L., "Portals," in *Encyclopedia of Religion*, vol. 11 (ed. L. Jones; Detroit, Mich. ²2005) 7333–335. ▪ Morgan, D., "Imaging Protestant Piety: The Icons of Warner Sallman," *Religion and American Culture* 3/1 (1993) 29–47. ▪ Morgan, D., "Warner Sallman and the Visual Culture of American Protestantism," in id., *Icons of American Protestantism: The Art of Warner Sallman* (New Haven, Conn. 1996) 25–60. ▪ Panero, J., "Gallery Chronicle," *The New Criterion* 22 (June 2004) 45. ▪ Rodov, I., "Jerusalem. In Art," in *Encyclopaedia Judaica*, vol. 11 (New York 1971–72) 224–28.

Websites and web materials: ▪ "Maps and the History of Jerusalem," *Osher Map Library: Smith Center for Cartographic Education*: http://oml1.doit.usm.maine.edu/exhibitions/jerusalem-3000/i-maps-and-history-jerusalem ▪ *Printery House* (www.printeryhouse.org; accessed May 31, 2014).

Eric Ziolkowski

See also →Hades/Hell, Gates of; →Heaven, Gates of

Gates of Hades/Hell

→Hades/Hell, Gates of

Gates of Heaven

→Heaven, Gates of

Gath

Gath of the Philistines is one of the five major cities of the Philistines ("Philistine Pentapolis"), appearing in the biblical text particularly in the book of Samuel. While the site of Tell es-Safi was suggested as the location of the city already in the mid-1800s, this was contested for many decades. The identification of Tell es-Safi as biblical Philistine Gath (and Canaanite Gath, known from the el Amarna texts as well) has been widely accepted since the mid-1970s following Anson Rainey's analysis and from the late 1990s with the commencement of excavations.

Tell es-Safi/Gath is a large site (maximum size ca. 50 ha.) located on the border between the southern Coastal Plain (Philistia) and the Judean Foothills (Shephelah), on the southern bank of the Elah River.

Brief excavations were conducted in 1899 by Frederick J. Bliss and Robert A. S. Macalister, while extensive research was started in 1997, directed by Aren Maeir, continuing until this day (as of 2014).

During the Early Bronze Age, the site was ca. 25 ha., one of the larger urban sites in the region. Evidence of fortifications and domestic quarters have been uncovered, dating to the end of this period (ca. 2500 BCE).

Following the Early Bronze Age, the size of the site declined, and the Middle Bronze Age (ca. 1950–1500 BCE) settlement was quite small. During the Late Bronze Age (ca. 1500–1200 BCE) Gath expanded substantially, reaching a size of ca. 25 ha. Fortifications, large houses, and imported objects indicate the important status of the site. Gath is known from the el Amarna letters found in Egypt which date to the mid-14th century BCE, and several of these letters mention the city of Gath or derive from it. One and possibly two kings of the territory are known (Shuwardatta and Abdi-ashtarti).

During the transition between the Late Bronze Age and the Iron Age (ca. 1200 BCE), the site experienced major change. While only parts of the site were destroyed, evidence of the appearance of new culture – the Philistine culture – was seen, inter alia in new pottery types, but also in daily aspects such as changes in diet and food preparation. Following the appearance of the Philistine culture at Gath, there is evidence of a continuous, uninterrupted development of the site, up until the mid-9th century BCE. There is no evidence on the site of any conquest of the site during the late 11th or early 10th century BCE, indicating that the biblical narrative of King David's conquest of Philistia should be read with caution.

A temple dating to the Iron I, with two large pillars in the middle of the structure, is similar to the plan of the Philistine temple at the site of Tel Qasile, and perhaps is the architectural template on which the biblical story of Samson destroying the Philistine temple at Gaza is based. Right next to this temple a small area with evidence of metallurgical production was found. From the late Iron Age I or early Iron IIA, an inscription written in archaic alphabetic mentions two non-Semitic, Indo-European names (ALWT, WLT), etymologically close the origins of the name Goliath.

During the Iron Age IIA, in the late 10th and early/mid 9th century BCE, the Philistine city of Gath reached is zenith. The site expanded beyond the upper tell, encompassing a large lower city to the north, and reached a size of ca. 45–50 ha., perhaps the largest site in the Southern Levant at the time. Extensive evidence of this city was discovered in all the excavations areas, with destroyed buildings and hundreds of well-preserved finds. This city ended in a terrible destruction, dating to the mid/late 9th century BCE, which is associated with conquest of Gath by Hazael, King of Aram Damascus, mentioned in 2 Kgs 12 : 17-18.

Evidence of a large siege system that surrounds the site was discovered, most likely relating to the siege and subsequent conquest of the site by Hazael of Damascus.

Subsequent to the Hazael destruction, the role of the site drastically changed. The site was no longer an important Philistine site, and in fact, in late biblical texts it is rarely mentioned.

From the mid-8th century BCE there is evidence of a devastating earthquake, perhaps connected to the well-known earthquake mentioned in Amos 1 : 1, dated to ca. 760 BCE. In the aftermath of the earthquake, evidence of a Judahite settlement of the

site is seen. There are two levels dating to the late 8th century BCE, in which clearly Judahite-type finds were discovered, and both levels were destroyed. This fits with the biblical and Assyrian textual evidence of the attempts by Hezekiah, King of Judah, to expand westward and subsequent Assyrian campaigns against him by Sargon II (ca. 713) and Sennacherib (701).

After these destructions, the evidence is minimal for activities at Gath in the final century of the Iron Age (7th cent. BCE), as well as the Babylonian (first half of 6th cent. BCE) and the early stages of the Persian period (later 6th and 5th cent. BCE). During the second half of the Persian period there is evidence of some activity at the site, including a cultic repository found by Bliss and Macalister.

Following the Persian period, archaeological evidence at the site wanes, from the Classical periods (4th cent. BCE–7th cent. CE) and into the Early Muslim period. Only following the First Crusade (1099 CE) is there substantial activity at the site with the construction of the castle *Blanche Garde*, part of the crusader blockade of Fatimid Ashkelon. Soon after, a village was built in the shadow of the castle. After the conquest of this castle by Salah ed-Din the Ayyubid, the village continued to exist throughout the Mamluk, Ottoman, and British Mandate periods until it was abandoned in 1948.

Bibliography: ▪ Maeir, A. M., "Insights on the Philistine Culture and Related Issues," in *The Ancient Near East in the 12th–10th Centuries BCE, Culture and History* (ed. G. Galil et al.; AOAT 392; Münster 2010) 345–403. ▪ Maeir, A. M. (ed.), *Tell es-Safi/Gath I: Report on the 1996–2005 Seasons* (ÄAT 69; Wiesbaden 2012).

Aren M. Maeir

See also →Philistia, Philistines

Gath-Hepher

Gath-Hepher [MT *Gittâ Ḥēper*; *Gat Haḥēper*] is a town on the eastern border of the territory assigned to Zebulun (Josh 19:13). It was also the birthplace of the prophet Jonah son of Amittai (2 Kgs 14:25), who appeared during the reign of Jeroboam son of Joash (789–748 BCE). Based on Jerome's assertion that Gath-Hepher is located two miles from Tsippori on the way to Tiberias, most scholars identify it with Khirbet ez-Zurraʿ, near present day Meshed, three miles northeast of Nazareth.

Won W. Lee

Gath-Rimmon

Gath-Rimmon (MT *Gat-Rimmôn*) was a town allotted as an inheritance to Dan (Josh 19:45) and designated as a Levitical city (Josh 21:24; 1 Chr 6:54 [ET: 6:69]). Gath-Rimmon may be identified either with Tell Jerishe or Tell Abu Zeitun, both situated on the Yarkon River in a northern suburb of Tel Aviv. It may also be the city Gath (*knt*) mentioned in the city list of Thutmose III (1490–1436 BCE). The same name appears as another Levitical city in western Manasseh (Josh 21:25). In this text, Gath Rimmon might be a scribal error for "Bileam (Ibleam)," as in 1 Chr 6:55 (ET: 6:70) and the LXX. Or, Gath-Rimmon may stem from a different tradition altogether, naming the city as *Gi-ti-ri-mu-ni-ma*, mentioned in the Amarna Letters and identified with Rummāneh, close to Taanach.

Won W. Lee

Gattungsgeschichte

→Form Criticism

Gauguin, Paul

Known for his sensual images of Tahiti, rendered in vivid colors and expressive line, Symbolist artist Paul Gauguin (1848–1903) seems an unlikely innovator in the modernist search for new forms of sacred art. Yet much of Gauguin's work contains biblical imagery and themes that reflect the mental and spiritual legacies of his Catholic seminary education, which stressed engagement with the divine through the cultivation of imagination and warned of the suffering inherent in the corrupt earthly world. Though Gauguin came to reject institutional religion, the influence of these lessons persisted within his art (Silverman).

Initially an Impressionist, Gauguin embraced Symbolism in the late 1880s, following his relocation from Paris to rural Brittany. Symbolist artists and writers sought to capture intangibles such as emotion, idea, and mysticism in their art through the use of stylistic abstraction and religious, spiritual, or supernatural themes. In *The Vision after the Sermon* (1888, National Gallery of Scotland, Edinburgh; *see* →plate 16), Gauguin employed modernist abstraction to represent human interaction with the divine through visualization. The Breton women listening to a sermon on the biblical story of Jacob enter a state of ecstasy in which the subject becomes visible (Silverman).

Throughout his career, Gauguin explored the theme of the fall, associating the loss of sexual innocence with human suffering, personified by Eve. Eve in despair is represented as a squatting figure with her knees drawn up and her hands on her face, as in *Grape Harvest at Arles: Human Misery* (1888, Ordrupgaard Collection, Copenhagen, Denmark) or *Breton Eve* (1889, McNay Art Museum, San Antonio, Tex.). Gauguin sometimes coupled this crouching Eve with a female figure in the process of falling; together, these two figures have been interpreted as the falling and fallen Eve (Dorra).