

SCRIPTA CLASSICA ISRAELICA

YEARBOOK OF THE ISRAEL SOCIETY
FOR THE PROMOTION OF CLASSICAL STUDIES

VOLUME XL

2021

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 one of these e-mail addresses:
scripta.classica.israelica@gmail.com or isaacb@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: The Editors,
Scripta Classica Israelica, c/o Department of General History, Ben-Gurion University of the
Negev, P.O.B. 653 Beer Sheva 8410501, Israel.

Price \$50

© 2021 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: BENJAMIN ISAAC

Editorial Board:
AVI AVIDOV
GABRIEL DANZIG
DANIELA DUECK

Editorial Assistant: Hila Brokman

INTERNATIONAL ADVISORY BOARD
OF *SCRIPTA CLASSICA ISRAELICA*

François de Callataÿ, Brussels and Paris
Hubert Cancik, Berlin
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, London

THE ISRAEL SOCIETY FOR THE PROMOTION
OF CLASSICAL STUDIES

OFFICERS 2020-2021

President:	Jonathan Price
Secretary:	Lisa Maurice
Treasurer:	Shimon Epstein

COMMITTEE MEMBERS

Adi Erlich
Merav Haklai
Lisa Maurice
Andrea Rotstein
Iris Sulimani

HONORARY MEMBERS OF THE SOCIETY

Hannah Cotton
Ranon Katzoff
Ra'anana Meridor

CONTENTS

	PAGE
JAMES M. REDFIELD, <i>Briseis: The Woman as a Speaking Sign</i>	1
CARLO DELEE DONNE, <i>Tackling Conventions: Plato’s Barbarians between Language and Ontology</i>	15
JOHATHAN J. PRICE, <i>The Originality of Appian of Alexandria</i>	31
BENJAMIN ISAAC, <i>Caesarea: Before and After the Corpus of Inscription (CIIP)</i>	49
ALEXANDER ANDRASON AND MÓNICA DURÁN MAÑAS, <i>The Syntax of Interjections: Evidence from New Testament Greek</i>	57
CAROLINE PETIT, <i>Greek Particles in Galen’s Oeuvre: Some Case Studies</i>	95
ROEE DROR, <i>Renderings of Idiomatic Topographical Terms in the Septuagint</i>	125
WERNER ECK AND YOTAM TEPPER, <i>A Stamp with Latin Inscription from Sobata/Shivta in the Negev</i>	145
RIVKA GERSHT AND PETER GENDELMAN, <i>Marble Cuboid Weight Carved with Eros from Khirbet Ibtin</i>	151
RONIT PALISTRANT SHAICK, <i>The “Marsyas of the Forum” image on Roman city coins of the Southern Levant</i>	169
JOSEPH GEIGER, <i>GLAJJ: Two More Addenda</i>	203
BOOK REVIEWS	
Rainer Friedrich, <i>Postoral Homer: orality and literacy in the Homeric Epic</i> (by Margalit Finkelberg)	205
Gabriel Danzig, David Johnson and Donald Morrison (eds.), <i>Plato and Xenophon. Comparative Studies</i> (by Livio Rossetti)	207
Peter Riedlberger, <i>Prolegomena zu den spätantiken Konstitutionen. Nebst einer Analyse der erbrechtlichen und verwandten Sanktionen gegen Heterodoxe</i> (by Robert M. Frakes)	210
Attilio Mastrocinque, Joseph E. Sanzo, and Marianna Scapini (eds.), <i>Ancient Magic: Then and Now</i> (by Ortal-Paz Saar)	213
Oren Margolis, <i>The Politics of Culture in Quattrocento Europe. René of Anjou in Italy</i> (by Tamara Lobato Beneyto)	216
OBITUARIES: GIDEON FOERSTER (by Orit Peleg-Barkat)	219
DISSERTATIONS IN PROGRESS	225

Marble Cuboid Weight Carved with Eros from Khirbet Ibtin

Rivka Gersht and Peter Gendelman

Abstract: The Khirbet Ibtin cuboid weight, sculpted with an image of a sleeping Eros, was found in a house of a Roman village—possibly ancient Gamada/Gamda—situated in Western Galilee. The article places the weight within the frame of cuboid weights from other sites outside the Land of Israel; explores the issue of marked and unmarked weight values; the iconography, provenance and craftsmanship of the weight; and the significance the Khirbet Ibtin weight, ornamented with a sleeping Eros, could have had where agriculture was the essence of the settlement.

Keywords: sleeping Eros iconography, Eros on weights, marble weights, Hellenistic and Roman stone weights, cuboid weights, brick-like weights, unmarked weight values, Khirbet Ibtin, Western Galilee.

Introduction

The cuboid, brick-like weight was found on June 19, 2011, during an excavation directed by Peter Gendelman and Uzi Ad at Khirbet Ibtin, on behalf of the Israel Antiquities Authority (Gendelman, Ad and Hater, forthcoming).¹ It was found lying on its upper face in the ruins of one of the rooms of a Roman house (Fig. 1), which probably collapsed as a result of the earthquake of 363 CE.²

Khirbet Ibtin (map. ref. 211043-85/741039/33) is located in Western Galilee, between Akko-Ptolemais, Legio and Sepphoris (Fig. 2), and its ruins are marked by Conder and Kitchener in their PEF survey map under the name Abtûn (Conder and Kitchener 1881: Sheet V). The ancient village, whose original name is unknown, occupied the north slope of a hill overlooking the south bank of Nahal Zippori and the Plain of Akko / Zebulun Valley. Avi-Yonah (1976:37) identified the site with Bethbeten—Βεθβετέν—a village located, according to Eusebius's Onomasticon (52:20), about eight milestones east of Ptolemais.³ Eusebius associated Bethbeten with Batnai/Batnae—the biblical Beten—mentioned in Joshua (19:25), as one of the places in the territory inherited by the tribe of Asher.

¹ Final report is in preparation.

² For the 363 CE earthquake, see Russel 1980 and 1985:42.

³ “Βατναί. φυλῆς Ἀσήρ, καὶ νῦν καλεῖται κώμη Βεθβετέν, ἀπὸ ὀγδόου σημείου Πτολεμαῖδος εἰς ἀνατολάς” (Eusebius. *Das Onomastikon der biblischen Ortsnamen*. Edited by Erich Klostermann, Leipzig 1904).

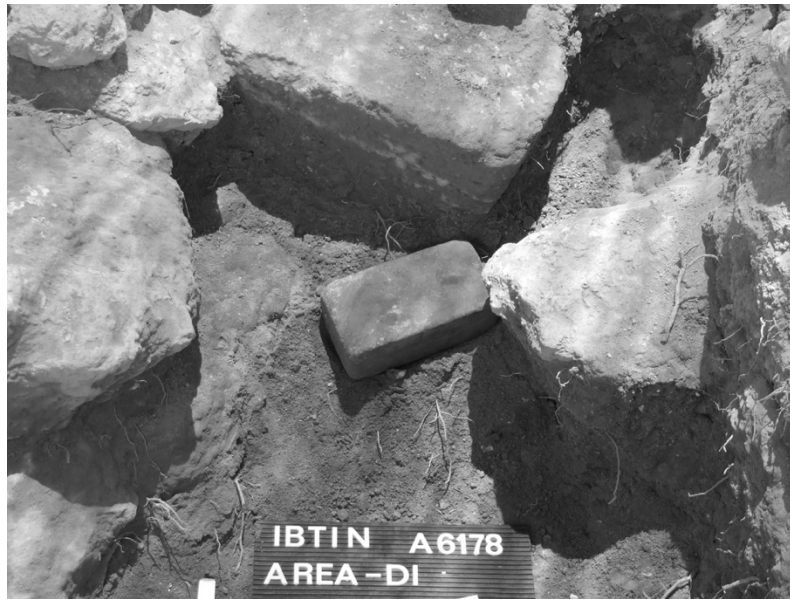


Figure 1: Cuboid weight in the moment of discovery (Courtesy of the IAA).

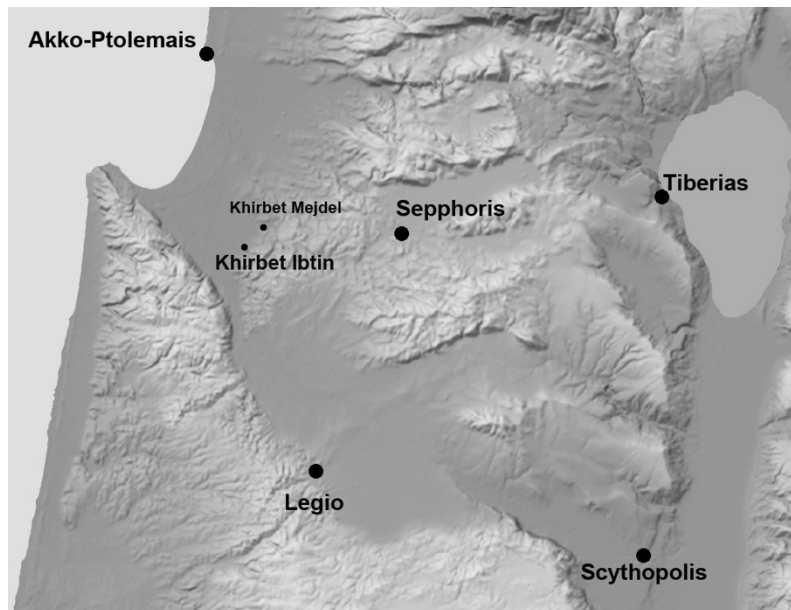


Figure 2: Map of Khirbet Ibtin and surroundings.

We suggest, based on an inscribed columnar boundary stone, that the ancient name of Khirbet Ibtin was Gamada/Gamda rather than Bethbeten. The boundary stone was found in 1964 in an agricultural area of Qibbutz Ramat Yohanan, a few hundred meters north-west of Khirbet Ibtin (*Hadashot Arkheologiyot* 1965:8). The inscription reads:

Ὅρι[α] κ[ω]μ[ων]
 Μεγδι[ηλ—]
 Γαμαδ[ης?]

Applebaum, Isaac and Landau suggested that Μεγδι[ηλ—] is Khirbet Mejdél,⁴ and that the name Γαμαδ[ης?] “is to be connected with R. Judah ben Gamda, known as an inhabitant of Kefar ’Akko”. They dated the inscription, based on the style of the letters, to the Byzantine period (Applebaum, Isaac and Landau 1982:99–100). R. Judah ben Gamda, also known as R. Judah ben Agra, was active—based on Rosenfeld’s study (2010:130 and note 55)—in Kfar Akko⁵ in the generation before the Bar Kokhba Revolt (132–136 CE). The inscription’s findspot in the vicinity of Khirbet Ibtin, and about 1.5 km from Khirbet Mejdél (Μεγδι[ηλ—]), encouraged us to suggest that the ancient name of Khirbet Ibtin was Gamada/Gamda, perhaps the birthplace of R. Judah ben Gamda.



Figure 3: The room where the weight was found (Courtesy of the IAA).

⁴ Khirbet Mejdél (Kh. el Majdal / El Mejdél) or Horbat Migdal Usha is situated on the north bank of Nahal Zippori, north of Khirbet Ibtin (Olami and Gal 2003:41*, site 85).

⁵ The precise location of Kfar Akko is unknown. The name implies that it was a suburb of the city of Akko and may be identified with el Makr or with Tel el Fuchar (Rosenfeld 2010:130 and note 54).

The 2011 excavation at Khirbet Ibtin yielded remains of dwellings, agricultural lots, winepresses, quarries and burials of an ancient site and its hinterland. The most prominent occupation phase of the excavated area is from the Roman period. The remains include parts of at least three houses that were continuously occupied from the first to the fourth century CE. The houses, built on the slope of the hill, spread out over several artificial terraces of which some were more than one story high. The house where the cuboid weight was found is located in the easternmost part of the village, and was likely among the largest dwellings of the village; it spreads over three terraces and includes a number of living rooms, storerooms and a large court at the lowest terrace. The weight came from a large room, the largest of the excavated rooms of the house. It was found next to a table-like device built of limestone slabs, whose function is not clear (Fig. 3). In addition to the weight, the room yielded a large quantity of local and imported pottery vessels including amphorae from Asia Minor, of which the latest are dated to the fourth century CE. When in the fourth century CE the earthquake destroyed the house, the walls of the room collapsed and covered the entire content of the room.

Description of the Khirbet Ibtin weight and related sculpted cuboid weights

The weight (Fig. 4) was fashioned of marble with small to medium glittering crystals. Its height, including the relief, is 9.9 cm, its length is 18.3 cm, its width is 10 cm, and its weight is 3640 gr., which is about eleven Roman *librae* and one and a half *unciae*.⁶ Rough smoothing marks are seen on the five plain facets of the weight, which has only a few new chips—caused at the time of discovery—at the underside. The relief on the upper face is somewhat worn and more incrustated than the other facets. Eros' mouth, his legs, feet and left arm are somewhat damaged.

The pudgy curly-haired child, depicted in relief on the upper face of the Khirbet Ibtin cuboid weight (Figs. 4–6), is shown lying on the fabric of a long mantle, which envelops the neck, covers the chest with massive circular folds, and is fastened at the right shoulder with a fibula. Shallow folds flow down from upper back to right hip, and a bunch of uneven folds is seen between his legs. Eros is lying on his back with the legs apart and the upper body slightly turning to his left. His head—shown in right profile—is resting on a puffy pillow. His left arm—from shoulder down to the hand—is hidden by the head while the hand is resting on the pillow, next to his face. The right arm is stretched forward diagonally, holding in the hand the handle of a trumpet-base-jug. Eros's right wing—the only one visible—reaches the calf of the right leg.

⁶ Roman *libra* in weight was 327.45 gr.; it was divided—at least until the time of Constantine—into twelve *unciae* (ounces), which were divided into *semunciae* (half ounces) and *sicilici* (quarter ounces). On these, see Davidson 1952:205.

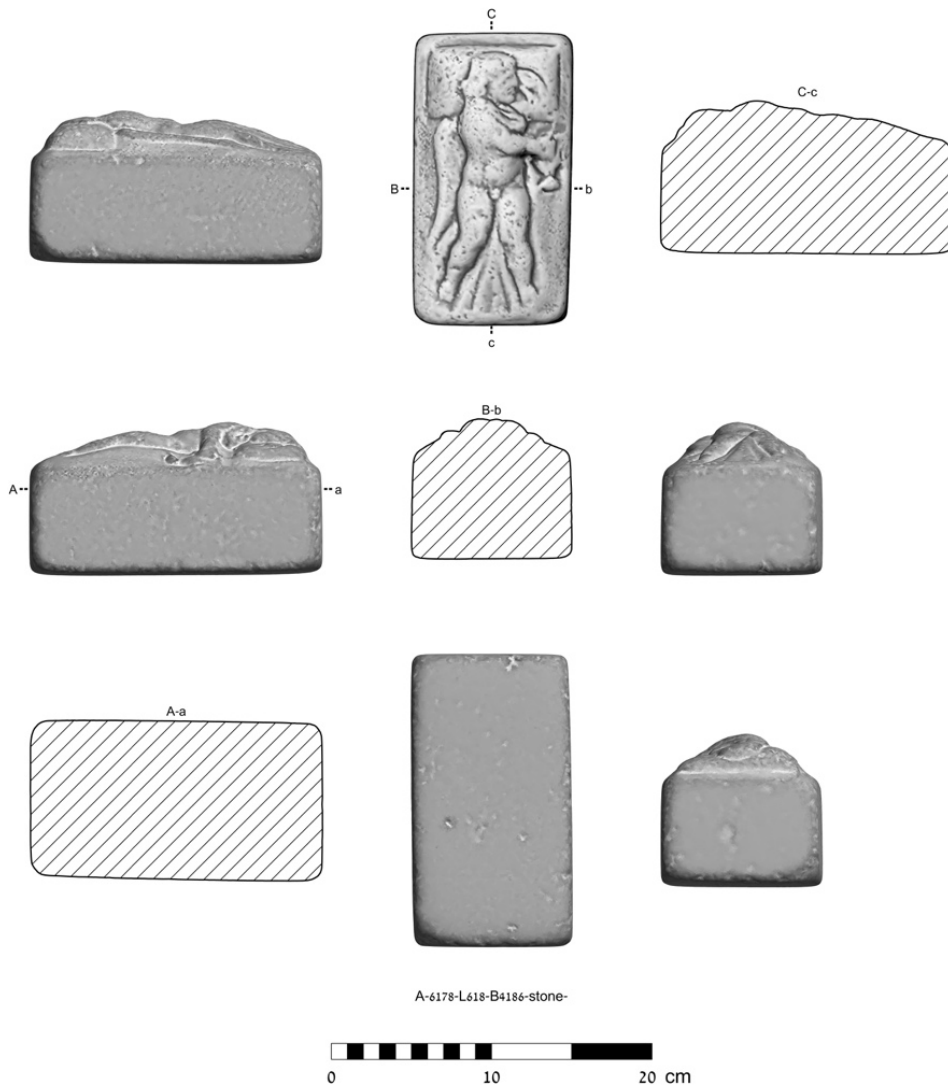


Figure 4: 3D scanning of the cuboid weight (Courtesy of the IAA).



Figure 5: Khirbet Ibtin weight, three views of the upper face (Courtesy of the IAA).



Figure 6: Khirbet Ibtin weight, long sides view (Courtesy of the IAA).

This portrayal of a sleeping Eros is one of many depictions in various materials and dimensions, classified as derivatives of Hellenistic types. There are, however, only a few examples of images of Erotes carved into the upper face of cuboid stone weights; most are dated to the Roman period, yet their chronology is not clear. The one uncovered in the Agora at Pergamon (marble, 16X9X7 cm), for example, is claimed to be from the Hellenistic period (Fig. 7).

Although the piece was not identified as a weight, the brick-like shape and dimensions indicate that it is. It shows a sleeping Eros whose head, like in the Khirbet Ibtin weight, is resting on a puffy pillow; his legs, however, are crossed (Winter 1908:195, Cat. No. 205).⁷ The Agora excavations at Athens yielded two pieces of cuboid weights shaped in Pentelic marble with sculptured Erotes in relief; in one—probably of six *librae* weight—the upper part of Eros preserved (Lang and Crosby 1964:37, Cat. SW 22, Pl. 12), in the other—probably of seven *librae* weight—the lower part of Eros preserved (Fig. 8; Lang and Crosby 1964:38, Cat. SW 23, Pl. 12).



Figure 7: Hellenistic cuboid weight from the Agora, Pergamon (after Winter 1908: Cat. No. 205).



Figure 8: Cuboid weight, Agora excavations, Athens (after Lang and Crosby 1964: Cat. SW 23, Pl. 12).

⁷ Cf. the crossed legs of the sleeping Eros with lizard in the Antikensammlung Berlin (Söldner 1986:598, Cat. No. 5; Sorabella 2007: Fig. 19.8).

A pair of wingless Erotes is depicted on the upper face of a cuboid weight from terrace-house I at Ephesus (19.5X9.5X7.7 cm; 3530 gr.), which was found together with some other finds dated from the first century BCE to the second half of the first century CE. The two Erotes are shown sleeping head to head, yet in opposite directions (Fig. 9); each is accompanied by a torch and an additional object—one with a stringed musical instrument, which looks like a lyre, the other with what seems to be a rattle (Aurenhammer 2000; Quatember 2003:131, 136, Cat. M7, Pl. 69). On another cuboid weight (17.5X8.4X11 cm), uncovered in terrace-house I, a badly damaged Eros is shown sleeping on his stomach on top of a lion skin (Fig. 10). The weight of this example is 3685 gr., but the three Greek characters—ΛΙ (in ligature) Ι Β—on one of the long side facets, indicate that the weight value of the weight, when intact, was twelve *librae* (= 3929.4 gr.; Quatember 2003:130–131, 139, Cat. M28, Pl. 69).



Figure 9: Cuboid weight with a pair of wingless Erotes from terrace-house I at Ephesus (after Aurenhammer 2000 Figs. 1–2).

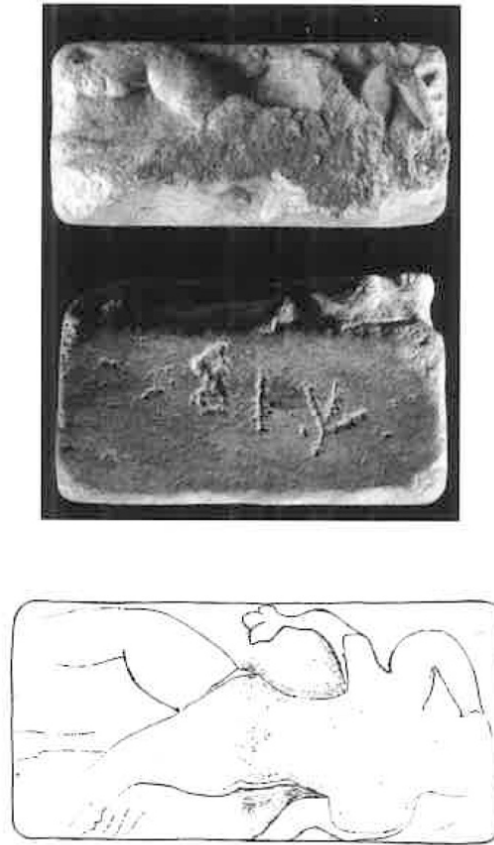


Figure 10: Cuboid weight with Eros sleeping on his stomach on top of a lion skin, from terrace-house I at Ephesus (after Lang and Crosby 1964: Cat. M28, Pl. 69).

Marked and unmarked weight values

The 3640 gr. weight value of the Khirbet Ibtin piece is precisely the same as that of the Late Roman cuboid weight from the Athenian Agora, showing two figures preparing to embrace (Fig. 11). As the latter is worn with one corner chipped, Lang and Crosby (1964:37, Cat. SW 21, Pl. 12) suggested “that its original weight was perhaps twelve *librae*.” The Khirbet Ibtin weight is almost intact and the relief is not that worn, thus even if it was initially a bit weightier, the similar weightiness of the two—unless coincidental—suggests that eleven *librae* with two or more *unciae* could have been, if not a sort of standard measure, at least acceptable for use under certain circumstances.



Figure 11: Cuboid weight with two figures preparing to embrace, Agora excavations, Athens (after Lang and Crosby 1964: Cat. SW 21, Pl. 12).

The Khirbet Ibtin example is one of many stone weights whose weight value is not marked. As a matter of fact there are only a few cuboid weights inscribed with their values; of the twenty six pieces found in the Athenian Agora, for example, only five are inscribed (Lang and Crosby 1964: Cat. SW 1, 7, 13, 18, 19); three of them (Cat. SW 1, 7 and 13) belong to the Mastoid category with two bosses or breasts in high relief, which is the largest group among the cuboid weights with sculptured relief representations. In Corinth two Mastoid weights, out of seven, are marked with their values (Davidson 1952:214, Cat. Nos. 1648, 1651), and in Thera two out of thirteen (Forsén 1994:49, Cat. Nos. 12, 13). As being worn and chipped they all are lower in weight than their marks signify. As for the Athenian Agora examples, Lang and Crosby (1964: 34–35) suggested that:

Because none of these weights represents a round number of pounds [= *librae*] or even what might be thought to be a convenient number, it is tempting to suppose that the inscriptions belong to a secondary use of the weights and that some multiple of the Attic *mna* was converted to the Roman weight system by an inscription defining the weight to the nearest half-pound. Both Pernice, no. 275 with its weight of eight Attic *mnas* and the certainly late Hellenistic mastoid weight from the Agora (SW 5, Pl. 11) lend color to this possibility, since they suggest that the mastoid form was not necessarily Roman in Origin.

This suggestion is unlikely relevant to the Khirbet Ibtin case. Lang and Crosby (1964:36) also suggested that a few unscripted marble cuboid weights once had painted inscriptions; yet the fact is that many of the weights, including the one from Khirbet Ibtin, are unmarked and bear no evidence of painted inscription.

Two possible reasons can be offered as an explanation for the unmarked weights: One is that marking stone weights—which are not official—with their value was not

obligatory, yet it was one of the duties of the market controller—the *agoranomos* / *aedile*—to supervise also the standards of these weights while being in use in the public sphere.⁸ The other reason might have been the long-term frequent use of the weight, during which the stone's mass reduced; in such a case the inscription—if there was one—had to be removed and the stone had to be modified to a new value by smoothing its facets.

The long-term use of marked and unmarked stone weights and the fact that the Roman *libra* remained constant in weight throughout the Roman Imperial period (Davidson 1952:205), make their dating difficult. The terminus *ante quem* for the end of the use of the Khirbet Ibtin weight—the collapse of the house at the above-mentioned fourth century CE earthquake—is undisputed, but there is no clue as for how long it was in use.

Derivation and Craftsmanship

The primary clue for the provenance of the Khirbet Ibtin cuboid weight is the stone. As there is no marble quarry in the region, all marble items—plain and carved—had to be imported from active quarries and/or workshops elsewhere in the Roman Empire. Our guess is, considering the size of the weight, and the limited examples of stone weights decorated with Erotes, that the piece was imported already sculpted. In favor is the fact, that most of the stone weights uncovered in the region are shaped in local stones, and even more significantly is the fact that no other marble item was found in the excavated parts of the house.

The fashioning of the portrayal of Eros also supports this interpretation. The sculptor was clearly familiar with the iconography of the sleeping Eros, if not directly from Hellenistic works of art, then through their copies, of which he adopted one type. Söldner catalogued thirty-five examples of the type and its variations (Söldner 1986:596-619, Cat. Nos. 3–38). The earliest of which is the life-size bronze statue in the New York Metropolitan Museum of Art no. 43.11.4, which was comprehensively dealt with in Richter's 1943 article with references to related examples. Four other examples are added to Söldner's list in the study of Hemingway and Stone (2017:61 note 7). There is no need to refer here to all thirty-nine examples to prove that the Khirbet Ibtin Eros is a derivative of this type; a few will make the point clear. It should be noted, though, that the variations within this group as in the other types of Eros asleep are many; in some, for example, a quiver strap crosses the chest (e.g. Richter 1943: Fig. 1; Hemingway and Stone 2017: Fig. 13), in some the chest is left bare (e.g. Mansuelli 1958:140, Cat. No. 108, Fig. 110; Hemingway and Stone 2017: Fig. 18), and in some the legs are crossed (e.g. Söldner 1986:598, Cat. No. 5; Sorabella 2007: Fig. 19.8).

Noteworthy, in spite of the reversed pose and the significant differences in style and technique, is the resemblance between the Khirbet Ibtin depiction of Eros and the portrayal of the bronze statuette of the sleeping Eros in the New York Metropolitan Museum of Art no. 13.225.2 (Richter 1943:370, 373 Fig. 9; 1953:124, Pl. 103b; Mattusch 1996:165, 167 Fig. 5.10). The arrangement of the hands and legs in the two is

⁸ On the duties and activities of the *agoranomos* / *aedile* with references, see Sperber 1977 and 1998: chapter 3; Jakab 1997:77–78, 112ff.

similar, and in both Eros lies on drapery, although the folds between the legs are shaped in a different manner (Fig. 12).



Figure 12: Sleeping Eros in the New York Metropolitan Museum of Art no. 13.225.2 (after Richter 1943: Fig. 9).

Among the other examples of this type, is the life-size marble statue of Eros in the Vatican Museum, Rome (Fig. 13). In this heavily restored statue, Eros is facing left, like in the Khirbet Ibtin example, yet holding his bow with his right hand instead of the jug and there is no drapery beneath him (Mattusch 1996:161–162, Fig. 5.8b). The right hand of another sleeping Eros of the kind, in the Palazzo Clementino of the Capitoline Museums at Rome, is broken (Fig. 14); it is thus impossible to know what was held in Eros' hand, if anything (Richter 1943:370, 373 Fig. 8; Hemingway and Stone 2017:53–54, Fig. 13). In the Late Hellenistic terracotta, in the Louvre, Paris, Eros is shown holding a torch (Hemingway and Stone 2017:57, Fig. 17), and in the marble statue in the Uffizzi Galery at Florence, he is holding poppy capsules (Mansuelli 1958:140, Cat. No. 108, Fig. 110; Hemingway and Stone 2017:58, 59, Fig. 18). The jug held by the Khirbet Ibtin Eros, unlike the aforementioned attributes, is less common among the attributes included in representations of sleeping Erotes; one example is the Roman sleeping Eros offered for sale in Christie's auction catalogue 2011. The sleeping posture of this Eros is similar to that the Khirbet Ibtin Eros, and like him he is holding a vase (Fig. 15).⁹

⁹ 9 June 2011, New York, Rockefeller Center, lot 141, (<https://www.lotsearch.de/auction-catalogues/antiquities-79577?page=4&orderBy=lot-startPrice&order=ASC>).



Figure 13: Sleeping Eros, Vatican Museum (after Mattusch 1996: Fig. 5.8b).



Figure 14: Sleeping Eros, Palazzo Clementino of the Capitoline Museums at Rome
(https://commons.wikimedia.org/wiki/File:0_Eros_dormiente_-_Musei_Capitolini_-_MC1157.jpg
Photograph by Jean-Pol Grandmont).



Figure 15: Sleeping Eros, Christie's auction catalogue 2011, lot 141 (<https://www.lotsearch.de/auction-catalogues/antiquities-79577?page=4&orderBy=lot-startPrice&order=ASC>).

The craftsman who sculpted the Khirbet Ibtin piece was undoubtedly qualified in carving marble, yet the workmanship is mediocre and stylistically far removed from the statues mentioned above. While converting the freestanding prototype to relief carving the sculptor failed to deliver an accurate representation of the wing and of the left arm, and the face lacks the sweet innocence of a child.

Why Eros?

That Eros was considered suitable ornamentation for weights is learned from the second century CE Tegean inscription of Poplios Memmios Agatakles, a former *agoranomos* (Tegea *IG* V,2 125), who owned a number of bronze weights, of which at least one was in the shape of Eros. After his term as *agoranomos* he built, or renovated, a building and dedicated it and his bronze weights to the gods (Jakab 1997:78).¹⁰ Although the inscription does not refer to the exact form of each of the weights, it is reasonable to assume that, unlike the cuboid stone weights, those made of bronze were either thin square relief-plaques—like the one in the Anamur Museum (Tekin 2013:175, Cat. No. 2)—or three-dimensional images in the form of busts or of standing or seated figures. Hellenistic and Roman lead and bronze depictions of Erotes as weights are in the

¹⁰ Πό(πλιος) Μέμμιος Ἀγαθοκλήης ἀγορανομήσας ἀνέθηκεν π[άντων θε]- ὦν τὸν οἶκον καὶ τὰ ἐν αὐτῷ σταθμὰ χαλκᾶ σ[ῶν] καὶ ἔλαφον λί(τρας) ν Ἀταλάντην λί(τρας) κε' ἀστράγαλον [λί(τρας) α?] ἄλλον λί(τρας) α οὐ(γκιῶ)ν θ ἄλλον λί(τρας) βᾶλλον λί(τρας) δ Ἔρωτα [— —]. As the inscription is fragmentary, we do not know what the exact weight of Eros was.

possession of various museums and those kept in private collections are often offered for sale in public auctions (Fig. 16).¹¹ The British Museum, for example, houses a bronze figurine weight of Eros (Walters 1899:205, Cat. No. 1179),¹² and the Louvre two steelyard weight busts of him (De Ridder 1915:162, Cat. Nos. 3272, 3273). Another bust of Eros is represented in relief on a square bronze weight in the collection of the Anamur Museum at Anatolia (Tekin 2013:175, Cat. No. 2).¹³



Figure 16: Lead weight two Erotes in embrace
(<https://www.cngcoins.com/Coin.aspx?CoinID=349103>).

When in the Hellenistic period Eros became extremely popular, a number of new visual representations developed, among them those depicting him asleep. “In art,” writes Stafford “as well as literature, the concept of Eros most familiar to us is of him overcoming anyone he chooses, and this can be seen in various Hellenistic examples which show the child Eros subduing even the wildest of creatures... The sleeping Eros, ..., inverts a strong tradition of his representation as the overcoming god by showing him as overcome.” (Stafford 1991–1993:113–114). Stafford’s interpretation does not help to explain the significance of depictions of Erotes in connection with weights.

¹¹ One, for example, is a lead weight—measuring 8.1x5.4 cm and weighing 456.2 gr.—decorated with two Erotes in embrace (<https://www.cngcoins.com/Coin.aspx?CoinID=349103>). Another, a 7.6 cm bronze steelyard weight filled with lead, an ex-William Froelich collection, New York, USA, represents a seated Eros holding bunch of grapes in one hand and a small animal—possibly a dog—in the other (<https://www.artemisgallery.com/auction/roman-leaded-bronze-steelyard-weight-cherub-form>).

¹² Feet and right hand lost, maximum height 7.30 cm.

¹³ Hellenistic or Early Roman Imperial. Measuring 2.7X2.7X0.4 mm and weighing 31.9 gr.

Another interpretation of the sleeping Eros, as good luck symbol, was offered by Aurenhammer, who linked—on account of the torches and musical instruments—the couple of wingless Erotes decorating the Ephesian cuboid weight from terrace-house I with the Dionysian domain. By doing so she followed Söldner's interpretation of a good luck symbol, offered for depictions of sleeping Erotes in Roman minor art (Aurenhammer 2000:4–6). The Khirbet Ibtin Eros is holding a jug; in theory the jug—being used for pouring wine—can also be linked with Dionysos. However, neither the jug nor the torch and musical instruments are included in the other depictions of the sleeping Eros on cuboid weights.¹⁴

Maybe the reasoning behind the depiction of this theme on weights should be looked for not in the attributes but in the act of sleep. Eros is not the god of sleep; this is the responsibility of Hypnos. Eros is the mischievous god of love, who causes more pain than happiness. In the sphere of magic, however, he is *ὄνειροπομπός*, sender of dreams (Eitrem 1991:179, 185 note 44). As *ὄνειροπομπός* he could—like all others with the magical power of inducing dreams—transmit his own initiative dreams as well as those requested. A first century BCE epigram, by Statylius Flaccus, demonstrates the expectations, or more precisely the fears, one may have of Eros' dreams (*Anth. Gr.* 16.211, The Planudean Appendix):

εὔδεις, ἀγρύπνους ἐπάγων θνητοῖσι μερίμνας;
 εὔδεις, ἀτηρῆς ἅ τέκος Ἀφρογενοῦς,
 οὐ πύκην πυρόεσσαν ἐπηρμένους, οὐδ' ἀφύλακτον
 ἐκ κέραος ψάλλων ἀντιτόνοιο βέλος.
 ἄλλοι θαρσεύωσαν: ἐγὼ δ', ἀγέρωγε, δέδοικα,
 μή μοι καὶ κνώσων πικρὸν ὄνειρον ἴδης.

Thou sleepest, thou who bringest sleepless care on mortals; thou sleepest, O child of the baneful daughter of the foam, not armed with fiery torch, nor sending from thy backward-bent twanging bow the dart that none may escape. Let others pluck up courage, but I fear, thou overweening boy, lest even in thy sleep thou see dream bitter to me.¹⁵

Assuming that the sleeping Eros from Khirbet Ibtin was valued as having magic powers, the person who owned it could possibly hope that the image will protect him from bad dreams and bestow him with the desired ones, which will hopefully come through. However, requests addressed to Eros were utterly amatory, and Eros no matter whether awake or asleep was not involved in commerce or agriculture. The only link possible to agricultural magic is if the owner considered the sleeping Eros an agent through which he could apply to Aphrodite/Venus, the protectress of growing vines and grain.¹⁶ Although cannot be proven, the agricultural nature of the Khirbet Ibtin

¹⁴ A bowl/pot, without Eros, decorates one of the cuboid weights uncovered in terrace-house I at Ephesus (Quatember 2003:146–147, Cat. M95, Pl. 69).

¹⁵ *The Greek Anthology* V, translated by W.R. Paton. The Loeb Classical Library. London 1918.

¹⁶ On these responsibilities of Aphrodite/Venus, see Scullard 1981:106–108, 177.

settlement, which included vineyards, grain fields and olive cultivation, may be in support of the above interpretation.

We have already mentioned previously that the cuboid weight reached Khirbet Ibtin from one of the active quarries and/or workshops in the Roman Empire. A number of amphorae and cooking pots, imported from the region of Ephesus, which were found in the room where the weight was found, point to Ephesus as the region from which the weight could have come. The large quantity of imported pottery vessels indicate that the owner of the house was rather wealthy. We may assume, based on the location of the village between Akko-Ptolemais, Legio and Sepphoris, that the weight's owner offered his agricultural products and bought goods, including imported ones, in the markets of these locations. How the weight served his owner, solely at home or also in the market, is hard to say; an unmarked single piece is obviously not enough for drawing conclusions in the matter.

Rivka Gersht, Department of Classics, Tel Aviv University
Peter Gendelman, Israel Antiquities Authority

Bibliography

- Applebaum, S., Isaac B. and Landau, Y. (1982). "Varia Epigraphica", *Scripta Classica Israelica* 6: 98–118.
- Aurenhammer, M. (2000). "Schlafende Knaben: Ein marmornes Gewicht aus dem Hanghaus 1 in Ephesos", in L. Dollhofer, C. Kneringer, H. Noedl, K. Schaller and E. Trinkl (eds.), *Altmodische Archäologie: Festschrift für Friedrich Brein*, Vienna, Austria: 1–6.
- Avi-Yonah, M. (1976). *Gazetteer of Roman Palestine*, QEDEM Vol. 5, Jerusalem.
- Conder, C.R. and Kitchener, H.H. (1881). *The Survey of Western Palestine: Memoirs of the Topography, Orography, Hydrography, and Archaeology, Vol. I Galilee*, London.
- Davidson, G. R. (1952). *Corinth — Results of Excavations Conducted by the American School of Classical Studies at Athens, Volume XII: The Minor Objects*, Princeton, New Jersey.
- De Ridder, A. (1915). *Les bronzes antiques du Louvre, Vol II: Les instruments*, Paris.
- Eitrem, S. (1991). "Dreams and Divination in Magical Ritual", in Ch.A. Faraone and D. Obbink (eds.), *Magika Hiera: Ancient Greek Magic and Religion*, New York and Oxford: 175–187.
- Forsén, B. (1994). "Marmorne Gewichtsteine aus Thera", *Opuscula Atheniensi* 20: 43–49.
- Gendelman, P., Ad, U. and Hater, M. (forthcoming). "Ibtin, Trial Excavation", *HA-ESI. Hadashot Arkheologiyot* 14 (1965). "A Boundary Stone from the Area of Ramat Yohanan", p. 8. (Hebrew).
- Hemingway, S. and Stone, R. (2017). "The New York Sleeping Eros: A Hellenistic Statue and Its Ancient Restoration", *Technè* 45: 46-63.

- Jakab, É. (1997). *Praedicere und cavere beim Marktkauf: Sachmängel im griechischen und römischen Recht*, München.
- Lang, M. and Crosby, M. (1964). *Weights, Measures and Tokens. The Athenian Agora* Vol. 10, The American School of Classical Studies at Athens, Princeton, NJ.
- Mansuelli, G.A. (1958). *Galleria degli Uffizi: Le Sculture, Parte I*, Roma.
- Mattusch, C.C. (1996). *Classical Bronzes: The Art and Craft of Greek and Roman Statuary*. Ithaca and London.
- Olami, Y and Gal, Z. (2003). *Map of Shfar'am (24)*. Archaeological Survey of Israel, Jerusalem.
- Pernice, E. (1894). *Griechische Gewichte*, Berlin.
- Quatember, U. (2003). "Marmorinventar (Taf. 52–71, 159–161)", in C. Lang-Auinger (ed.), *Hanghaus 1 in Ephesos: Funde und Ausstattung. Forschungen in Ephesos 8/4*. Wien: 121–152.
- Richter, G.M.A. (1943). "A Bronze Eros", *American Journal of Archaeology* 47: 365–378.
- Richter, G.M.A. (1953). *The Metropolitan Museum of Art: Handbook of the Greek Collection*, Cambridge.
- Rosenfeld, B.Z. (2010). *Torah Centers and Rabbinic Activity in Palestine 70–400 CE: History and Geographic Distribution*. Leiden, Boston.
- Russel, K.W. (1980). "The Earthquake of May 19, A.D. 363", *Bulletin of the American School of Oriental Research* 238: 47–64.
- Russell, K.W. (1985). "The Earthquake Chronology of Palestine and Northwest Arabia from the 2nd through the Mid-8th Century A.D." *Bulletin of the American School of Oriental Research* 260: 37–59.
- Scullard, H.H. (1981). *Festivals and Ceremonies of the Roman Republic*, London.
- Söldner, M. (1986). *Untersuchungen zu liegenden Erosen in der hellenistischen und römischen Kunst*. Europäische Hochschulschriften 38, Band 10, Frankfurt am Main.
- Sorabella, J. (2007). "Eros and the Lizard: Children, Animals, and Roman Funerary Sculpture", in A. Cohen and J.B. Rutter, *Constructions of Childhood in Ancient Greece and Italy*, Hesperia Supplements 41, Princeton, NJ: 353–370.
- Sperber, D. (1977). "On the Office of the Agoranomos in Roman Palestine", *Zeitschrift der Deutschen Morgenländischen Gesellschaft* 127: 227–243.
- Sperber, D. (1998). *The City in Roman Palestine*, New York, Oxford.
- Stafford, E.J. (1991–1993). "Aspects of Sleep in Hellenistic Sculpture", *Bulletin of the Institute of Classical Studies* 38: 105–120.
- Tekin, O. (2013). "Weights in the collection of Anamur Museum", *Anatolia Antiqua* 21: 175–180.
- Walters, H.B. (1899). *Catalogue of the Bronzes in the British Museum. Greek, Roman & Etruscan*, London.
- Winter, F. (1908). *Altertümer von Pergamon. Band VII, Text 2: Die Skulpturen mit Ausnahme der Altarreliefs*, Berlin.