

SCRIPTA CLASSICA ISRAELICA

YEARBOOK OF THE ISRAEL SOCIETY
FOR THE PROMOTION OF CLASSICAL STUDIES

VOLUME XLII

2023

ISSN 0334-4509 (PRINT)
2731-2933 (ONLINE)

The appearance of this volume has been made possible by the support of

Bar-Ilan University
Ben-Gurion University of the Negev
The Hebrew University of Jerusalem
The Open University
Tel Aviv University
University of Haifa

PUBLISHED BY
THE ISRAEL SOCIETY FOR THE PROMOTION OF CLASSICAL STUDIES
<http://www.israel-classics.org>

Manuscripts in the form of e-mail attachments should be sent to the e-mail address rachelze@tauex.tau.ac.il. For reviews, contact yulia@bgu.ac.il. Please visit our website for submission guidelines. All submissions are refereed by outside readers.

Books for review should be sent to the Book Review Editor at the following address: Book Review Editor, Prof. Yulia Ustinova, Department of General History, Ben-Gurion University of the Negev, P.O.B. 653 Beer Sheva 8410501, Israel.

Price \$50

© 2023 The Israel Society for the Promotion of Classical Studies
All Rights Reserved

Camera-ready copy produced by the editorial staff of *Scripta Classica Israelica*
Printed in Israel by Magnes Press, Jerusalem

SCRIPTA CLASSICA ISRAELICA

YEARBOOK OF THE ISRAEL SOCIETY
FOR THE
PROMOTION OF CLASSICAL STUDIES

Editor-in-Chief: RACHEL ZELNICK-ABRAMOVITZ

Editorial Board:
AVI AVIDOV
ALEXANDER YAKOBSON
YULIA USTINOVA

Editorial Assistant: Hila Brokman

INTERNATIONAL ADVISORY BOARD
OF *SCRIPTA CLASSICA ISRAELICA*

François de Callataÿ, Brussels and Paris
Hubert Cancik, Tübingen
Averil Cameron, Oxford
Hannah M. Cotton, Jerusalem
Ephraim David, Haifa
Werner Eck, Köln
Denis Feeney, Princeton
Margalit Finkelberg, Tel Aviv
John Glucker, Tel Aviv
Erich Gruen, Berkeley
Benjamin Isaac, Tel Aviv

Ranon Katzoff, Ramat Gan
David Konstan, New York
Jaap Mansfeld, Utrecht
Doron Mendels, Jerusalem
Ra'anana Meridor, Jerusalem
Maren Niehoff, Jerusalem
John North, London
Hannah Rosén, Jerusalem
Brent Shaw, Princeton
Greg Woolf, Berkeley

THE ISRAEL SOCIETY FOR THE PROMOTION
OF CLASSICAL STUDIES

OFFICERS 2022–2023

President:	Jonathan Price
Secretary:	Sylvie Honigman
Treasurer:	Shimon Epstein

COMMITTEE MEMBERS

Moshe Blidstein
Daniella Dueck
Andrea Rotstein
Iris Sulimani
Yulia Ustinova

HONORARY MEMBERS OF THE SOCIETY

Hannah Cotton
Joseph Geiger
Ranon Katzoff
Ra'anana Meridor

CONTENTS

	PAGE
PREFACE TO VOLUME XLII	1
ORY AMITAY, Classics in Israel: Where Do We Go From Here?	3
AMIT BARATZ, Greece and Rome in Israeli Schools	9
ANDREA BALBO, ELISA DELLA CALCE, AND SIMONE MOLLEA, Towards an Unusual <i>speculum principis</i> ? Virtues in the <i>Confucius Sinarum Philosophus' Proemialis Declaratio</i>	19
WERNER ECK, Hadrian in Iudaea. Zu gefälschten Inschriften υπέρ σωτηρίας αὐτοκράτορος Καίσαρος Τραιανοῦ Ἀδριανοῦ	41
ESTHER ESHEL, HAGGAI MISGAV, AND ROI PORAT, Legal Ostraca From Herodium	53
ALEXANDROS KAMPAKOGLU, Daphnis in the Middle: Theocritus' Inter-generic Poetics and the Origins of the Bucolic Genre	67
YOSEF Z. (YOSSIE) LIEBERSOHN, Δίκαιος and Cognates in Plato's Crito	91
DMITRY EZROHI, When Teleology Fails: Aristotle on Bile as a Useless Residue in <i>Parts of Animals</i>	111
ERRATA	131
 BOOK REVIEWS	
Franco Montanari, <i>History of Ancient Greek Literature. Volume 1: The Archaic and Classical Ages</i> , with the collaboration of Fausto Montana, translated from the Italian original by Rachel Barritt Costa with revision by Orla Mulholland; <i>Volume 2: The Hellenistic Age and the Roman Imperial Period</i> , with the collaboration of Fausto Montana, translated from the Italian original by Orla Mulholland (by Heinz- Günther Nesselrath)	133
Sitta von Reden (ed.), <i>The Cambridge Companion to the Ancient Greek Economy</i> (by Jeremy Trevett)	137
Jennifer Baird and April Pudsey (eds.), <i>Housing in the Ancient Mediterranean World: Material and Textual Approaches</i> (by Michael Eisenberg)	139
Julia L. Shear, <i>Serving Athena: The Festival of the Panathenaia and the Construction of Athenian Identities</i> (by Ilaria Bultrighini)	142
David Saunders (ed.), <i>Underworld: Imagining the Afterlife in Ancient South Italian Vase Painting</i> (by Rivka Gersht)	144
Michaël Girardin, <i>L'offrande et le tribut. Histoire politique de la fiscalité en Judée hellénistique et romaine (200 a.C.–135 p.C.)</i> (by Benedikt Eckhardt)	147
Noah Hacham and Tal Ilan (eds.), <i>Corpus Papyrorum Judaicarum V: The Early- Roman Period (30 BCE–117 CE)</i> (by Haggai Olshanetsky)	149
Michael Philip Penn, Scott Fitzgerald Johnson, Christine Shepardson, and Charles M. Stang (eds.), <i>Invitation to Syriac Christianity: An Anthology</i> (by Catalin-Stefan Popa)	152
 OBITUARIES: DAVID WEISSERT (by RACHEL ZELNICK-ABRAMOVITZ)	157
MOSHE FISCHER (by OREN TAL AND ITAMAR TAXEL)	161
AMINADAV A. DYKMAN (by ABRAHAM AROUETTY)	164
 DISSERTATIONS IN PROGRESS	167
PROCEEDINGS: THE ISRAEL SOCIETY FOR THE PROMOTION OF CLASSICAL STUDIES	175

Aminadav A. Dykman

1958–2022



The literary world, in especial that part of it whose native tongue is Hebrew, mourns the inconceivably sudden and untimely loss of Aminadav Alexander Dykman. It is with a sense of awe and humility that I now add my own voice to the multi-part fugue of eulogies that ensued his premature death.

Dykman, a professor of comparative literature at the Hebrew University of Jerusalem, was a scholar whose contribution and influence transcended the boundaries of the academic world and extended to those of the general, literary-minded public by virtue of a long and inimitably crafted series of Hebrew translations from the vast hoard of European and Slavonic poetry. To wit, Dykman was the recipient of three distinguished prizes in the fields of Hebrew language and translation: Eliezer Ben Yehuda Prime Minister Prize, for exceptional contribution to the Hebrew Language (2012); Tchernichovsky Prize for Exemplary Translation (2012, notably for his florilegium *Barocco*); Ministry of Culture and Sport's Translators' Award (2016).

When one sets out to write of Aminadav Dykman, one is inevitably confronted by a true *embarras de choix*, or rather, *embarras de richesses*. Before us stands a man of great erudition, manifold literary interests and singular genius for expression and language; a true polyglot and connoisseur of Western literature through its various stages and epochs; and, in particular, both a master and ardent student of Hebrew language, literature and the art of translation. It is in this latter field that Dykman's star shines most brightly, for he has drawn from his deep knowledge and intimate understanding of the poetry composed in various major languages of the world (English, French, German, Russian, Ancient Greek and Latin) and used the crucible of translation to produce Hebrew versions of that poetry in a style that is unmistakably unique, even, I should say, idiosyncratic. This idiosyncrasy—all who knew him would attest—was part and parcel of his everyday conversation as well; no one spoke as he did, with a command of language (Hebrew, in this case) that is unparalleled: sentences redolent with archaisms and intelligently combined with modern turns of phrase and always tapered with witty aphorisms, both Hebrew and foreign ('hoist by my own petard' now pleasantly comes to my mind).

Of Dykman's commendable contribution to the study of Hebrew literature, its many transfigurations and the history and development of Hebrew translations, there is much to say. Here I shall only mention what is, to my mind, a truly pioneering essay, *Tchernichovsky's Homer*, in which Dykman discusses the great difficulties of translation from Greek and Latin, the importance of meter, and the characteristics of Homeric poetry, and critically examines Tchernichovsky's ground-breaking achievement in translating the whole of Homer, for the very first time, into Hebrew.

Dykman has enriched the field of Hebrew translation immensely, both in theory and considerably more, I believe, in practice. Of the various tongues which he mastered and from whose poetry he translated, it is only meet that I should speak, in the most general terms, of his translations from Greek and Latin. Dykman's special care and attention to the great literature of classical antiquity was, it stands to reason, innate, for he was the son of Shlomo Dykman, the renowned classical translator. European poetry as a whole, he recently wrote (I am here paraphrasing), draws from the wellspring of the classical tradition; or rather, to use Dykman's own metaphor, the classical tradition is the coil from which European poetry unravels itself thread by thread.

Possessed of a thorough training in classical philology, which he acquired in the Department of Classics at Tel Aviv University, Dykman, walking in the venerable footsteps of his father, applied his linguistic talent to setting a rich variety of Greek and Latin poetry in Hebrew attire. The first major example of this undertaking is the generous selection from Ovid's *Tristia* and *Epistulae ex Ponto*, published in 2000; all the elegies in this selection are rendered in beautiful, musical Hebrew, which does justice to both the Latin original and its own legacy as an ancient tongue with manifold registers. The poems are translated in their original meter, the elegiac couplet. The principle of retaining the meter of the original in translation was to Dykman of the highest importance: 'To my ears,' he wrote in the preface to this translation, 'there is nothing artificial or monotonous in the Hebrew elegiac couplet, if it is properly written.' And few, if any, could write it more properly than he. His translations, both in this particular selection from Ovid, and in other anthologies, are exceptional not only because of *technē*, that is their sheer artistry and fidelity to the original in form and content, but also because of the immense scholarship that the translator has invested in the copious notes, introductions and at times even commentaries, that accompany them. 'It is clear to me,' he wrote in the introduction to that same selection from Ovid, 'that many of my friends and readers will regard these commentaries as an unnecessary burden, and will blame me for pedantry and verbosity...'. His detractors would doubtless have made much of that, but any reader who recognizes the many complexities of ancient Roman poetry and is willing to admit that in order to fully understand and appreciate it one must have a fair share of realia, knows the inestimable value that commentaries and annotations possess. There was hardly a time that I did not learn something new and evocative from reading his explanatory notes.

Let us turn next to another great selection, yet this time not from a single author, but from a whole garland of authors. I am referring to *Epigrams—Whichever Way*: Epigrams from the Greek Anthology, translated and recast in Hebrew verse, with notes and an essay on the history of the epigram, published in 2016. Here we have a comprehensive demonstration of Dykman's originality, creativity and linguistic virtuosity. For here, in the wake of every translated (and, naturally, annotated) epigram there follows an original poem, inspired by the content and meaning of that epigram. Dykman, we see, was as much a poet as he was a translator.

In *The Cross and the Rose*, an anthology of Latin poetry of the Middle Ages, (also published in 2016), we again see the master in action. Proof of his great art and uncanny feel for the Hebrew language in all its registers is present in every poem there translated, but in none more so, I believe, than in his rendition of the celebrated *Aestuans interius* by the anonymous Archpoet. Here the rhythm is in such perfect alignment with that of the original, that one could easily substitute the Hebrew for the Latin and chant it to Orff's dramatic music.

His last published contribution to Hebrew translations of Greek poetry was *Greek Shards* (published in 2020). Here Dykman gathered a few translations that had already appeared elsewhere along with many more that had not theretofore been published. Here, in addition to the translation of a wide variety of Greek poets, Dykman set out to reflect how much of European poetry traces its origins back to classical antiquity; therefore, he included in this anthology translations from various languages and epochs that bear witness well to this indissoluble heritage. Dykman's concise introduction to this anthology is of singular importance, as it provides a succinct survey of the different approaches manifest in Hebrew translations of Greco-Roman literature. In it he also put forward—alas for the last time—his own views on the manner to be preferred in translating the masterpieces that have come down to us from the ancient world.

I last saw Aminadav at the beginning of September of 2021. We had arranged to meet at a Tel Aviv café; I arrived a few minutes earlier and, while waiting, could see him approach from some distance, walking in great confident strides, truly, I remember thinking on the spot, *μακρὰ βιβάζ*. A powerful handshake—he was a vigorous man—and we sat down for a long and pleasant conversation. Little did either of us know it was the last time we would ever see each other. Thoughts of death and fate were then still confined to philosophical discussion; in hindsight they became sad reality all too soon. In stark contrast to this morosity, indelibly etched in my mind is his opening sentence: 'Tell me something good!'—a phrase I have since taken the liberty to adopt. We had then already finished working on translations from Petrarch's Latin writings: he, as was his wont, translated poetry, that is a selection from the *Africa*, and I—the third book of the *Secretum*. I would not have undertaken this task, seeing as it far exceeds the usual chronology of the works I usually translate, if it had not been Dykman who had personally asked me to do so. I remember thanking him for his invitation and insistence. This anthology (which also includes other writings translated by Gur Zak and Nathan Ron) is yet to be published. My debt of gratitude to Dykman extends well beyond this inducement to translate Petrarch. He never wearied from providing cheerful and edifying advice, was ever willing to contribute from his unequalled knowledge and always displayed sincere care and interest in any work of translation I was engaged in. His friendship, kindness and scholarship will be deeply missed. At the very beginning of June, 2022, Dykman succumbed to cancer, which ravaged him so abruptly. And yet, as all great men, he will continue to live with and within us, who knew and read him with reverence and love, as well as within future generations of readers, scholars and translators, who will be educated and inspired by what he wrote to make their own contributions. His will deservedly be the measuring rod by which others should judge their accomplishments.

O for those who are gone and cannot be replaced!

Abraham Arouetty