

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

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Présentation de la fiche

Coteb028_f0753

SourceBoite_028-11-chem | Sophrosunè.

LangueFrançais

TypeFicheLecture

RelationNumérisation d'un manuscrit original consultable à la BnF, département des Manuscrits, cote NAF 28730

Références éditoriales

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iar as topics of sophrosyne from the time of Isocrates and Xenophon. Julian contrasts Constantius with Alexander the Great and Cyrus, traditional models of *megalopsychia* and *philotimia*, but lacking in sophrosyne. Constantius is their equal in the heroic virtues, but unlike them he exhibited *enkrateia* and sophrosyne in his relations with his father and brothers (41C) and, after he became emperor, in his treatment of his subjects (45C ff.). In the case of the empress, sophrosyne is even more important, since it is the central virtue to which all other qualities are subordinated. When Julian entered the presence of Eusebeia, he thought that he beheld a statue of Sophrosyne erected in a temple, and when she spoke, it was as though he heard the voice of Sophrosyne herself (123B-C). The benevolence and generosity of the empress and her humane influence on the emperor are the most arresting consequences of her sophrosyne (114B ff.). The words *praotês* and *epieikeia* are often linked with sophrosyne in the eulogies and elsewhere,²⁰ and it is not unlikely that Julian is here influenced by the Roman concept of *clementia*.

The philosophical treatises dependent on Neoplatonism have little to say about sophrosyne, in spite of Julian's assertion that Iamblichus' teaching rid him of insolence and attempted to make him more *sôphrôn* than he was by nature (235B). Rather it was the Cynic-Stoic diatribe that left the greatest impress on Julian's conception of sophrosyne. An admirer of the early Cynics, he berates the degenerate Cynics of his own time for their lack of the true *autarkeia* and sophrosyne that Diogenes, Crates, and Zeno had possessed (202A-D, 213A). His *Misopôgôn* (Beard-Hater) is a *sôphronizôn logos* in the manner of the Cynic diatribe, a satire on the wanton and undisciplined behavior of the people of Antioch, whom he castigates for their luxury and frivolity, much as his model, Dio of Prusa, the Cynicizing Sophist, castigated the people of Alexandria in his famous *Thirty-Second Discourse*, which aimed

for other men, but even for women (16B, 32C, 46D, 101B). His moderation and clemency towards his brothers is termed sophrosyne (41C; cf. also 94B, 100C, 17A-D, 45C, and the comments on his *sôphrôn* use of victory, 95A). The conformity of Julian's panegyrics to the precepts of Menander Rhetor is discussed by M. Boulanger, *L'Empereur Julien et la rhétorique grecque* (Lille, 1927), 17 ff.

²⁰ *Praotês* and sophrosyne: 123C, 303D, 343A, 365D; *epieikeia*: 356C, 129D. The second panegyric of Constantius refers to the ideal ruler as a *sôphrôn autokratôr* (88A) and describes in detail the emperor's sophrosyne (moderation, clemency, 95A). The *Discourses on Kingship* (*Orat.* I-IV) of Dio of Prusa exemplify the Cynic doctrine of the ideal king upon which Julian drew. See especially I. 15-28 and (on the *sôphrôn* king) II. 71 and IV. 20-23. Consult on this theme Ragnar Höistad, *Cynic Hero and Cynic King* (Uppsala, 1948).



