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

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to give the Alexandrians, if nothing else, one hour of sophrosyne (30). The central message of the *Misopôgôn* is the supreme value of sophrosyne, which Julian interprets in the Cynic fashion as frugality, austerity, and the endurance of hardship. A passage of special interest is that in which Julian describes *sôphrôn* conduct by the device of putting into the mouths of the Antiochenes an attack on his own sophrosyne. They maintain that they do not even know what sophrosyne is, but suppose, from the way Julian conducts himself, that it must consist of slavery to the gods and to the laws, fair and gentle behavior towards one's equals, protecting the poor against the rich, enduring every kind of abuse without losing one's temper, and abstaining from pleasures, even from those that are not improper (343A-C). The people of Antioch equate sophrosyne with slavery and oppose to it their ideal of liberty.<sup>21</sup> Julian's sophrosyne in religion is contrasted to the noisy gatherings of the Antiochenes, who throng the temples of the gods merely to flatter the emperor (344B-345B).

Throughout the address Julian accuses himself with heavy irony of boorishness and stupidity. He equates his *semnotês* ("holiness") with *agroikia* ("boorishness") and his sophrosyne with *anaisthêsia* ("absence of feeling," one of the Aristotelian extremes opposed to sophrosyne), while his *andreia* consists of refusing to yield to his appetites (351C). He lays the blame for his austerity on his tutor Mardonius; and to justify his attempts to discipline (*sôphronizein*) Antioch, he appeals to Plato, quoting his advice in the *Laws* that a king should behave with *aidôs* and sophrosyne, in order to instil these qualities in his people (354B). Julian associates himself with the Celts, who share his temperament—even his hatred of the theater (359C-D)—and with the cities of Asia Minor near Antioch which have attacked the Christians (361A); and he announces his intention of departing from Antioch and taking with him his *metriolês* and sophrosyne, which so offend the Antiochenes (364D). He persistently classes under the virtue of sophrosyne certain aspects of his governmental policy, notably his insistence on fair prices in the market (365D) and moderation in the law courts (344A). Other references to the sophrosyne of the ruler occur in the satiric work *The Caesars*, which describes Antoninus Pius as *sôphrôn*, not only towards Aphrodite but

<sup>21</sup> Cf. 355B, 356B. Even the very donkeys and camels of Antioch carry *eleutheria* to an extreme, being led along the stoas as if they were brides. Johannes Geffcken (*Kynika und Verwandtes* [Heidelberg, 1909], 139-46) discusses the place of the *Misopôgôn* in the tradition of the Cynic diatribe.



