



**University of  
Zurich**<sup>UZH</sup>

**Zurich Open Repository and  
Archive**

University of Zurich  
Main Library  
Strickhofstrasse 39  
CH-8057 Zurich  
[www.zora.uzh.ch](http://www.zora.uzh.ch)

---

Year: 2009

---

## Article Artemas

Ebel, Eva

Posted at the Zurich Open Repository and Archive, University of Zurich  
ZORA URL: <https://doi.org/10.5167/uzh-26393>  
Book Section  
Published Version

Originally published at:

Ebel, Eva (2009). Article Artemas. In: Klauck, Hans-Josef. Anim – Atheism. Berlin/New York: De Gruyter, 857.

## Artemas

In the personal comments at the end of the pseudepigraphic epistle to Titus, Paul announces that he will send either Artemas or Tychicus as a replacement for Titus. After the arrival of one of them on Crete, Titus will be able to meet the Apostle in Nicopolis where he will be staying for the winter (Titus 3:12). Nothing else is known about Artemas whose name is the short form of Artemidorus (“gift from Artemis”). According to the Bohairic version of the letter’s subscription Artemas is the bearer of the letter (cf. Metzger: 387), but Titus 3:12 implies that the letter preceded Artemas (or Tychicus).

**Bibliography:** ■ B.M. Metzger, *Textual Commentary on the Greek New Testament* (Stuttgart 1994). ■ W.D. Mounce, *Pastoral Epistles* (WBC 46; Nashville, Tenn. 2000) 456–60.

Eva Ebel

## Artisans

→ Arts and Crafts in the Bible

## Artom, Elia Samuele

Elia Samuele Artom, also known as Elijah Shemuel Hartom (1887–1965), was a descendent of a distinguished Italian Jewish family from the Piedmont. A prolific writer on Jewish history, halakhah, Hebrew grammar, literature, and the Hebrew Bible, he also served as a rabbi in Turin, Tripoli (Libya), and Florence. In 1939 he settled in Palestine, where he taught high school, and often collaborated with his brother-in-law, the biblical scholar Umberto (Moshe David) Cassuto. He translated into Hebrew, for instance, Cassuto’s *Questione della Genesi* (Jerusalem 1990), while Cassuto edited Artom’s multi-volume Hebrew commentary to the Bible, *Sifrey hamikra, meforashim perush hadash* (Tel Aviv 1956–61). This widely read work is a weave of traditional rabbinic and modern exegetical commentaries.

Artom was also among the first modern Jewish scholars to consider the Apocrypha as belonging to the literary corpus of Judaism. His annotated Hebrew translation of the Apocrypha (Tel Aviv 1965–69) incorporates parts of the original Hebrew of Ben Sira that were found in the Cairo Genizah and the Dead Sea Scrolls. Artom’s Italian translation of the Psalms was published posthumously by his son, Menahem Emanuel Artom (Tel Aviv 1994). A comprehensive bibliography of his writings is included in his theological treatise on contemporary spiritual issues, *Hayyei Yisrael ha-Ḥadashim* (Tel Aviv 1966).

**Bibliography:** ■ R. Bonfil, “Un filone shadaliano in E.S. Artom,” *Raslsr* 32 (1966) 167–75. ■ A. Segré, “Elia Samuele Artom,” *Raslsr* 31 (1965) 209–15.

Paul Mendes-Flohr

## Arts and Crafts in the Bible

- I. Hebrew Bible/Old Testament
- II. New Testament

### I. Hebrew Bible/Old Testament

#### 1. Introduction.

[T]he son of one of the Danite women, his father a Tyrian. He is trained to work in gold, silver, bronze, iron, stone, and wood, and in purple, blue, and crimson fabrics and fine linen, and to do all sorts of engraving and execute any design that may be assigned him, with your artisans, the artisans of my lord, your father David. (2 Chr 2:14)

The terms “arts” and “crafts” are often used as synonyms where ancient cultures are concerned. The term “art” is the subject of much contention. Artists, philosophers, anthropologists, psychologists and archaeologists all give the term “art” operational definitions that do not correspond completely. The basic meaning of the term “art” has changed repeatedly over the centuries, and within the 20th century as well. At present the word “art” is often used as an abbreviation for “creative art” or “fine art,” which implies that skill is being used to express the artist’s creativity. In artistic expressions of the past, these are indeed the only qualities we can recognize: “skill” and “creativity” – in other words, craftsmanship. Thus, in ancient Israel arts and crafts are inseparable.

Many crafts belonged to the ordinary household tasks of men and women, such as weaving, basketry and pottery making. In the Early Iron Age (ca. 1200–1000 BCE), the majority of the peoples of Israel lived in small villages, and most households produced whatever they needed: textile for blankets and clothing, cooking pots and storage vessels, grinding stones and wooden tools. Some specialized workshops have been excavated in these villages, mainly for metal working.

In the later Iron Age, when administrative, economic and religious authority was centralized in walled towns, full-time specialists produced high quality pottery, beautiful ivory inlays and gold and silver jewellery. Some of these craftsmen were likely working within the context of the palace (Neufeld/Silver/Hopkins). There is some evidence for a “royal economy,” with royal potteries producing *lmk* jars (“for the king”). Inlays of ivories were mainly (but not exclusively) found in the palace of the capital Samaria and in palaces of the Assyrian kings who brought in their spoils from vanquished kingdoms. However, a “royal workshop” has never been excavated.

It seems logical to assume that different craft specialists occupied different social levels of Israelite society. In Jerusalem, the workshop of a jeweller or bronze smith was excavated who lived in one of the top locations of the city, in a well-structured quarter for rich traders and artisans. He must have