

SCRIPTA CLASSICA ISRAELICA

YEARBOOK OF THE ISRAEL SOCIETY
FOR THE PROMOTION OF CLASSICAL STUDIES

VOLUME XLV

2026

ISSN 0334-4509 (PRINT)

2731-2933 (ONLINE)

The publication 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 scriptaclassica.editors@gmail.com. For reviews, contact fassberg@tauex.tau.ac.il.

Price \$50

© 2026 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: ORNA HARARI

Editorial Board:
ORY AMITAY
ALEXANDER YAKOBSON
TEDDY FASSBERG

Assistant Editor: HILA BROKMAN

INTERNATIONAL ADVISORY BOARD
OF *SCRIPTA CLASSICA ISRAELICA*

François de Callataÿ, École Pratique des Hautes Études, Paris
Hannah M. Cotton, The Hebrew University of Jerusalem
Ephraim David, University of Haifa
Werner Eck, Universität zu Köln
Denis Feeney, Princeton University
Margalit Finkelberg, Tel Aviv University
Erich Gruen, University of California, Berkeley
Benjamin Isaac, Tel Aviv University
Ranon Katzoff, Bar-Ilan University
Jaap Mansfeld, Utrecht University
Doron Mendels, The Hebrew University of Jerusalem
Maren Niehoff, The Hebrew University of Jerusalem
Brent Shaw, Princeton University
Greg Woolf, The Institute for the Study of the Ancient World, NYU

THE ISRAEL SOCIETY FOR THE PROMOTION
OF CLASSICAL STUDIES

OFFICERS 2025–2026

<i>President:</i>	YULIA USTINOVA
<i>Secretary:</i>	MERAV HAKLAI
<i>Treasurer:</i>	BAR LESHEM

COMMITTEE MEMBERS

Stephanie Binder
Moshe Blidstein
Yaakov Dolgopolsky-Geva
Merav Haklai
Yakir Paz
Karolina Sekita

HONORARY MEMBERS OF THE SOCIETY

Hannah Cotton	Ranon Katzoff
Joseph Geiger	

CONTENTS

	PAGE
FILIP DE DECKER, Aspectual Distinctions in the Future Passive: Lysias 19.61.....	1
ROBERT MAYHEW, Eudemos' Objection to the Ash-Argument for the Existence of the Void.....	21
WERNER ECK AND ANDREAS PANGERL, Zwei neue Konstitutionen für das Heer von Iudaea in der Zeit Domitians.....	31
RIVKA ELIZUR-LEIMAN, A Roman Military Bread Stamp from Ḥorbat Naḥal Yatir.....	49
MATAN SCHAPIRO, Eternal Recurrence and the Identity of Indiscernibles.....	59
MARIE-LAURE REBORA, From the Four Corners of the Mediterranean Sea: Testimonies of Non-Roman Jews in Late Ancient Rome (2 nd –4 th cent. CE)	73
OFER POGORELSKY, The Date of Eusebius' Onomasticon Revisited.....	87
ZOHAR SLANEY, The Palmette Decoration on Galilean Oil Lamps: Transformation of a Classical Motif.....	105
GIACOMO LOI, There is no Analogy in History: On the Use of Myth in Early Hebrew Holocaust Fiction.....	127
BOOK REVIEWS	
Fotis Georgiadis and Anastasia Gadolou, <i>In the Cave: Stories from Darkness Brought to Light</i> (by Erica Angliker).....	153
Bernardo Ballesteros, <i>Divine Assemblies in Early Greek and Babylonian Epic</i> (by Nathan Wasserman).....	156
Sebastian Scharff, <i>Hellenistic Athletes: Agonistic Culture and Self-Presentation</i> (by Michael Poliakoff).....	159
Merav Haklai, <i>Money in Imperial Rome: Legal Diversity and Systemic Complexity</i> (by Amit Gvaryahu).....	163
James Q. Whitman, <i>From Masters of Slaves to Lords of Lands: The Transformation of Ownership in the Western World</i> (by Punsara Amarasinghe).....	166
Alexander Treiger, <i>The Church Fathers in Arabic Translations</i> (by Tanja Werthmann).....	168
Vered Lev Kanaan and Patricia A. Rosenmeyer, <i>Classics Transformed in Jewish, Israeli, and Palestinian Receptions</i> (by Reviel Netz).....	172
OBITUARIES: NURIT YAARI (BY YAIR LIPSHITZ).....	
ROSA LAST (BY ORNA HARARI).....	175
DAME AVERIL CAMERON (BY GUY G. STROUMSA).....	179
DISSERTATIONS IN PROGRESS.....	
PROCEEDINGS: THE ISRAEL SOCIETY FOR THE PROMOTION OF CLASSICAL STUDIES.....	
	185
	193

OBITUARIES

Nurit Yaari
1947–2025



Perhaps the first time I fully understood Nurit Yaari's stance on classical Greek theatre and its importance nowadays was in an undergraduate seminar on Greek tragedy that I took with her in the late 1990's at the Department of Theatre Arts in Tel Aviv University. Yaari decided to dedicate the seminar to supplication scenes, which allowed us to address plays that are seldom studied or staged in Israel, such as *The Suppliants* (both that of Aeschylus and that of Euripides) and Sophocles' *Oedipus at Colonus*. At the same time, however, Yaari required us to explore the status of asylum laws in different countries, religions, and cultural-political traditions. Years later, when global and local political discourse became increasingly occupied with volatile questions regarding refugees, asylum seekers, and immigrants, I returned in my mind to that seminar and to Yaari's insightful choice to connect ancient tragic texts with emerging contemporary concerns.

In many ways, this anecdote encapsulates for me Yaari's legacy as a scholar and a teacher: her devotion to ancient Greek theatre and her conviction that it is vital for our current political landscape, the endurance of democracy, and the local Israeli cultural and theatrical scene. In her scholarly work, her teaching, and her involvement in Israeli theatre, she was a figure that bridged theory and practice, past and present.

During the beginning of her career, Yaari served as assistant director to some of the most prominent theatre directors at the time, such as Edna Shavit and Oded Kotler. Later, she served as dramaturg and artistic consultant to theatres such as Habimah and the Khan Theatre in Jerusalem. In my eyes, this is crucial for understanding Yaari's scholarship, which was always rooted in both theory and praxis. Yaari's in-depth knowledge of how theatre actually works imbued her profound textual analyses with sensitivity to the reality of performance: space, body, audience-actor interactions, the urban and natural landscapes surrounding the show, and the dynamics of drama on stage. One of her earliest papers, 'Greek Tragedy in Theory and Praxis: Aristotle's Theory of Tragedy in the Perspective of

Aristophanes' Theatre Practice'¹ already establishes this productive tension that will continue to resonate throughout her career as both scholar and teacher. In it, Yaari tackles Aristotle's apparent dismissal of performance and spectacle in his discussion of tragedy in the *Poetics*. As counterpoint, she offers Aristophanes' comic treatment of tragedy in *The Frogs* that through a distorted mirror-image in fact reveals the centrality of performance to understanding the genre. This is a thread that can be found throughout her work: while always deeply grounded in theory, historical and cultural studies, and textual analysis, her scholarship was continuously moored in the actuality of theatrical performance, its materiality and at times even its messiness. Such sensibility kept her from veering away to abstractions, highlighting instead the power of the live event of the theatre. For her, understanding how theatre *works* was fundamentally unpacking what theatre *means*.

Thus, her earlier studies on tragedy returned to the text as one that is to be performed in the material and cultural conditions of Classical Athens, following the lead of scholars such as Oliver Taplin. In her 'Tragedy as Performance: The *mise-en-espace* of Aeschylus' *Agamemnon*',² for example, Yaari aims at situating Aeschylus' tragedy within the Athenian theatrical space—tracing spatial axes that are outlined within this space by the characters' actions, words, movements, entrances and exits. Through these, Yaari exemplified how the seemingly 'empty' stage of the Theatre of Dionysus Eleuthereus became charged with meanings—social, political, and theological—by the activation of tragedy in it.³

In "What am I to say while I pour these funeral offerings": Stage Image, Word and Action in Aeschylus's Libation Scenes',⁴ Yaari applies a sophisticated method of approaching the lost stage language of Aeschylus as a theatre artist. Given the ephemeral nature of theatre (the performance itself disappears immediately when it ends and is therefore not available in itself for future scholars to analyze), Yaari meticulously reads Aeschylus' scenes of libation bearing alongside depictions of ritual life in Classical Greece in textual and visual documents (such as vase paintings or funerary plaques). The historical reality of ritual, which the audience was intimately acquainted with, became part of Aeschylus' performative vocabulary and syntax, of his visual stage language. By juxtaposing theatre and ritual, Yaari exposes how Aeschylus utilizes ritual performative patterns in order to subvert them or imbue them with new dramatic meanings. Again, it is by approaching Greek Tragedy *as performance* that Yaari locates its significance, function, and layers.

Such an approach also had pedagogic ramifications, which culminated in her innovative teaching methods within the Practical/Theoretical Research Laboratory, a graduate program that took place between 2011–2014 at the Department of Theatre Arts in Tel Aviv University. This program, which she initiated and led together with several colleagues (Freddie Rokem, Ruth Kanner, Daphna Ben-Shaul, and Dror Harari), funded

¹ Nurit Yaari, 'Greek Tragedy in Theory and Praxis: Aristotle's Theory of Tragedy in the Perspective of Aristophanes' Theatre Practice,' *Maske und Kothurn* 35.1 (1989), 7–20.

² Nurit Yaari, 'Tragedy as Performance: the *mise en espace* of Aeschylus' *Agamemnon*', *Assaph* 11 (1995), 99–116.

³ See also: Nurit Yaari, 'Anchoring Thebes: Defining Place and Space in Ancient Greek Theatre,' *Griechisch-römische Komödie und Tragödie*, ed. Bernhard Zimmermann (Stuttgart: J.B. Metzler, 1995), 94–110.

⁴ Nurit Yaari, "What am I to say while I pour these funeral offerings": Stage Image, Word and Action in Aeschylus's Libation Scenes,' *Journal of Dramatic Theory and Criticism* 14.1 (1999), 49–64.

by Yad HaNadiv's Humanities Fund, invited graduate students who were young theatre researchers and/or practitioners to investigate in depth particular questions pertaining to theatrical performance through the combination of theory and praxis. In a year-long course dedicated to Greek Tragedy which Yaari taught together with theatre director Ruth Kanner, the students explored issues such as the Greek chorus both by studying *about* them as an historical phenomenon and by reactivating the texts in performance, thus gaining new knowledge about them through practice. The Laboratory yielded fruit not only in the shape of new academic research, but also through new artworks in the fields of theatre, dance, and performance. In the classroom, Greek drama and theatre were both part of an illustrious past, to be studied historically with academic rigor, and had claim on the present, as live performance events taking place here and now.

Indeed, throughout the years, Yaari added to her explorations of the Greek dramatic texts a new dimension focusing on reception studies, and specifically the performance of Greek tragedies and comedies in Israel. As a prominent member of the European Network of Research and Documentation of Performances of Ancient Greek Drama (ARC-Net), she made a place for the reception of Greek drama in Israeli theatre within a broader international conversation regarding the afterlives of ancient tragedy and comedy on theatre stages and media forms across the globe.

This line of research, which brought about numerous publications, reached its apex in her seminal book *Between Jerusalem and Athens: Israeli Theatre and the Classical Tradition* which was published in 2018 as part of Oxford University Press's 'Classical Presences' series.⁵ This book is the product of years of research regarding the presence of classical drama on the Hebrew and Israeli stage since the early 20th century. As its title suggests, Yaari considers the reception of Greek drama in Israeli theatre to be of particular interest due to the alleged antagonism between 'Jerusalem' and 'Athens', or between Hebraism and Hellenism. In Yaari's eyes, modern secular Hebrew culture continuously negotiated this tension, with Tel Aviv situated between 'Athens' and 'Jerusalem'. Staging Aeschylus, Sophocles, Euripides and Aristophanes in Israel, for Yaari, thus touches upon deep questions regarding cultural identity, heritage, and legacy. Yaari was not alone in identifying that Hebrew-Israeli theatre—a relatively young cultural phenomenon with hardly any roots in Jewish tradition—was in a deep 'search of identity'. For her, the dialogue (and often lack thereof) of Israeli theatre with the Greek tradition played a central part in this search.⁶ She often lamented the dearth of such a conversation, and how it impoverished Israeli theatrical culture, discourse, and imagination—but chose to shed light on the places in which it did occur.

Furthermore, Yaari was a staunch believer in Greek theatre's deep connection to democratic values and processes, and was subsequently concerned that a theatrical culture that does not engage with the legacy of Greek drama also neglects the civic duty and potential that theatre has. Thus, the question of Greek drama's reception in Israel was an extremely urgent one for Yaari, as she considered it could and should play a crucial role in shaping cultural identity and political discourse.

This conviction also underlies Yaari's scholarship about two of Israel's most celebrated playwrights: Nissim Aloni and Hanoch Levin, who was also a close friend of

⁵ Nurit Yaari, *Between Jerusalem and Athens: Israeli Theatre and the Classical Tradition* (Oxford: Oxford University Press, 2018).

⁶ See also: Nurit Yaari, 'Contemporary Israeli Drama in Search of Identity: Nissim Aloni and Hanoch Levin between Hellenism and Judaism', *Hellenic and Jewish Arts: Interaction, Tradition and Renewal*, ed. Asher Ovadia (Tel Aviv: Ramot, 1998), 231–45.

Yaari. In Aloni and Levin, Yaari found a multilayered and erudite commentary on the Greek dramatic tradition. Levin in particular engaged deeply with Greek tragedies throughout his career, whether through adaptations (*The Lost Women of Troy*; *Everyone Wants to Live* which is a version of *Alcestis*; or *The Emperor*, which is a version of *Ion*) or by subtly deconstructing tragic structures, as he does in *The Sorrows of Job* when applying tragic conventions to the biblical myth. Yaari's discussion of Levin's 1999 play, *The Crybabies*, in which *Agamemnon* is performed in a hospice in Calcutta in front of dying old men, is perhaps the most illuminating. Yaari shows how by replaying Aeschylus' tragedy, Levin also wrestles with the Greek playwright and with the legacy of tragedy at large. Yaari notes Levin's decision to show Agamemnon's murder twice—once offstage, according to the conventions of Greek tragedy, and once again in front of the audience, with all its violent gore. On this, she comments:

By presenting these two portrayals of murder, Levin sets the stage for another debate, which is at once theatrical, dramatic, and directorial – namely, how should a murder be presented on stage in the postmodern era, at the end of the second millennium? Is the token nature of a concealed murder still appropriate? [...] How does one shock an audience that is exposed to violent images in the media on a daily basis with the horror of the terrible violence depicted on stage? All these questions underpin the contrast between the two staged renditions of the murder.⁷

By highlighting these questions, Yaari marks Greek Tragedy as both a legacy and a challenge—not a hallowed artifact that is to be adhered to reverently, but a living tradition one has to struggle with, listen to, learn from, adopt and adapt, through theory and practice, in classroom and on stage.

Nurit Yaari was a remarkable scholar and a fierce and formidable teacher, and her passing is deeply mourned by her students and colleagues. Her passion for theatre, and especially Greek theatre, was contagious and a lesson in and of itself. She believed theatre to be vital—both in the sense of 'full of life' and in the sense of 'crucially needed'. Her blessed memory still lives within all of her many loving students—many of whom have grown to become theatre scholars, teachers, directors, actors and stage designers. All of them carry the sense of urgency that she instilled in their admiring hearts.

Yair Lipshitz
Tel Aviv University

⁷ Yaari, *Between Jerusalem and Athens*, 312.