Second Sophistic include Dio of Prusa, Aelius Aristides, Libanius, Themistius, and Himerius; all of them employed many of the same commonplaces of *sophrosyne* as did Julian, especially in discourses concerned with eulogy and the nature of kingship. Although Lucian of Samosata had the same sophistic background, he was much more than a Sophist and employed the familiar topics only to mock them.

¹⁹ The moral purity of Constantius was so great that he could serve as a model, not just



