

had published, he dared to propose (in the addendum of *Ancient Jewish Coinage I*) the existence of Samaritan coinage. Scholars were sceptical about this proposition. However, nine years later in *The Coinage of Samaria in the Fourth Century BCE* he and Shraga Qedar were able to publish 106 Samaritan types, and since then, this coinage has become an extremely popular topic of study. In 1999 Meshorer and Qedar published another book on this subject, *Samaritan Coinage*, which includes a total of 224 issues. These two publications are among the most important breakthroughs in numismatic research of the last few decades.

Meshorer was a member of many governmental and academic bodies concerned with coins and numismatics. In 2001 he was awarded the Huntington Medal of the American Numismatic Society, and at the opening of the XIII International Numismatic Congress in Madrid in 2003 he was elected an honorary member of the International Numismatic Commission. In 2002 a prize in numismatics was established in Meshorer's name at the Israel Museum. His last work, a three-volume catalogue of the Abraham Sofaer Collection of Coins from the Holy Land, is to be published by the American Numismatic Society as part of the Ancient Coins in North American Collections series. In addition, the Israel Numismatic Society plans to dedicate the next volume of the *Israel Numismatic Journal* (vol. 15) to his memory.

He leaves his twin brother, Asher, wife Adaya, three children and three grandchildren.

Haim Gitler

The Israel Museum, Jerusalem

### Paolo Vivante

1921-2004

Professor Paolo Vivante died in Montreal on 17 July 2004, from respiratory complications.

Paolo Vivante belonged on his father's side to the ancient Jewish community of Italy. He was born in Rome on 30 September 1921 and grew up in Siena. By 1938, anti-Jewish legislation had persuaded the family to go into exile, and they managed to find refuge in England. Paolo served in the British army during the war, as an interpreter, and afterwards went back to England, where he read classics at Pembroke College, Oxford. Subsequently he returned to Italy and studied further in Florence. In 1959, with the enthusiastic support of Eduard Fraenkel, he came to Israel and worked for three years at the Hebrew University, where his classes on Hesiod made a marked impression and are still remembered. His lectures on Greek poetry became a cultural event for Jerusalem audiences far beyond the ranks of the University's students. However, he never mastered Hebrew, and finally moved to America, teaching at the University of Texas at Austin from 1963 to 1966. In that year he moved to McGill University, in Montreal, where he stayed, eventually (in 1982) becoming full professor and a year later, in 1983, being made the first holder of the John S. MacNaughton Chair in Classics.

Vivante spent his entire career as a student of Greek poetry. Only one of his articles ventures outside the bounds of Homer and Pindar, and all five of his books were devoted to Homer. For most of his writing career he deliberately avoided what he saw as technical detail that had little to do with the truly poetic quality of the poems. *The Homeric Imagination, a study of Homer's perception of reality* (1970) examined nature and reality in the poems, and looked especially at the representation of time in the heroic narrative. This was followed in 1982 by *The Epithets in Homer, a study in poetic values*. Here Vivante studied the use of the Homeric epithets and sought to suggest poetic meaning, going beyond the mere suitability of such words on metrical grounds, in their use. In *Homer* (1985) he offered a literary reading for a more general audience, concentrating on literary form in the two poems and presenting them not as narrative but as drama, 'events in the making'. This approach was extended in *The Iliad: Action as Poetry* (1990). In his last book, *Homeric Rhythm: a philosophical study* (1997), he turned to more technical aspects of

the poetry, considering such questions as metre, word order and enjambment, but also offering a detailed comparison between the techniques of Homer and of Apollonius Rhodius, and stressing again the need to 'look at Homeric poetry in a wider context – as a wide-ranging poetic and intellectual process'.

DJW