



HAL
open science

Daniel 2. Descendant of Ithamar

Thomas Römer

► **To cite this version:**

Thomas Römer. Daniel 2. Descendant of Ithamar. Encyclopedia of the Bible and Its Reception (Vol. 6), 2013, pp.85-86. 10.1515/ebr.daniel . hal-03822439

HAL Id: hal-03822439

<https://hal.science/hal-03822439>

Submitted on 20 Oct 2022

HAL is a multi-disciplinary open access archive for the deposit and dissemination of scientific research documents, whether they are published or not. The documents may come from teaching and research institutions in France or abroad, or from public or private research centers.

L'archive ouverte pluridisciplinaire **HAL**, est destinée au dépôt et à la diffusion de documents scientifiques de niveau recherche, publiés ou non, émanant des établissements d'enseignement et de recherche français ou étrangers, des laboratoires publics ou privés.

modern dancers and choreographers. For instance, the singer and movement-creator François Delsarte developed a system of a new religious education that influenced many choreographers of the modern dance both in Europe and the United States between 1900 and 1930, including Isadora Duncan, Ted Shawn, and Ruth St. Denis, among others.

More liberal attitudes in general and to religion in particular at the beginning of the 20th century made it more acceptable for choreographers to be inspired by and to use material from the Bible. In the 20th and 21st centuries, many of the well-known modern dancers and choreographers have made "biblical ballets." One early example was the Canadian modern dance pioneer Maud Allen's dance-and-theater performance *Vision of Salome* (premiered 1906, Vienna). Allen's version was inspired by Oscar Wilde's play, and it created a scandal among the European audiences, while at the same time becoming a great success. Allen became internationally known as "The Salome Dancer"; loved by some and loathed by others. Similar unfavorable as well as positive reactions to choreographic treatments of biblical material can be found throughout the 20th century.

Not all treatment of biblical themes has been serious or necessarily religious in nature. Choreographers have taken whole biblical scenes or used such scenes as starting points for making commentaries or statements about society or political issues. The American choreographer Paul Taylor made ironic commentaries on American society in his *American Genesis* (1973). The American choreographer Martha Graham often portrayed modern conflicts in her work, basing several of them on ideas from the Bible. This can be seen in her *Legend of Judith* (1962) and several other works. Doris Humphrey, another important founder of the modern dance, made her own interpretation of the Shakers' ritual dancing in her choreography *The Shakers* (1931). A more politically oriented agenda can be detected in the American Anna Sokolow's *The Holy Place* (1977), which is based on Ps 137 and deals with Jews in exile.

Modern dance has also typically explored the expression of emotions and personal ethnic and religious identity. This can be seen in the work of many African-American and Jewish choreographers: for instance, the American choreographer Alvin Ailey's famous ballet *Revelations* (premiere 1960, with several later revisions). *Revelations* is based on a series of African-American spirituals, and in the opening number a group of dancers are seen and heard praying to the Lord in "Fix me Jesus, fix me."

In other cases, the Bible has provided a more direct spiritual inspiration, for instance, in some work of the pioneering modern dancer and choreographer Ted Shawn. He explored Christian themes in his *St. Joseph* and *Francis of Assisi*, both choreo-

graphed for the Denishawn modern dance company.

Jewish history, ritual, and music have inspired several works in the 20th century, and many choreographers integrate movement qualities and steps associated with dances from Jewish communities. Israel has a very active theatrical dance culture often drawing on themes from the HB as well as that nation's own culture. The Inbal Dance Theatre (founded 1949), the Batsheva Dance Company (founded in 1964), the Kibbutz Contemporary Dance Company (founded in 1967), and the Bat-Dor Dance Company (founded in 1968) have been leading advocates for Jewish heritage.

In sum, in the modern dance of the 20th and 21st centuries, no uniform use of biblical themes or common approach to the wealth of material with theatrical possibility can be traced. Rather, the results are varied and based on the individual choreographers' background, style, and movement vocabulary.

Research. Research on modern dance in relation to the Bible has been pursued to some extent but not extensively in the 20th and 21st century. A number of important articles and books have appeared both in dance studies and in religious studies over the past 40–50 years.

Bibliography: ■ Adams, D./D. Apostolos-Cappadona (eds.), *Dance as Religious Studies* (New York 1990). ■ Bayer, B., "Dance in the Bible: The Possibilities and Limitations of the Evidence," in *The Bible in Dance: Papers Presented at the International Seminar on the Bible in Dance* (ed. D. Adams; Jerusalem 1979). ■ Daniels, M., *The Dance in Christianity: A History of Religious Dance through the Ages* (New York 1981). ■ La-Mothe, K. L., *Nietzsche's Dancers: Isadora Duncan, Martha Graham, and the Revaluation of Christian Values* (New York 2006). ■ Manor, G., "The Bible as Dance," *Dance Magazine* (1978) 55–86. ■ Youngerman, S., "Dance: Theatrical and Liturgical Dance," *ER* 2 4 (Detroit, Mich. 2005) 2153–166. ■ Wagner, A., "Christianity and Dance: Modern Views," *International Encyclopedia of Dance 2* (New York 1988) 166–69. ■ Wagner, A., *Adversaries of Dance: From the Puritans to the Present* (Champaign, Ill. 1997).

Anne Margrete Fiskvik

See also → Ailey, Alvin; → Bat-Dor Dance Company; → Batsheva Dance Company; → Biblical Ballet Dance Company; → Denishawn School of Dancing and Related Arts; → Folk Dance; → Graham, Martha; → Humphrey, Doris; → Sokolow, Anna

Daniel

1. Son of David

According to 1 Chr 3:1, Daniel was the second son of David, born in Hebron from Abigail the Carmelite. The information about David's sons born in Hebron in 1 Chr 3:1–3 is apparently taken from 2 Sam 3:3–5. In both passages, depending on the textual witnesses, the name of David's second son varies. In

2 Sam 3:3, he is called Chileab (*Kil'āb*) in MT, and *Δαλουια* in LXX. 4QSam^a reads here *dl[]*, and the most likely reconstruction seems to be *dl[y]h[w]* (Hugo et al.: 93–95). In 1 Chr 3:1 MT this son of David is called Daniel (*Dānīyē'l*), whereas in the Greek MSS he appears as *Δαμνιηλ* (Bc₂), *Δαυνηλ* (g), *Δαλουιας* (ny) or *Δαλουια* (AN and the rest of MSS); the Syr. reads *klb*, corresponding to 2 Sam 3:3. In 1 Chr 3:1, the spelling *Δαμνιηλ* in Bc₂ may be due to the influence of the name *Αμνων* in the same verse (Allen: 34), and the reading *Δαλουιας* (ζ) in the majority of the Greek MSS should probably be understood as a correction to the LXX of Samuel. Consequently, in 1 Chr 3:1 the reading *Dānīyē'l* of MT, confirmed by the Greek MSS Bc₂g, is to be preferred.

As there is no apparent reason for a deliberate change of David's second son's name in 1 Chr 3:1, it seems that the Chronicler read the name *dyn'l* in his text of 2 Sam 3:3. Any attempt to understand the development of the text in 2 Sam 3:3 can only be speculative. It is possible that *dyn'l* was the original reading in 2 Sam 3:3. The shift to *dl(w)yh(w)* might have been caused by a scribal error occasioned by the presence of the cluster of the letters *dālet*, *yōd* and *lamed* at the beginning of v. 2. This cluster may have been found in the line above the line containing the name of David's second son, as it is the case in 4QSam^a. Moreover, the Hebrew MSS evince a variation in the spelling of the first two words in v. 2: MT K: *wyldw ldwd*; Q: *wywldw ldwd*; 4QSam^a: *wywld ldwyd*. Perhaps the two words were accompanied in a manuscript by a corrective note which somehow occasioned the passage from *dyn'l* to *dl(w)yh(w)* in v. 3. Later on, by another mistake, *dl(w)yh(w)* changed into *kl'b*, owing to the contamination by the following word *l'byg(y)l* and to the similarity of *dālet* to *kāp*.

This textual variation concerning the name of David's second son is by no doubt linked to the fact that, apart from the two mentioned genealogical passages, this son does not appear anywhere else in HB, and there were most likely no narratives connected to him that would have been known to the scribes involved in the transmission of the Books of Samuel and Chronicles.

Bibliography: ■ Allen, L. C., *The Greek Chronicles: The Relation of the Septuagint of I and II Chronicles to the Massoretic Text*, vol. 2 (VT Supplements 27; Leiden 1974). ■ Hugo, P. et al., "Notes paléographiques sur 4QSam^a (4Q51) (le cas de 2 Sam 3)," *Revue de Qumran* 89 (2007) 93–108.

Jan Rückl

2. Descendant of Ithamar

Ezra 8 contains a list of exiles returning with Ezra (different from the list in Ezra 2). In this list, Daniel appears as son or descendant of Ithamar, who, according to the priestly tradition of the Pentateuch, is the fourth son of Aaron (Exod 6:23 etc., see also

1 Chr 6:3). In the parallel text 1 Esd 8:29, he is called *Γαμηλος* or *Γαμαλ*. These variants may either result from an error in transmission or may indicate that there was no strong tradition about such a son of Ithamar. Since it is possible that the whole list in Ezra 8:1–14 is a late insertion (Gunneweg: 146–47), it is not a reliable source for much historical information. The author of this passage apparently wanted to correct the older lists in Ezra 2 and Neh 7 by emphasizing the importance of the priestly families. The mention of Daniel in Neh 10:7 (ET 10:6) depends on Ezra 8:2 (Myers: 167). Here Daniel belongs to a group of priests (and not Levites!) who sign a document whose stipulations are closely related to Ezra's enforcement of the law and which also fosters economical support for the temple.

Bibliography: ■ Gunneweg, A. H. J., *Ezra* (KAT 19/1; Gütersloh 1985). ■ Myers, J. M., *Ezra – Nehemia* (Anchor Bible 14; Garden City, N.Y. 1974).

Thomas Römer

3. The Prophet

The figure of Daniel in the canonical Book is widely agreed to be a legendary figure. Scholars debate whether this literary/folk figure may have drawn on a "Daniel" appearing in two enigmatic references (Ezek 14:14; 28:3), where he is a known "righteous" figure. Ugaritic texts mention a king named Daniel whose son, Aqhat, suffers an unjust death for upsetting gods. There is no obvious connection between the two. To call Daniel a "prophet" is to make a connection between apocalyptic and "prophetic" literatures that is still widely disputed, especially by those who prefer a wisdom connection with apocalyptic.

Daniel Smith-Christopher

See also → Daniel (Book and Person)

Daniel (Book and Person)

- I. Hebrew Bible/Old Testament
- II. New Testament
- III. Judaism
- IV. Christianity
- V. Islam
- VI. Literature
- VII. Visual Arts
- VIII. Music
- IX. Film

I. Hebrew Bible/Old Testament

1. The Text. The Masoretic Text of Daniel presents chapters 1:1–2:4a and 8–12 written in Hebrew, while chapters 2:4b–7 are written in biblical Aramaic, representing the lingua franca of the ancient Near East, especially in Mesopotamia, in the late Babylonian, Persian, and early Hellenistic periods (before Aramaic was replaced by Greek by the ad-