

strongly suggested mutual desire and to give her the child she dearly wants. (Uriah has to look bad in these films in order to justify both David's and Bathsheba's behavior. In *David and Bathsheba*, Uriah is a brutish "fool," short on mercy and preferring war to love.) Unlike the biblical Bathsheba, *King David's* Bathsheba does nothing to secure the throne for her son Solomon. When David, upon being told that the Lord has chosen Solomon to be king, replies that the banished Absalom is his heir, Bathsheba says, "Let the king's wish prevail."

More pious and full of supernatural gimmicks than its Hollywood predecessors, Turner Network Television's *David* (dir. Robert Markowitz, 1997) has the briefest bathing scene of all. Bathsheba (Sheryl Lee) "sensed" she was being watched. When summoned to the king (Nathaniel Parker), she is afraid to break the law but also afraid to refuse her king, so she yields readily. Her desire for David is never in doubt. After the death of their child, she reflects, "If I had not desired you as well, none of this would have happened." Cherished by David as his soul-mate, Bathsheba appears at his side as his loving wife a number of times in the film. At the end, she preaches to him about listening to God, who then tells David that Solomon will succeed him as king.

Bathsheba features briefly in King Vidor's *Solomon and Sheba* (1959), and is a formidable queen-mother (played by Anouk Aimée) in *Solomon* (dir. Roger Young, 1997).

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J. Cheryl Exum

See also → David; → Uriah

Bath-Shua

The name Bath-shua (MT *Bat-šūa'*) refers to two individuals in the Bible.

1. The Canaanite

Bath-shua was the Canaanite wife of Judah and mother of his sons, Er, Onan, and Shelah (Gen 38:2, 12; 1 Chr 2:3). Her father's name is Shua (Gen 38:2). Thus, Bath-shua is probably not a proper name, since her name means "daughter of Shua" in Hebrew (cf. "daughter of Jephthah"; Judg 11:40). The *Testament of Judah* criticizes the marriage of Judah and Bath-shua, since she is a non-Israelite, and it blames Bath-shua for not permit-

ting Shelah to marry Tamar (8:2; 10:6; 13:3; 14:6; 16:4; 17:1; cf. Gen 38:11).

2. Daughter of Ammiel

Bath-shua is the name of the daughter of Ammiel, the wife of David, and the mother of Solomon (1 Chr 3:5; though LXX and Vg. correct the name here to read "Bathsheba").

Nyasha Junior

Bathsheva Dance Company

The Bathsheva Dance Company was founded in 1964 by Baroness Bathsheva (Bethsabée) de Rothschild. The company was originally inspired by the style and technique of Martha Graham, who served as the company's artistic advisor at the beginning of its existence. In 1974, the Bathsheva Dance Company became a publicly supported company through Israel's Ministry of Culture and Education.

During the 1970s and 1980s many important choreographers came to Tel Aviv to work with the company. Since 1990, the Bathsheva has been led by its artistic director Ohad Naharin, who has revitalized the company's repertoire. During the 1990s he also developed "Gaga," a unique style and teaching method for the company. (This method does not use the traditional exercises or the structure of a traditional dance class but rather a series of words that signify not only particular ways to initiate movement but also the parts of the body involved in initiating and feeling that movement.) Today the Bathsheva Dance Company is widely recognized as one of the world's top dance ensembles, featuring audacious choreography with inventive movement.

The company has since the beginning been a leading advocate for Jewish heritage. Aiming to express the link between modern and ancient Israel, Bathsheva has treated universal issues concerning the human being and society, and it has created dances inspired by both national and biblical themes. One example of biblical inspiration is found in Martha Graham's *Herodiade*, part of the repertory of Bathsheva for many years. Based on Stéphane Mallarmé's poem, *Herodiade* (1864/65) was originally created in 1944 as a duet and alludes to the biblical legend of Herodias/Salome. The Israeli choreographer Moshe Efrati choreographed *Sin Lieth at the Door* for the Bathsheva in 1969, portraying the story of Cain and Abel. Naharin's *Interim*, performed by Bathsheva since 1981, deals with Jewish history as an ongoing, perhaps eternal, process and exemplifies the company's exploration of its cultural and political past.

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