

## AN ILLUSTRATIVE LOOK AT DANIEL 1 – 6

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### 1. Preliminary remarks

Ladies and Gentlemen, I may now invite you to a short trip through the text’s reception in illustration. Permit me to make some preliminary remarks:

1. I have the privilege of giving this talk because I studied both theology and design, and I have worked as an illustrator for the last 12 years. That is why I shall shed light on the topic from the perspective of an artistically working practitioner.
2. Because we are limited in time, the focus is on illustrations of publications in Germany during the last 50 years. In addition, I shall bring some examples of newer developments that have taken place above all on the internet.
3. If in the following I speak of “illustrators” [which in German is used here in the masculine form], this is meant as an all-embracing term for the profession of illustrating people of all genders and in no way serves to “silence” my female colleagues. I formulate it thus in order to do justice to the brevity of the talk and for the sake of better understanding.

### 2. What is an illustration and what makes a successful illustration?

These questions force me to make a confession. Both theoreticians and practitioners are able to agree about what an illustration is. But we fail with the definition of what makes a successful illustration.

#### 2.1 *Illustration and works of visual arts*

Not every work of visual art is automatically suitable as an illustration. Unfortunately, this is also true the other way around. “An illustration (from the Latin *illustrare*, ‘to shed light, to explain, to praise’) is an explanatory picture given to a text,”<sup>1</sup> as Wikipedia states in a general way. This rightly indicates the formal criterion that illustration on principle has a close connection with a text and is therefore normally also shown together with this text.

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<sup>1</sup> <https://de.wikipedia.org/wiki/Illustration> .

## 2.2 What does an illustration accomplish?

But why is an illustration added to a text? – If you ask a person who is not working in the artistic area to draw a topic that has just been discussed, you'll mostly only get the answer that this person cannot draw. For the decisive point in this task is not the manual-physical ability to hold a pencil. The decisive challenge is to develop a visual image of the topic. The theme has to be translated into a language of images that is accessible as communication to other people.<sup>2</sup> Planning this situation of communication is the illustrative core competence.

The technical implementation of this planning into a visual object, whether by analogical or by digital technique, is the second area of an illustrator's competence.

So what does an illustration accomplish?

- Illustration explains and completes *information* over and beyond the content of a text. In relation to the brief biblical text, this function is obvious. Every child asks: What does the palace look like? How should I imagine a lions' den?
- Illustration transports atmosphere and *emotion*. Colour and image design directly transmit emotion. On the other hand, in reading, this information must be slowly worked out or it is possible that it remains closed because of the antiquated form of the text.
- Illustration can visualise information and themes that go beyond perception in the optical, physical world. This reaches from principles of quantum physics to the Seraphim at the throne of God. Illustration invents for this entirely new, until now *unseen images of the world* and signs.<sup>3</sup>
- Illustrations structure the text and often form an *optical summary* of the core statement.<sup>4</sup> They have the possibility of concentrating complicated information in an impressive way. In addition, what has been seen also becomes directly anchored in other areas of memory than information based on text.
- Illustration comes about in a communicative process between the artist, the reference text and the viewer. In this triangle, illustration offers a *text interpretation*. It gives the reader an interpretation of the text and thus opens up a multiplicity of meaning. It thereby stimulates the process of communication. With a successful illustration, a conversation begins.

In order to fulfil these functions, an illustrator of biblical texts must deal with three specific challenges:

- Biblical illustration must take the text seriously as *an antique and a literary text*. It uses unusual, complex forms and contents that are foreign to us. Keeping in view this distance is difficult. The danger exists of defusing and trivializing these aspects.
- At the same time, the illustration often *actualises the text* for the modern reader. The Bible is not published as an antique document, but with the expectation of being relevant to the life world of the modern reader as well. Historicisation hinders access, as does in a similar way too much ironic distance.
- Modern illustration must not be boring. The repetition of known image motifs hinders entry into reading when the first optical impression is "I already know this!" So the question is: Are there *new, unusual image forms* that do justice to the text?

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<sup>2</sup> This intellectually complex planning process requires three relevant abilities: a) to know diverse visual languages and to be able to implement these in a technically appropriate way; b) to penetrate the topic and to find appropriate visual interpretations for it; and c) finally, also to analyse the target group of an illustration and to choose and implement the optimally appropriate form of image.

<sup>3</sup> Tim Weiffenbach sums up by saying that an illustration is "a method for visualizing ideas and depicting the abstract. Formally speaking, illustration is able to withdraw both stylistically and in terms of contents, from the visual reality, and to counter these with its own rules and forms and languages, and thereby nevertheless – and very importantly – always to be authentic."

<sup>4</sup> When working with several illustrations, these also function as elements that structure the text.

### 3. Illustration to Daniel 1 – 6 since the 19<sup>th</sup> century

In order to understand the starting position of modern illustration of the Bible, we must cast a short look at the last two centuries in the history of illustration.

#### 3.1 19<sup>th</sup> and 20<sup>th</sup> century

With the development of techniques for reproducing pictures such as steel engraving or lithography that made it possible to print large numbers, the illustrated book became a mass phenomenon in the 19<sup>th</sup> century. From the publisher's point of view, illustrations were a sales argument. Until the beginning of the 20<sup>th</sup> century, only illustration answered the question, what a Babylonian king looked like.

##### 3.1.1. Gustave Doré and Julius Schnorr von Carolsfeld

Two illustrators from the middle of the 19<sup>th</sup> century must be named because of their formative influence on our European-optical memory.

The better known of the two is the Frenchman Gustave Doré (1832-1883). His illustrations to the Bible in the year 1866 are marked by a dramatic use of light and strong image compositions. They were very successful and were reproduced internationally. Along with biblical themes, Doré illustrated many works of classical and fantastic literature. (4 examples)

The German counterpart are the illustrations by the illustrator from Saxony, Julius Schnorr von Carolsfeld (1794-1872). From 1851 to 1860, he created his influential illustrations for *The Bible in Pictures*<sup>5</sup>. While Doré's works dramatise their theme, Carolsfeld's works show a romantic profile and an antiquating language in images. (4 examples)

Both Doré's and Carolsfeld's works were done as woodcuts and are at the technical-artistic height of their time. We must not underestimate the presence of both cycles of images also to contemporaries. The motifs are no longer protected by copyright and are often used on the Internet to illustrate biblical themes.<sup>6</sup>

##### 3.1.2 Ephraim Moses Lilien

Illustrations to biblical themes, from a Jewish perspective as well, had to deal with these two dominant image worlds. The works of the Galician artist Ephraim Moses Lilien (1874-1925) became well known. Lilien was a representative of the graphic *art nouveau* style. From 1895 to 1909 he worked on illustrations for the multi-volume project *The Books of the Bible*.<sup>7</sup> Orientalising elements can be clearly recognised that differed from the antiquating style of academic training. They were also an expression of the interest in formulating a Jewish image language. Lilien thereby strove for historical correctness by integrating for example elements of cuneiform script and pictures of Assyrian-Babylonian architecture. (4 examples)

Here, I cannot go into the consequences of the disastrous cultural politics of the so-called Third Reich and the following debates in post-war Germany. But I do want to point out that something

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<sup>5</sup> Online under *Heidelberger historische Bestände – digital*: <https://doi.org/10.11588/diglit.20137> .

<sup>6</sup> The Doré Gallery of Bible Illustration (<https://www.gutenberg.org/files/8710/8710-h/8710-h.htm>), 18.05.24, 9:20 a.m.

<sup>7</sup> Only three volumes of the planned ten-book project were realised. Success only came with the magnificent edition published 1907-1912 by Georg Westermann.

specific to the West German cultural area – and since the *Wende* to the whole of Germany – is the separation between free and applied art. Applied art and in particular figurative depiction were for a long time depreciated. Illustration had to assert itself in this area of tension. This situation has only changed over the last few years.

### 3.2 A look at more recent illustrations (since the 1970s)

In the following I shall speak above all about German-language publications. What is striking in the development since the 1970s is that illustration of biblical texts has increasingly shifted to the area of children's Bibles and didactic material. Within this target group, the publications mostly addressed children until puberty.<sup>8</sup>

Based on the text corpus of Daniel 1 – 6, I examined the chapters as six motif areas in 27 (children's) Bibles, illustrated Bible lexica and websites for their depiction and recorded them in tabular form. The distribution shows that one thematic area is absolutely dominant.

Dan. 1 (Food miracle)	10	Dan. 4 (Nebuchadnezzar's transformation)	6
Dan. 2 (Nebuchadnezzar's dream)	9	Dan. 5 (Belshazzar's meal)	16
Dan. 3 (3 young men in the fiery furnace)	13	Dan. 6 (Daniel in the lions' den)	55

If one story from the Book of Daniel is included in the text selection of a children's Bible, it is almost always "Daniel in the Lion's Den" (Dan. 6).<sup>9</sup> Far behind in the frequency with which it is depicted is Daniel 3, "The men in the fiery furnace" and Daniel 5, "Belshazzar's meal". Daniel 1 and 2 are hardly ever depicted, Daniel 4, "Nebuchadnezzar's transformation" almost never.

#### 3.2.1 Daniel 6 – Daniel in the lions' den

Why is this story in Daniel 6 so picture-dominant in the canon of children's Bibles? In my opinion, there are four reasons:

- The story has a classical suspense curve: construction – crisis – rescue – end, as for example fairy tales. It can therefore be told well.
- The story works entirely autonomously without being bound into any biblical context.
- It does not offer any theological potential for conflict or challenges. This leads to the story being easy to handle, also for lay people in theology.
- In terms of illustration, the cuddle factor of the amiably sedated lions is very high. Every illustrator knows: Animals attract young readers.

In terms of illustration, the text is an enormous challenge because it has a very firmly established iconographic tradition and the short story offers little scope for alternative image finding. This leads to three – more unfavourable – strategies for working with the topic.

*Strategy 1* is the historicising-realistic approach. The development of scenery and persons takes place with the clear attempt to localise historically in the time of the narrative (e.g. the inclusion of Babylonian architectural elements). What is problematic in this approach – over and beyond the often high technical-illustrative quality – is that it transmits the impression that biblical narratives

<sup>8</sup> One example from my own experience: School books for Catholic religious education: Kösel publishers from the series *himmlisch* [heavenly]. In conversation, the editorial team said clearly that for books from grade 7 onward, clearly less illustration is needed, since then work was done with photographs and works of fine art.

<sup>9</sup> Daniel 6 is even sold as an individual publication. Two books were included which are marked with \* in the bibliography.

are factual reports. This way of reading is often supplemented by photographs of archaeological artefacts.<sup>10</sup>

The illustrator duo Eric Thomas and Amy Burch visualise the danger through lions eating bloody flesh. The surprised king Darius is separated from Daniel by a barrier. But communication begins again. The claim that in the Middle East it was customary to throw condemned people to predators is problematic.

(Example: Thomas, Eric / Burch, Amy in Hastings, S.: *Die illustrierte Bibel* [2010], 166-167.)

Strategy 2 presents the unmodified reproduction of the iconic traditional material. Daniel is shown with a number of resting lions. Two points are critical.

- Firstly, the question remains whether this repetition takes the narrated text seriously. To be noted: illustration makes the claim to interpret and to open up the text referred to in the book. Can this be done through a repetition of known image solutions?
- Secondly, it is to be shown that nothing happens (although there is danger). From the narrative point of view, this is not very fruitful. The rescued Daniel all too often remains in the position of the untouched faith-superhero. From a narrative point of view, the picture even destroys the story's suspense curve. For the story produces tension by remaining silent as to what happens in the den until the king opens it.<sup>11</sup>

Avi Katz shows Daniel in relaxed prayer. Through the colours, the lions and surroundings form an undramatical unity. What remains is the impression of a situation that isn't very exciting.

(Example: Katz, Avi in Frankel, E.: *JPS Children's Bible* [2009], 219-220.)

Strategy 3 is the total trivialisation of the danger.<sup>12</sup> Presumably this manifests the tendency to eliminate conflicts and threat as something with which it is not good to confront children.<sup>13</sup>

Carla Manea's illustration is exemplary. She reduces the situation of danger to a happy encounter with animals. King Darius, who is important in the text, does not appear at all. Instead, very cuddly lions are shown in detail with a cheerful Daniel. Both prayer and danger disappear entirely.

(Example: Manea, Carla in Käsmann, M.: *Die Bibel für Kinder* [2016], 76-77.)

So is it at all possible to approach this topic successfully? The answer is without question: yes. With some illustrative courage, innovative solutions are possible and will hopefully continue to find a place with German publishers. I would like to offer three examples.

1. The Belgian illustrator Sassafras de Bruyn in *Bibel. Geschichten aus dem Alten Testament* (2018) dares to enter into a modern illustrative picture-language. She also breaks open the iconic regimentation by embedding the parallel in Daniel 3 in the motif and letting the fiery oven appear in the background. Thus the rescuing angel is visualised in a very elegant way für both stories.

(Example: De Bruyn, Sassafras in Vanden Heede, S.: *Bibel. Geschichten aus dem Alten Testament* [2018], without pagination.)

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<sup>10</sup> Often this type of illustration is also used in a stylistically identical way for biblical lexica. A good example of fidelity to detail is the presentation of Daniel in the lions' den as an old man. Here it is calculated very exactly that at the time of the rule of Darius, Daniel must have been about 80 years old. Examples of this type of illustration are Costecalde, Claude-Bernard (ed.): *Die große illustrierte Kinderbibel*, 184-185; Gruber, Elmar: *Die Bibel in 365 Geschichten erzählt*, 244; Hastings, Selina: *Die illustrierte Bibel*, 166-167.

<sup>11</sup> The illustrations by Frankel, Ellen: *JPS Illustrated Children's Bible*, 219-20, and by Lavender, Julie: *Children's Bible Stories for Bedtime*, 195, go along these lines.

<sup>12</sup> Positively, this could be interpreted as an indication of the vision of peace among animals (Isa 11:6-8).

<sup>13</sup> To be noted is the title of a book such as *Noah erzählt die schönsten Bibelgeschichten* ["Noah tells the most beautiful biblical stories"]. Examples of this illustrative strategy would be: Grosser, Gaby: *Noah erzählt die schönsten Bibelgeschichten*, 34-35, and Käsmann, Margot: *Die Bibel für Kinder*, 76-77.

2. Tobias Krejtschi consistently actualises his biblical motifs in *Kinderbibel. Die beste Geschichte aller Zeiten* (2019) with modern image elements. The whole book is held together by very graphical illustration with reduced colour. In the case of Daniel 6, the ironic distance is great, and in my opinion it does not do the text enough justice. But it can give rise to a discussion of miraculous stories. Thus the picture is more a commentary on the above-mentioned strategies of trivialising depiction.

(Example: Krejtschi, Tobias in Langenhorst, G.: *Kinderbibel. Die beste Geschichte aller Zeiten* [2019], 106-107.)

3. Annegret Fuchshuber varies the theme by visualising the moment in which Daniel, filled with fear, falls into the lions' den. The danger is manifested optically not only through the predators, but also in the unrestricted fall. Fuchshuber succeeds in an exceptionally emotional interpretation and an unusual solution in images.<sup>14</sup>

(Example: Fuchshuber, Annegret in Laubi, W.: *Kinderbibel* [1992], 168-169.)

### 3.2.2 Daniel 5 – Belshazzar's meal

Belshazzar's meal offers two exciting points of contact.

- How does the illustrator deal with the incomprehensible writing?
- How is the meal, so the extravagant feast, depicted?

Reinhard Herrmann's graphical illustration from the year 1993 does not focus on the moment of interpreting the quizzical words, but on the wonderful intervention in Belshazzar's orgy-like feast. Herrmann works with a technique that reduces the colour. He visualises the mysterious hand that writes a dotted Hebrew script. At the same time, he carefully works in the wildly celebrating festive gathering and the real sacrilege, the abuse of the Temple utensil (Menorah).

(Example: Herrmann, Reinhard in Pokrandt, A.: *Elementarbibel* [1993], 58-59.)

Giuliano Ferri has the idea of presenting the writing in the Babylonian setting as cuneiform,<sup>15</sup> and to show the writing in movement. On the double page, three individual steps are combined: the coming about of the writing, the festive gathering's shock, and the interpretation of the writing. Unfortunately, the climax on the right side is much more static than the vignette of the shocked festive gathering on the left side. The real sacrilege does not become visible. The illustrative solution is not unexciting, but it has its weaknesses.

(Example: Ferri, Giuliano in Jeschke, M.: *Daniel in der Löwengrube* [2003], without pagination.)<sup>16</sup>

### 3.2.3 Daniel 3 – Young men in the fiery oven

Daniel 3 is depicted just as often as Belshazzar's meal. Here again the illustrations focus on the miraculous story. The theologically more exciting passage of the argument with the king is hardly ever illustrated.<sup>17</sup>

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<sup>14</sup> Ulises Wensel, e.g. also offers an interesting solution in Erne, Thomas: *Die große Ravensburger Kinderbibel*, 86-89, by developing the story of intrigue with several illustrations.

<sup>15</sup> The signs are an imaginary writing.

<sup>16</sup> (Example: Thomas, Eric / Burch, Amy in Hastings, S.: *Die illustrierte Bibel* [2010], 164-165.)

The vignette of the duo Eric Thomas and Amy Burch remains weak. It shows a trend to be in love with detail by showing Aramaic forms of letters. On the other hand, neither the drama in the festive gathering is shown clearly, nor can King Belshazzar be distinguished from his father Nebuchadnezzar next to him. Nor does the sacrilege become visible. The illustration gets stuck at an informative level.

<sup>17</sup> This is a difference to depictions e.g. in Baroque visual art. Cf. e.g. de Wet, Jacob Willemsz the Elder: *Three young men in the fiery oven* (1640s) – Munich 60 x 84 cm, among others.

The illustrator duo Ingrid and Dieter Schubert have found a nice image solution. Their illustration concentrates on the intimate moment when the young men stand together. The fourth one, the man who rescues, is not distinguished as an angel. The embracing gesture shows his protection. The danger of burning up is hinted at through the bodies disappearing in the flames.

(Example: Schubert, Dieter and Ingrid in Nieden, E.: *Was der Regenbogen verspricht* [1994], 202-220.)

Reinhard Herrmann visualises the division of the story into two parts. The absurdity of the royal edict becomes clear in the ridiculous dimensions of the golden statue. Herrmann continues to follow the narrative by showing the miracle as the astonished king's observation. He abstracts the oven to an iconic, burning box.

(Example: Herrmann, Reinhard in Pokrandt, A.: *Elementarbibel Vol. 6 Erfahrung mit Gott* [1993], 54-57.)<sup>18</sup>

### 3.2.4 Other motifs

#### *Daniel 1 – (Daniel at the Babylonian court) – Nebuchadnezzar*

Alongside the dramatic stories in Daniel 3, 5 and 6, it is difficult for the text in Daniel 1. In her vignette, Carla Manea shows the miracle in an elegant way through the depiction of the meagre nourishment.

(Example: Manea, Carla in Käsmann, M.: *Die Bibel für Kinder* [2016], 70-71.)

#### *Daniel 2 – Nebuchadnezzar's dream: Statue on feet of clay*

Daniel 2 is rarely pictured, although the Christological interpretation of the dream has some historical prominence. This might be because of the modern shyness of apocalyptic world-time models. But this results in often dispensing with the illustrative competence that translates the fantastic description of the dream into visual reality.

(Example: Schubert, Dieter and Ingrid in Nieden, E.: *Was der Regenbogen verspricht* [1994], 200-201.)

#### *Daniel 4 – Nebuchadnezzar's transformation*

The story of Nebuchadnezzar's transformation that functions as a positive counter-model to the negative King Belshazzar in Daniel 5, is hardly ever illustrated. Possibly this story seems too fantastic. John Haysom's illustration shows the king's becoming an animal as insanity that robs the proud ruler of his humanity.

(Example: Haysom, John in Gruber E.: *Die Bibel in 365 Geschichten erzählt* [2015<sup>19</sup>], 238-239.)

## 4. Outlook

### 4.1 Modern Israeli biblical illustration

The search for modern Jewish illustrations of Daniel resulted on the whole with very few examples.<sup>19</sup> One reason might be that paraphrasing Bibles for Jewish readers place different main thematic topics. In choosing the text, the decision is made in favour of the Torah and the Writings associated with feasts, e.g. Esther. The increased emphasis on female protagonists also might cause

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<sup>18</sup> (Example: Kober, Shahar in Levander, J.: *Children's Bible stories for Bedtime* [2021], 186-197.)

Shahar Kober also calls up the moment in which the king is astonished that his excessive punishment has failed. But Nebuchadnezzar remains alone as an astonished witness of the miracle. God's messenger becomes a martially armed angel with mighty wings and thus with above-average image-determining. The interpretation follows the book's theological profile, but it is more of a simplification.

<sup>19</sup> You already saw two examples by Shahar Kober of a more conventional kind in the Christian *Children's Bible stories for Bedtime* (2021), and by Avi Katz in the *JPS Illustrated Children's Bible* (2009), which is geared toward Jewish readers.

marginal figures like Daniel to move into the background. – I would like to show two examples of what is possible as illustration in the area:

Hanoch Piven interprets biblical figures with creative courage and humour in the book *Dream Big, Laugh Often*. Piven's collages combine unusual image elements in order to highlight relevant points in the story. Note the cursing mouth of the seer Bileam, or how much the donkey's abilities to perceive are emphasised. This illustration generates attentiveness, makes present and visualises in a very exact way.

(Example: Piven, Hanoch in Hecht-Koller, S.: *Dream Big, Laugh Often* [2023], without pagination.)

Another exciting project is תנ"ך בהרזוים. Biblical books are reformulated and illustrated by renowned illustrators. The Book of Genesis was illustrated by David Polonsky, whom you may know from the film *Waltz with Bashir*. Polonsky works with a clear graphical concept that is guided by comics and he thus creates an image-world that, on the one hand, corresponds with modern habits of seeing, and on the other hand, leaves room for the Bible's world of thought.

(Example: Polonsky, David in Sidon, E.: *Bereshit* [2012], 80.)

## 4.2 Daniel 1 – 6 in web applications

I can only touch on the topic of illustration on the internet. But reading and study activity also on the Bible is shifting ever more to the digital media. I would like to show three offers:

### 4.2.1 929: Tanakh B'yachad

From an illustrative perspective, the Israeli Ministry of Education's project 929: *Tanakh B'yachad* (<https://www.929.org.il>) is interesting. The site offers a reading and study cycle through 929 chapters from the Tanakh that have been prepared with biblical text, an introduction, commentaries and update material. The site was originally developed only in Hebrew. In the meantime, English contents complete it as well.

The Hebrew area is illustrated in a modern way. The motifs actualise and also include a humoristic component. It is interesting that the English version dispensed with this illustration and it went back to works of classical art.<sup>20</sup>

(2 examples: Zakai, Lee: *Screenshot Dan 1 in Tanakh B'yachad* [2024].)

(Example: Buonarroti, Michelangelo: *Dan 1 in Tanakh B'yachad* [2024].)

### 4.2.2 The BibleProject

According to information given by them, the BibleProject is "a self-serving organization, financed by donations, which produces free Bible videos, blogs and other accompanying material in order to make the biblical story accessible for everyone everywhere."<sup>21</sup> The project has a Christian-missionary profile. The animated illustrations published on the internet make biblical knowledge available on well-known canals such as Youtube. The informing function is shown successfully in an aesthetically modern form of illustrations.<sup>22</sup>

(Example: Various in BibleProject: *book video: Daniel Chapter 4.*)

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<sup>20</sup> A very similar illustrative strategy can be seen in the recently produced site of the "Deutsche Bibelgesellschaft" [www.die-bibel.de](http://www.die-bibel.de).

(Example: Helms, Dominik: *Daniel / Danielbuch in WiBiLex* [2024])

<sup>21</sup> Various: *Bibel Project Deutsch* (<https://bibleproject.visionmedia.org>), 21.05.24, 2:00 p.m.

<sup>22</sup> The charts provided are also made available as overview images for downloading.



### 4.2.3 biblepics.co

Since last year, the platform *BiblePics* makes available the text of the Tanakh in Hebrew and in English translation. This is illustrated with AI-generated pictures. In addition, the site offers AI-supported chats with biblical figures from Cain to Jesus. These chats are said to be strong tools “enabling them [children and adults; VK] to comprehend and appreciate the profound messages encapsulated within the scriptures.”<sup>23</sup>

(Example: AI in *BiblePic: Daniel – Biographpie*)

The images generated are aesthetically dramatic. They give the impression of historicity, but they construct a fantasy world enriched with antique elements. Clear weaknesses can be seen in areas of text for which there is no iconography available. For Daniel 5 (Belshazzar’s meal) a banquet table is placed at the wall with a very long text for four words, in a writing that resembles Arabic. The king becomes an old man in beggar’s clothing, his court resembles a street crowd.<sup>24</sup>  
(2 examples: AI in *BiblePic: Daniel 4 and 5*)

This kind of illustration draws attention. Proximity to the text, transfer of information, and actualisation as further functions of illustration until now are lost. For the sake of fairness, it must be noted that one part of these problems becomes virulent through the fact that the material is produced by historically ignorant, theologically and in illustration untrained lay people. By reconnecting with experts, AI-generated pictures could in the foreseeable future presumably also be good illustrative solutions. But there is considerable danger that this effort as well as hand-created illustrations will no longer be remunerated.

## 5. Conclusion

After this quick walk through the world of illustration, I will now be happy to answer any questions. I hope I have been able to give you an insight into the work that goes into illustrations and the perspectives they open up in interplay with the text. And all that remains for me is to recommend you: Give yourself the time to look precisely at good illustrations and to enjoy them, whether on the internet or on paper.

## 6. Bibliography

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### 6.2 Secondary literature on illustration

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Lea<sup>26</sup>: ‚Mit Illustrationen Aussagekraft stärken‘ (June 2021, updated November 2023) online in: junico (<https://www.junico.de/magazin/illustration-staerkt-aussagekraft>), 10.05.24, 2:43 p.m.

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<sup>23</sup> Klein, Zvika: ‚Israeli firm BiblePics uses AI to let people talk to biblical characters‘ (<https://www.jpost.com/j-spot/article-749611>), 21.05.24, 4:03 p.m.

<sup>24</sup> Not to be missed is also the difficulty at this level of AI-generated pictures in producing hands.

<sup>25</sup> Author’s name not ascertainable.

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- Various: *Bibel Project Deutsch*: book video Daniel (<https://youtu.be/aOs-QRJI8xY>), 18.05.24, 4:10 p.m.
- Various: *Bibel Project Deutsch* (<https://bibleproject.visiomediamedia.org>), 21.05.24, 2:00 p.m.
- Elihai, Sinai (ed.): Daniel in *BiblePics* (<https://biblepics.co/bible/books/Daniel/?lang=EN>), 14.05.24, 9:15 a.m.
- Helms, Dominik: ‚Daniel / Danielbuch‘ in *WiBiLex* (<https://www.die-bibel.de/ressourcen/wibilex/altes-testament/daniel-danielbuch>), 13.05.24, 12:10 p.m.
- Lau, Binyamin Tzvi: דְּנוֹאֵל in 929: *Tanakh B'yachad* (<https://www.929.org.il/page/833/post/22280>), 12.05.24, 10:18 a.m.
- Lau, Binyamin Tzvi: בְּנוֹאֵל in 929
- Megidov, Roni: אֶדְנוֹאֵל in 929: *Tanakh B'yachad* (<https://www.929.org.il/page/830/post/22212>), 12.05.24, 10:15 a.m.
- Megidov, Roni: בְּנוֹאֵל in 929: *Tanakh B'yachad* (<https://www.929.org.il/page/831/post/22232>), 12.05.24, 10:16 a.m.
- Megidov, Roni: הַדְּנוֹאֵל in 929: *Tanakh B'yachad* (<https://www.929.org.il/page/834/post/22302>), 12.05.24, 10:20 a.m.
- Sharshovski, Daniel: גְּנוֹאֵל in 929: *Tanakh B'yachad* (<https://www.929.org.il/page/832>), 12.05.24, 10:17 a.m.
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- Taub, Daniel: ‚Daniel Chapter 1: A Diaspora Jewish Leader In The Making‘ in 929: *Tanakh B'yachad* (<https://www.929.org.il/lang/en/page/830/post/97630>), 12.05.24, 10:30 a.m.

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Gefördert durch:



Bundesministerium  
des Innern  
und für Heimat

EVANGELISCH-LUTHERISCHE  
LANDESKIRCHE HANNOVERS



aufgrund eines Beschlusses  
des Deutschen Bundestages

<sup>26</sup> Author's name not ascertainable.

## Appendix: Distribution of Motifs Children's Bibles

	Title	Scope	Illustrator	Illustr. Info	Year (D)	Publication	Dan 1 (Nourishment)	Dan 2 (Dream)	Dan 3 (Furnace)	Dan 4 (Animal)	Dan 5 (Writing)	Dan 6 (Lions)	Jona <sup>1</sup>
1.	Bibel. Geschichten aus dem Alten Testament	AT	de Bruyn, Sassafras	B	2018	NL (2017)			1			1	1
2.	<b>Childrens Bible Stories for Bedtime</b>		Kober, Shahar	IL	-	US (2021)			1			1	1
3.	*Daniel in der Löwengrube	AT	Ferri, Giuliano	IT	2003	(GB) 2003	1	1			2	16	
4.	Die Bibel in 365 Geschichten erzählt	AT+NT	Haysom, John	UK	2015 <sup>19</sup>	GB 1985	1	1	1	1	1	2	3
5.	Die Bibel für Kinder	AT+NT	Manea, Carla	IT	2011	-	1	1	1	1	1	3	3
6.	Die Bibel in Bildern <sup>2</sup> . 240 Darstellungen erfunden und in Holz gezeichnet	AT+NT	Karolsfeld, Julius Schnorr von	D		-							
7.	Die Bücher der Bibel (3 Bde.)	(AT)	Lilien, Ephraim Moses	D	1923	-							
8.	Die große illustrierte Kinderbibel <sup>3</sup>	AT+NT	Dennis, Peter		2013	GB (1997)	1	3	1		1	3	1
9.	Die große Ravensburger Kinderbibel	AT+NT	Wensel, Ulisses	(ES)	1995	F (1995)						3	
10.	Die Heilige Schrift des Alten und Neuen Testaments verdeutscht von D. Martin Luther <sup>4</sup>	AT+NT	Doré, Gustave	F	1875 <sup>6</sup>	(F?) (????)							
11.	Die illustrierte Bibel	AT+NT	Thomas, Eric; Burch, Amy	(GB)	2010	GB (1994)	1		2		1	5	3
12.	Die Nacht leuchtet wie der Tag. Bibel für junge Leute		Diverse (u.a. Canogar, Rafael)	ES	1992	-					1		2
13.	Die neue Bilderbibel	AT+NT	DePaola, Tomie	USA	1995 <sup>3</sup>	(INT) 1990						4	4
14.	<b>Dream Big, Laugh Often / איך שורדים מבול</b>	AT	Piven, Hanoch	IL	-	IL (2023)							1
15.	Eine Arche voller Geschichten. Die Bibel für Kinder	AT+NT	Spee, Gitte	NL	2001	NL (2000)						1	1
16.	Elementarbibel 6. Erfahrungen mit Gott	AT+NT	Herrmann, Reinhard	D	1993	-	2		3		4	5	2
17.	<a href="https://www.die-bibel.de/ressourcen/wibilex/altetestament/daniel-danielbuch">https://www.die-bibel.de/ressourcen/wibilex/altetestament/daniel-danielbuch</a>	AT-NT	Diverse (u.a. Blake, Michelangelo, Rubens)	D	2018	-				1	1	1	

<sup>1</sup> The Book of Jonah has been listed with similar prominence for the sake of comparison.

<sup>2</sup> 240 Woodcuts (1852-1860).

<sup>3</sup> Illustration combined with photos so as to strengthen credibility / historicity.

<sup>4</sup> 230 Illustrations.

Title	Scope	Illustrator	Illustr. Info	Year (D)	Publication	Dan 1 (Nourishment)	Dan 2 (Dream)	Dan 3 (Furnace)	Dan 4 (Animal)	Dan 5 (Writing)	Dan 6 (Lions)	Jona <sup>1</sup>
18. <a href="https://biblepics.co">https://biblepics.co</a>	AT+NT	Al (Elihai , Sinai)				1	1	1	1	1	1	
19. <i>JPS Illustrated Children's Bible</i>	AT	Katz, Avi	IL	-	US (2009)						1	1
20. Kinderbibel	AT+NT	Fuchshuber, Annegert	D	1992	-					1	1	2
21. Kinderbibel. Die beste Geschichte aller Zeiten	AT+NT	Krejtschi, Tobias	D	2019	-						1	1
22. *Mein Bibellexikon	AT+NT	Georg, Thomas	(?)	2012	-	1					2	1
23. Mit Gott unterwegs. Die Bibel für Kinder und Erwachsene neu erzählt	AT+NT	Zavřel, Štěpán	CZ/IT	1996	CH (1996)				1	1	1	1
24. *Noah erzählt ... die schönsten Bibelgeschichten	AT	Haas, Cornelia	D	2016	-						1	2
25. Was der Regenbogen verspricht. Kinderbibel	AT	Schubert, Dieter & Ingrid	NL	1994	-		1	1			1	1
26. <a href="http://www.929.org.il">www.929.org.il</a>	AT	Zakai, Lee	IL	-	IL	1	1	1	1	1	1	
27. התנ"ך בהרזים (Bibel in Reimen) <sup>5</sup>	AT	Polonsky, David u.a.	IL	-	IL (2003-09)							
						10	9	13	6	16	55	31

<sup>5</sup> Gen., Exod., Num., Deut., Josh., Judges; 1+2 Sam.; Esther.